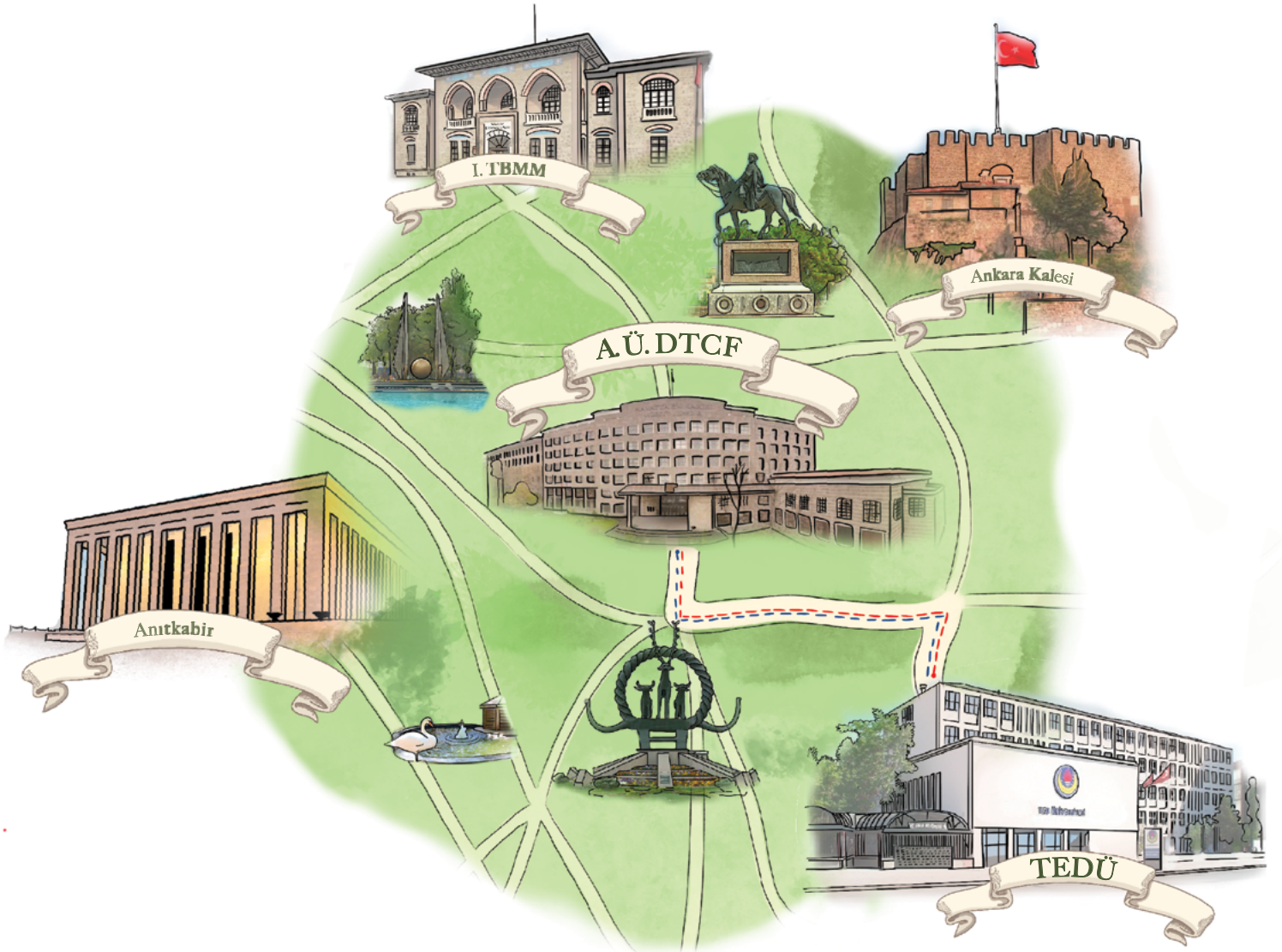




A Virtual STUDENT CONFERENCE *"Back to the Roots"*

Book of Abstracts



Introductory Note



Since Alexander Pope's maxim "the proper study of mankind is man" in his *An Essay on Man** (1734), the humanities, especially the study of languages and literatures, has come a long way, meandering through various rises and falls. Oscillating between a "discipline in crisis" and a "discipline with a future," the study of English and its literature seems to have striven for ages to catch up with the latest developments in science, technology, and culture on one hand, while on the other, it has been harshly criticized for not being "productive enough" to sustain the "human capital" needed for "creating value" in a business-oriented world. Just a decade ago, however, in his *The Global Future of English Studies*** (2012), James F. English observed aptly that "our future" in departments of English around the globe "will be shaped as much by our discipline's conservatism as by its capacity for self-reinvention" (9).

Finding its balance, in the third decade of the twenty-first century, between a long-established tradition and a thirst for innovation, studies in English have now moved beyond the fear of a potential disciplinary collapse. Its tendency for multidisciplinary and its openness to collaboration with other sister fields from the humanities and social sciences—such as history, sociology, and anthropology—have made literary studies in English an open source for development,

which paved the way for the emergence of cultural studies, including sub-disciplines and theoretical fields such as gender studies and critical race theory. With the rise of new philosophical trends like the paradigm shift from the linguistic turn to the material turn, English literary studies has recently become home to the intersections of environmental, medical, and digital humanities with posthumanities.

To better understand how much we have achieved in the long journey of English studies, and to witness and foster the growth of young generations in the field, we have gone "back to the roots" with this event. Organized collaboratively by two prominent schools, TED University Department of English Language and Literature—whose own roots go back to the foundation of TED in 1928—and Ankara University DTCF, Departments of English Language and Literature and American Culture and Literature—which date back to 1936 and 1957 respectively—this conference has been realised to provide meaningful dialogues between generations of English studies. Both institutions being renowned for their robust education in English as a foreign language and in English literature, we have hosted distinguished students from various universities as speakers in our one-day virtual conference.

Organising Committee

* Pope, Alexander. *An Essay on Man*. 1734. Ed. Tom Jones. Princeton: Princeton UP, 2016.

** English, James F. *The Global Future of English Studies*. Hoboken: Wiley-Blackwell, 2012.

Organising Committee



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The Other Side of the Coin: A Corpus Stylistic Analysis of the Themes in Children's Literature

ALPER UÇAR, BUSE KILIÇ, ZEHRA İLKE YILDIZ

ABSTRACT

This study aims to explore the themes of nature, violence, and supernatural/religion in the selected works of the western canonical children's literature in a corpus comprised of 634,688 tokens, 21,648 types, and 19,090 lemmas. We seek to broaden the conclusions and findings of the previous studies by employing computational corpus tools, namely Wmatrix (Rayson, 2009) and Lancsbox (Brezina et. al, 2015). These two tools enable us to analyze large numbers of texts by providing concrete quantitative data, which would have been not possible with the traditional close reading approach.

We used Wmatrix to detect the key semantic domains in our corpus and LancsBox to look into the concordance lines to identify the relationship between the relevant words and the intersections among various themes.

The results derived from the corpus analysis demonstrated that the western children's literature has common thematic features and embodies certain unusual lexical usage usually undetected or ignored in studies based on traditional methods of literary analysis. For instance, the findings have shown that there is an unexpected intersection between the themes of violence, supernatural and nature in children's literature. Consequently, this study provides solid evidence to verify the results drawn in from previous studies, and contribute to the field with new findings through an innovative corpus stylistics approach.

Keywords: Corpus Stylistics, Children's Literature, Distant Reading, Digital Literary Studies, Key Semantic Domains

Biographies:



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Kazım Kıyaklı is an undergraduate student in the Department of English Language and Literature, TED University. He is working on a corpus linguistics based research project and writing for an online scholarly magazine on the subject of ecophobia.

A Corpus Stylistic Analysis of English Romantic Poetry

.....
AZRANUR ELİF SUCUOĞLU, ÇAĞRI TEOMAN KARS, KAZIM KIYAKLI
.....

ABSTRACT

This study aims to explore the connection between the major themes of English Romantic poetry of the 19th century and poets' lexical choices in a corpus of 326,440 tokens, 24,908 types, and 24,127 lemmas. In our research, we have employed corpus linguistic methodology, which allows us to access a large amount of data in a short time and to explore it from a wider perspective by providing empirical evidence from 203 poems by seven major English Romantic poets.

We conducted our research in three main stages. First, we identified the key semantic domains and lexical patterns in our corpus, and then investigated the frequency and dispersion of these lexical items by using Wmatrix (Rayson, 2009) and Lancsbox (Brezina et. al, 2015) corpus tools. Finally, we evaluated

the results to determine whether our findings reflect the major themes, customarily associated with the English Romantic poetry, such as nature, child, revolution, imagination and individualism.

The results have demonstrated that the English Romantic poetry contains significantly fewer words associated with the themes of revolution, child and imagination. In addition to this striking discovery, we will also discuss some other significant findings of our research through relevant examples in our presentation.

Keywords: Corpus Stylistics, Romantic Poetry, Distant Reading, Digital Literary Studies, Key Semantic Domains

Biography



Ceyda Özçelik is a senior student at the Department of English and Literature at Ankara University. She is interested in contemporary British literature and in particular contemporary fantastic fiction. Her research interests include creative writing, gender studies, and popular culture.

Existentialism in “Other People” by Neil Gaiman

.....
 CEYDA ÖZÇELİK

ABSTRACT

The idea of death and afterlife is an important topic for literature. Writers not only propose the idea of how the kind of life we lead contributes to our presence after death, but they also formulate an understanding of how belief systems work as a force for people to do better while they are alive. Many works of fiction try to tackle – and sometimes challenge – the question of what awaits us when we die, and how we could find ourselves a place in the afterlife.

Neil Gaiman’s “Other People” is a contemporary short story which takes its title from the popular quote “hell is other people”, a statement that appears in Jean Paul Sartre’s play *No Exit*. Much like in the existentialist play, the character driven short story focuses on the protagonist’s time in a place that he perceives as hell. But unlike the play, Gaiman’s protagonist is tortured by a demon.

The demon takes the place of the “other people”, allowing Gaiman to create a base to use when the two selves of a person clash. This paper aims to explain how existentialism is formulated in “Other People” by focusing on the protagonist’s journey from a human with false perceptions, to an inhuman being that is labelled as a demon.

This journey starts with torture by stripping him from his lies and continues until he fully accepts the truth as it is. Thus, this study examines how the protagonist gains self-knowledge and steps in the place of the demon, becoming a part of the never ending cycle of existence.

Keywords: Neil Gaiman, “Other People,” Existentialism, Contemporary, Afterlife

Biography



Doğa İlhan was born on 11 October 2000 in Ankara, Turkey. İlhan graduated from İSTEK Yeditepe Antalya Middle School and Hacı Malike Mehmet Bileydi Anatolian High School. Currently, she is a 3rd-year student in the Foreign Language Education Department at METU. She is mostly invested in English literature and ELT.

An Analysis on Queer Culture in English Literature: Oscar Wilde's *The Picture of Dorian Gray*

.....
DOĞA İLHAN
.....

ABSTRACT

Even though the Hegelian philosophy regarding art, aesthetic, and queer relations was prevailing in the academic settings in the late nineteenth century, sadly, there are instances in which queer writers, playwrights, or poets have been subjected to hate crimes solely due to their sexual orientation or gender identities, although these writers have achieved significant breakthroughs in literature.

Their works have been considered as “taboo,” and they have been shunned from society, forcibly exiled. Hundreds of years later, only now these writers’ works are shown the respect they deserve. A fitting example for this case is Oscar Wilde, who was convicted of “sodomy” in London and sentenced to two years in prison.

Wilde was a renowned LGBTQ+ figure who was embraced by the community with open and welcoming arms both in his era and in the modern age.

This paper aims to vocalize these insinuations in terms of the components mentioned above, and provide the rightful queer analysis *The Picture of Dorian Gray* deserves.

Keywords: Queer Studies, Oscar Wilde, The Picture of Dorian Gray, English Literature, Novel Analysis

Biography



Elif Akgün is a senior year student in the department of American Culture and Literature Department of Hacettepe University. Currently she is an Erasmus exchange student studying in Warsaw University. Her research interests are art, media studies, music and literature works.

Popular Science Fiction Works of Literature and Movies in the 2010s and Their Relationship with Gen-Z

.....
ELİF AKGÜN
.....

ABSTRACT

Both best-sellers and blockbusters of 2010s are science fiction works that became incredibly popular. Some of examples are *Hunger Games*, *The Maze Runner*, and *Divergent*. Most of the time, these works were seen not so worthy from a literature-based perspective and categorized as 'popular culture' but when we look at their place in Gen-Z's life, we can see that it is more than that.

From personal experience and observations of my peers' life I believe these works gained a huge place in Gen-Z's life during their puberty and they managed to create a strong connection with them. I think both written and visual works of these science fiction series had impacted and shaped Gen-Z.

Gen-Z, a generation of people who have a very close relationship with digitality so far, had a connection with these works of future dystopias in which young

people of those created works try to save the world. When we look at today's world in which all of us experience huge global problems, Gen-Z might experience an engagement to their earlier years of consuming these works. So perhaps, Gen- Z connected with these works not because there is a hopeful future in front of them but maybe there is hope for them to change the possible future for the rest of the world and this is reason why these works are important.

Keywords: Gen-Z, Blockbusters, Science- Fiction, Popular Literature Works, Future

Biography



Emine Beyza Çetinkaya is a 3rd year graduate student at the Department of Foreign Language Education in METU. During her time at METU, she has become increasingly interested in English Literature with the influence of her instructors and is planning to pursue an academic career in this field.

Analysis of Lovecraft's Fiction and His Idea of Horror

.....
EMİNE BEYZA ÇETİNKAYA
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ABSTRACT

H.P. Lovecraft is regarded as one of the best writers of fiction and horror. Despite this fact, his work has been relatively little acknowledged by critics. His use of supernatural elements in his work or the genre of his writing might be reasons that have made his work seem unserious or unworthy of thought to some critics. Yet these elements are the very things that make his work unique and captivating. The fantastic elements in his stories provide the reader with concrete representations of the actual meaning he conveys. Lovecraft believed in the significance and “genuineness and dignity ... as a literary form” of horror fiction as a genre throughout his life (De Camp, 1975). In his literature, Lovecraft frequently employs the sublime; he uses language to evoke thoughts and feelings beyond ordinary experience.

His horror is more concerned with the incomprehensible and terrifyingly unknowable than with gore, blood, and guts. Because of this uniqueness and richness of horror in his literature, there is even a term “Lovecraftian horror” or “Cosmic horror.” Lovecraftian horror utilizes the belief that humans are small, fleeting, and insignificant in the grand scheme of things. This study will help understand Lovecraftian horrors’ philosophy of indifference towards humankind and how the terrifying nature of knowledge manifests itself in the protagonists’ psyche in Lovecraft’s “The Call of Cthulhu” and “The Colour Out of Space.”

Keywords: Horror, Lovecraft, Fantastic, Psyche, Fiction

Biography



Furkan Özdemir is an undergraduate student in the Department of English Language and Literature, Hacettepe University. He is currently in his 4th and final year. Last semester he completed his minor in the Department of American Culture and Literature of the same university. His research interests include Postcolonial studies, Victorian age, and Medieval studies.

The Hybrid in the Reservation: The Postcolonial Reading of *The Absolutely True Diary of a Part-Time Indian*

.....
FURKAN ÖZDEMİR
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ABSTRACT

It is debatable whether Native American Studies can be seen as part of Postcolonial Studies or not, but one thing is certain: Native Americans went through the postcolonial experience. From early settlement times to the shared trauma of boarding schools to contemporary reservation residents, these marginalised groups of people were subjected to violence, discrimination, exploitation, separation and neglect. Written partly as an autobiography, Sherman Alexei's *The Absolutely True Diary of a Part-Time Indian* (2007) represents the life on an Indian reservation and offers a very clear image of what a contemporary Native American experience looks like.

The Absolutely True Diary of a Part-Time Indian (2007) explores the issues and conflicts of culture and identity through its protagonist's intimate story, a

young Indian named Junior, who leaves the reservation school to go to a white school near his reservation.

His experiences and the backlash he receives from his own people reflect some of the key issues of postcolonial theory. Therefore, this paper aims to examine the experiences of Junior through Homi Bhabha's theories of hybridity and third space, as well as to make a general review of the reservation residents from the post-colonial perspective.

Keywords: Indian, Native Americans, Homi Bhabha, Hybridity, Postcolonial

Biography



Havva Nur Uçar is a senior year student in the Department of English Language and Literature, Ankara University. Currently preparing her graduation thesis on Ali Smith's *Girl Meets Boy*, her research interests are Theatre of Absurd, Modern and Contemporary Fiction, Old English, and Feminism. She's also interested in writing short stories and participating a book club enabling to do creative writing.

Is It a Cat or Is It a Woman I See Over There?: A Study on Patriarchal Violence Exerted on Animals and Their Absent Referents

.....
HAYVA NUR UÇAR
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ABSTRACT

Human beings have always told stories which involved their first neighbours in nature, animals. Borrowing specific characteristics from animals these narratives aimed to teach moral lessons to the next generations, in the form of fables or allegories. However, animals are not always constructed as kings, sages and prophetic figures in fictional works. In fact, abuse and ill-treatment of animal have serious implications. As the feminist scholar Carol J Adams argues, animal abuse and violence towards women are closely linked.

This close relationship takes its root from one eminent aspect and that is patriarchal violence. This paper aims to study this relationship and the term *absent referent* through a close reading of Edgar Allan Poe's short story "The Black Cat" (1843) and the play written by Susan Glaspell,

Trifles (1916) in the light of Carol J Adams' feminist criticism proposed in her book *The Sexual Politics of Meat* (1910) while trying to deconstruct the representation of masculine violence through the actions of the characters in the selected works.

Keywords: Animal Abuse, Absent Referent, Feminism, Masculine Violence, Patriarchy

Biography



Kerem Eyübođlu is a senior student at the Department of English Language and Literature at Ankara University. He is interested in contemporary British literature with a specific focus on the representations of identity and culture. Having an enthusiasm towards music, he has written some music news and reviews in different magazines.

The Sense of Belonging and Identity in Jackie Kay's *The Adoption Papers*

.....
KEREM EYÜBOĞLU
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ABSTRACT

The genetic roots of human beings and the environment where they were born are prominent elements in shaping their identities. Nevertheless, identity is not a solid notion that is confined to these points, yet it is rather flexible and prone to evolve throughout the self-realizations in the life of the individual. This paper seeks to investigate the complexity of constructing identity in Jackie Kay's debut poetry collection *The Adoption Papers*, published in 1991.

The poems in the collection are depicted through the aspects of three speakers that are the adopted child, the birth mother and the adoptive mother. Having three different speakers, the collection enables the reader to observe the adoption process from distinctive aspects creating a multifaceted narrative which involves autobiographical elements.

Thus, the literary work articulates Kay's own experiences as an adopted child with mixed heritage from her birth parents, a Nigerian father and a Scottish mother. The reflection of this hybrid identity, mostly highlighted in the poems of the adopted child, creates an insight into the idea of belonging and personal confrontations in a white dominant society, which are aimed to be analysed in this paper.

Keywords: Identity, Mixed Heritage, Ethnic Roots, Jackie Kay, *The Adoption Papers*

Biography



Meltem Demiraran is a senior student at the Department of American Culture and Literature at Hacettepe University. She is a translator and her interests include ethnic studies, fantasy and science fiction, feminist studies, ecological studies, folklore and what stands at the intersection of these areas. She has translated four books from

English to Turkish, which are published. In addition to that, she has written academic papers on Barbara Kingsolver's *The Bean Trees*, Louise Erdrich's *Future Home of the Living God*, and on Octavia E. Butler's Trilogy, *Lilith's Brood* which she has presented in the 10th International Undergraduate Symposium of Ege University.

Ecofeminist Paradigms and Reflections of Collective Memory in Louise Erdrich's *The Antelope Wife*

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MELTEM DEMİRARAN
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ABSTRACT

Every Indigenous tribe has their unique traditions with several different characteristics. One common point is that they have multiple sources of creation. Louise Erdrich's *The Antelope Wife* is a solid contemporary example for this matter in the case of Indigenous Americans. "The agents of creation are seldom pictured as human but are depicted instead as "wakan" (holy), or animal-like (coyote, raven, great white hare, etc.), or as forces of nature (such as wind/breath)" (Forbes, 283). Although at first glance, Erdrich's *The Antelope Wife* does not seem like a political novel, it criticizes the Eurocentric gaze, the captivity narrative and doctrines like Manifest Destiny feeding on those Eurocentric binaries by displacing them. Through stories that frequently cross boundaries between history and myth, as well as between Indigenous myths

and Anglo-American stories of Indian captivity, Erdrich's narrative reveals new perspectives on a range of methods of interpreting the past. As Erdrich goes back to her Ojibwe roots, she invites Manitou to the narrative and retells contemporary versions of different Indigenous myths, especially the Windigo myth. Erdrich provides an Indigenous Ecofeminist narrative with *The Antelope Wife* in which each of the characters' lives is "worth acknowledging as having the power to influence collective memory, and to reinvent the past in order to create openings for a redeemable future" (Castor, 133).

Keywords: Ecofeminism, Indigenous myths, Ojibwe tradition, Collective memory

Biography



Miray Kaya is a senior student in the Department of English Language and Literature, Ankara University.

“Civilization is Not Free of Savagery”: Decline into Savagery in *Lord of the Flies*

.....
 MİRAY KAYA

ABSTRACT

Cui Chen argues that savage thinking and civilized thinking are not separate in her article titled “The Child Savage: Rethinking the Eurocentric Rhetoric of Civilization in William Golding’s *Lord of the Flies*.” *Lord of the Flies* criticizes the concept of “civilization” through the transformation of the boys who are from a civilized society into savages while trying to establish a replica of their own society which already has weaknesses. They cannot even maintain the fundamental principles of civilization such as the right to speak. In the island there are no adults which shows that boys will establish a society without rules. Boys aged between six to twelve who are motivated by the desire for power, losing their civilized manners, cannot build a civilized society, could not resist their savage impulses and desire for power and with all of these

Golding criticizes the concept of civilization and shows that no matter how civilized or savage people are, they are capable of exterminating each other, since civilization is not free of savagery. They could not control their savage instincts because they both have civilized and savage instincts at the same time which shows criticism of civilization.

Keywords: Violent, Civilization, Children, Society, Power

Biography



Müberra Zehra Çinal is a senior student in the American Culture and Literature Department, Hacettepe University. Her research interests include gender studies, film studies, disability and literature, and classical mythology.

Gender in Gothic Works

.....
 MÜBERRA ZEHRA ÇİNAL

ABSTRACT

I will analyze the way Joseph Thomas Sheridan Le Fanu uses gender in his novella *Carmilla* (1872), a gothic fiction about a female vampire. *Carmilla* is a vampire who uses her charm to get to young girls, her victims. One of her victims is Laura, who is the protagonist and the narrator of the book. In my analysis, I will focus not only on Laura's relationship with Carmilla but also her relationship with the men in her life.

I will compare and contrast *Carmilla* with works by Anne Rice to honor Anne Rice, who recently passed away and wrote gothic fiction about vampires. In her works, Anne Rice includes female vampires who have similarities with Carmilla, making them topics of gender studies.

Claudia, a character from *Interview With A Vampire*, by Anne Rice and other works in the *Vampire Chronicles*, is a female vampire. The gender of the vampire entails different experiences, roles, and connotations in the work and the reader. I will also compare and contrast *Carmilla* with Bram Stoker's *Dracula* (1897). Focusing on *Carmilla*, my analysis shows the role gender plays in it, which is to reinforce victorian gender roles to its female audience.

Keywords: Vampires, Gender, Gothic, Female Vampires, Gender Studies

Biography



Mustafa Ceyhun Tufan was born in Kayseri. He is a senior student in Bilkent University, Department of English Language and Literature. He is interested in the links between literature and politics, questions of class and agency in literary texts, especially in the Romantic period; focusing on the radical and conservative debates surrounding the written text in the revolutionary decade.

Lyrical Ballads and Resisting the Culture of Print

.....
MUSTAFA CEYHUN TUFAN
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ABSTRACT

Unlike the historicist arguments of 'Romantic Ideology' functioning as a retreat from politics and social agency and its presence in *Lyrical Ballads*, especially in Marjorie Levinson's reading of 'Tintern Abbey,' I shall argue that the volume is rather the advent of a different kind of political criticism. It operates within a self-consciousness of print culture, and is aware of that culture's inextricable link with cultural formation which perpetuate a certain kind of ideology. The volume must be interpreted in relation to these matters. This new understanding is an escape from politics only in the sense that it refuses the kind of political discourse of its time; it refuses to be wholly on the side either of the conservatives or of the radicals. The stance is, as James Chandler names it, an "Ideology against 'Ideology'" (*Wordsworth's Second Nature* 216). Its political significance arises from its politicisation of representation

and writing, and from its concerns regarding questions of how the public was to be reached, educated, communicated through the technology of print. It raised the question of how writing was to be conducted so that it would neither sever its ties with the prospects of a wider readership and succumb to an elitist culture, nor incite its audience to unwanted and unwarranted acts of mass violence, destructive tendencies, or undermine its sense of morality; similarly, it also raised the question of how writers ought to retain a sense of political and moral agency against the dangerous possibilities of print culture, and an increasingly reactionary public discourse and governmental oppression. *Lyrical Ballads* questioned the aims of a print culture that otherwise would have been taken for granted, and the *Ballads'* awareness of literature's social responsibilities complicate the canonical status of the volume as an early attestation of a transcendent, higher form of poetry.

Keywords: *Lyrical Ballads*, Print Culture, Romantic Ideology, Historicism, Consumerism, Public Political Discourse

Biography



Naime Ertürk is currently an undergraduate student at the Department of English Language and Literature at Ankara University. Her main interests include British Drama and specifically Twentieth-Century British Drama. She is currently writing her undergraduate thesis on the function of language in Harold Pinter's plays.

To Conform or Not to Conform: The Use of Authoritative Language in Harold Pinter's *The Birthday Party* and *The Dumb Waiter*

.....
 NAİME ERTÜRK

ABSTRACT

The impact of authority on individuals, and its application through language and political oration have been a major topic of discussion in drama, including the works of Harold Pinter. Two such plays that dwell on the fate of individuals in an authoritarian system are *The Birthday Party* (1958) and *The Dumb Waiter* (1960).

In *The Birthday Party*, language is employed by the representatives of authority on Stanley, a non-conformist individual, until he is utterly stripped of his ability to see, speak, and think against the mainstream order whereas in *The Dumb Waiter*, Gus, once a conformist and a small part of the mechanism or system, uses language both to express his detachment from the assigned 'job' and to start questioning the system. In turn, his 'change of heart' leads to his elimination.

This paper will engage with the employment of authoritarian language by the representatives of the system on 'non-conformists' individuals, namely Stanley and Gus, in order to force them to conform. The focus will be on the impact of language on these two different individuals representing different ideologies. In doing so, the paper will also look into the Pinteresque style, which functions as a means of showing the nature of authoritarian and rhetorical language use in the context of power dynamics.

Keywords: Pinteresque, Language, Ideology, Authority, Individual

Biography



Nazlı Gürsoy is an undergraduate student in the Department of American Culture and Literature at Bilkent University, with a minor in Archaeology, and a deep academic fascination with the construction of identity, textile production, and poetry.

Clothes Make the Man: A Textile Take on *The Searchers*

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NAZLI GÜRSOY
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ABSTRACT

In works of media, visual representations of the past are often rife with anachronisms. This holds especially true when it comes to clothing, as most garments worn by period movie characters will either be designed based on vague approximations of period clothing, or be intentionally “modernised” to better suit the tastes of a contemporary audience. Furthermore, as period movies often illustrate more of the period they were filmed in, than the period they are filmed as, the manner in which characters dress, talk, and act are informative of the public sentiment of their time.

The 1956 movie *The Searchers*, directed by John Ford, is an apt example of this phenomenon. From the inverness coat worn by Ethan Edwards in the beginning of the movie, to the tribal braids of Debbie at the end; from the

roughskin jacket of Martin Pawley, to the flamboyant attire Emilio Gabriel Fernandez y Figueroa; the costumes of the characters are deeply indicative of their psyche and personalities; and are used to visually push messages about gender, ethnicity, violence, and markers of identity. This paper aims to evaluate the costumes and relevant physical attributes of the characters in *The Searchers* (1956) and what messages they send about identity; as well as how they are used to push the narrative forwards.

Keywords: Fashion History, Identity, Historical Costume, Media Studies, *The Searchers*

Biography



Nihan Çekmen is an undergraduate student in Ankara University, Department of American Culture and Literature. Her main interests regarding the department are American South, modern/contemporary works of American and British writers. She currently works on her thesis, which is on Southern Gothic and Carson McCullers.

Southern Gothic and Carson McCullers's *Reflections in A Golden Eye*

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NİHAN ÇEKMEN
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ABSTRACT

One of the many characteristics of writing is that it is a way of conveying emotions. Most of the time, a literary work contains parts of the author's life, their background, characteristics of the period, and the feelings that the author wishes to express. The desire to express ideas and feelings through literature is also acceptable for Carson McCullers. Being one of the Southern Gothic writers, McCullers shows the reader both slices of her own life and the people of the period in her works.

While grotesque, isolated, and outcast characters are the main focuses of her works, she frequently includes the subjects of queer, homophobia, and homosexuality in her art. Her most important works, *The Heart is a Lonely Hunter*, *Ballad of the Sad Cafe*, and *Reflections in a*

Golden Eye can be examined both in terms of their relationship to Southern Gothic and their queer and grotesque themes. Therefore, this essay will discuss McCullers's *Reflections in a Golden Eye* as part of the Southern Gothic movement. The grotesque characters and events, America's political effect on the book, and the isolated characters will be debated by referring to the work. This paper will also deal with how McCullers discusses gender roles and internalized homophobia in *Reflections in A Golden Eye*.

Keywords: Southern Gothic, Queer, Grotesque

Biography



R. Asmin Saripinar is a fourth year undergraduate student in the Department of English Language and Literature student at Hacettepe University, currently in her fifth year at the institution due to spending one full academic year as an exchange student in France at The National University Institute Jean-Francois Champollion. She hopes to advance her academic career with a Master's Degree abroad with a focus on multicultural women's studies.

Back to the “Feminine” Roots of Science Fiction: The Lost Connection Between Shelley, Women and Science Fiction

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R. ASMİN SARIPINAR
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ABSTRACT

The stereotype of a science fiction enthusiast today is generally a misogynistic man, who thinks that the only function of women in science fiction is having a nice physique and looking helpless during intergalactic fight scenes. However, the influence of female writers on the science fiction genre in literature is too substantial to get overlooked. Many people dismiss women’s role in science fiction. Ironically enough, going back to the roots of science fiction, you will be greeted by a massive female influence. This proposal aims to examine the feminine roots of Science Fiction, and hopes to raise the question why, today, the science fiction scene is overwhelmingly male dominated despite its female origins. This is hoped to be achieved with the help of, what many argue to be, the first science fiction work.

Most people would be surprised to find out that science fiction has a “mother” rather than a “father.” Mary Shelley’s *Frankenstein* (1818) is widely regarded as the first piece of science fiction ever created. Her 1826 work *The Last Man*, an apocalyptic novel about a deadly pandemic causing the near-extinction of humankind which helped further solidify Shelley’s place within the genre, will also be briefly mentioned in relation to this proposal. This paper aims to shed light on the lost connection between Shelley, science fiction and the question of why this connection, today, is widely overlooked is put under the scope from a gender focused perspective.

Keywords: Mary Shelley, *Frankenstein*, Science Fiction, Origin, Women

Biography



Serpil Baysal is currently a third-year student at Hacettepe University, Department of American Culture and Literature. Her English skills and interest in literary works in high school years brought her to this department. Her interests include feminism and women writers.

Awakening of a Woman: How Gender Norms and Patriarchal Society Affect Edna Pontellier in *The Awakening* by Kate Chopin

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SERPİL BAYSAL
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ABSTRACT

This paper examines the patriarchal society and the difficulties of being a woman in this society through Kate Chopin's novel *The Awakening*. With the characterization of Edna, Chopin showed the discrimination that women are subjected to in a patriarchal society. This problem is universal and still valid: Edna, like many women today, is oppressed by accepted rules. Chopin has also shown how women can be influenced by their external environment by using many characters in the novel. Especially male characters are essential in this context because they represent patriarchy and play a significant role in Edna's depression, as in the lives of many women exposed to sexual double standards. This patriarchal society influences many aspects of women's characteristics: women's attitudes

towards, marriage, career, love, and motherhood have been shaped by social pressure, and many women can see themselves while examining Edna's life because patriarchy continues with violence in many countries even today. The biggest problem created by this pressure is depression, and this depression can result in suicide, as in the case of Edna in the novella. Using water and drowning symbolism, Chopin makes the reader interpret Edna's suicide differently. Eventually, Edna undergoes an awakening in the novel because of the patriarchal society. This society of the nineteenth century and gender norms with severe social codes influenced Edna Pontellier's personality, relationships, and psychology, ultimately leading to her suicide, which can be interpreted as an escape and provocation.

Keywords: *The Awakening*, Feminism, Gender Roles, Depression, Suicide

Biography



Şeyma Yonar is a senior undergraduate student in the Department of American Culture and Literature at Hacettepe University. Her interests are the American short story, women's literature, gender, and environmental studies. She is currently a volunteer at Hacettepe University Land Ethic Center.

Socially Constructed Gender Roles and Genderless Society in Works of American Feminist Authors Sittenfeld, Syfers, and Gould

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 ŞEYMA YONAR

ABSTRACT

The society we live in imposes on us certain values, traditions, behaviors, and other socially constructed norms. The most obvious one is constructed gender roles which are centered on the patriarchal order. This paper will focus on criticizing gender roles and their social constructions, and will suggest what life could be like if we inhabited a genderless world by using the works of feminist writers Curtis Sittenfeld, Judy Brady Syfers and Lois Gould. Their experiences and ideas on these issues are very important in terms of understanding the inequalities and mistreatments based on gender in the United States. In her work "Your Life as a Girl" (1995), Sittenfeld primarily depicts the objectification and dehumanization of women from an early age, while Syfers in her essay "I Want a Wife" (1971) sarcastically gives us the reasons why everybody needs a wife in their lives.

On the other hand, in "X: A Fabulous Child's Story" (1972) Gould describes the life of a "genderless baby" whose existence disturbs people who are obsessed with categorizing everything and everyone. All three works reflect the destructive side of gender roles. They criticize society's actions and provide examples from real life for a better understanding of the impact of gender.

Keywords: American Literature, Gender Roles, Society, Women, Satire.

Biography



Zehra Safa Mangırciođlu is a senior year student in the Department of English Language and Literature, Hacettepe University. She plans to pursue her higher education in English Cultural Studies Master's Program, studying science fiction and fantasy with a focus on the works of Neil Gaiman. Her research interests for future include adaptation studies, literary and cultural theory, and ecocriticism.

Angel Who?: From Milton's Lucifer to Gaiman's Islington

.....
 ZEHRA SAFA MANGIRCIOĞLU

ABSTRACT

As far as the post-Christianity British society goes back, representation of angels has held an important place in their literature. Biblical stories have provided content for literary works from epic tradition to novel genre and have shaped narrations, most dominantly in John Milton's *Paradise Lost* (1667). In Milton's work, once the greatest angel Lucifer is portrayed just after "the fall." Struggling through his punishment, he declares that he still has the power to corrupt humankind. This representation of the fallen angel has affected many literary works to come, including Neil Gaiman's urban fantasy novel *Neverwhere* (1997). In his novelisation of the television serials, Gaiman portrays an upside-down picture for the city of London that stands in exact opposition with the modern London. This medieval and fantastic version is called as

"London Below," and it is not only a world of people who slip from the cracks (as Gaiman himself states in the preface of the book) and become dispossessed there but also of angels. However, these are not conventional angels created out of pure goodness such as the ones fantastic literature generally likes to borrow from Biblical depictions. Gaiman's angel Islington is again a punished, "fallen" angel who tries to get back in Heaven not to be forgiven, but possibly to avenge its exile from heaven. Islington, therefore, reflects similarities with Lucifer unlike other depictions of fantasy literature's Biblically-influenced angels. In that sense, this paper compares the representations of Milton's 17th Century Lucifer to Gaiman's millennial Islington with the aim of exploring how the influence of the Biblical roots of British Literature over narratives have stayed the same through the years.

Keywords: Fallen Angel, Epic, Urban Fantasy, John Milton, Neil Gaiman

Biography



Zehra Yılmaz is a student at Social Sciences University of Ankara. She is currently studying at the Department of English Language and Literature. Her personal goal is to improve herself in this field and become an academician. She desires to contribute to the field. Her research interest is medieval drama.

An Analysis of Female Representations in Marie de France's "Lanval"

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 ZEHRA YILMAZ

ABSTRACT

Marie de France was one of the few women writers in medieval England whose works are extant. Although the information related to her life is limited, it is known that she lived in the early Anglo-Norman period at the end of 11th century. In her lays, she mirrors the lives of the aristocracy. More importantly, her presentation of women and their lives is of great significance since she herself experienced these conditions. Women, in medieval England, were not treated equally with men, and they were considered inferior in many ways. In medieval stories, women are generally portrayed in regard to their beauty, and they are generally presented as passive figures. In one of her most famous lays, "Lanval," Marie de France presents various female figures whose lives are deeply marked by the norms of feudal society,

which was dominated by patriarchal values. Marie de France presents various women figures different from one another, some of whom also do not conform to the norms of the age. In "Lanval," Marie de France not only criticizes the feudal system that oppresses women but also indicates the necessity of women playing active roles for a better world. This study accordingly aims to discuss the various female representations in "Lanval" with references to the socio-cultural context of feudal England.

Keywords: Marie de France, "Lanval," female representations, feudal England, women.

Biography



Zeynep Can is studying American Culture and Literature at Hacettepe University and International Relations at Anadolu University. She was born in November of 2000, in Manisa and now she is living in Ankara as a full-time student.

American Gothic Fiction Shows Horror to Be Timeless and Universal

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ZEYNEP CAN
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ABSTRACT

American Gothic writers such as Edgar Allan Poe and Shirley Jackson, different from their British counterparts, often pointed at the horror hidden in people's daily lives or in their minds. Those American writers displayed the terror that they saw in an object, in a tradition, or even in a sound of everyday life apart from the wars, technology, or disasters of their lifetime. This paper aims to show how gothic fiction is timeless and universal especially in the case of American Literature, using examples from Edgar Allan Poe and Shirley Jackson, indicating how the Romantic and contemporary gothic display the mundanity of horror and terror. The father of detective stories and American gothic literature in the Romantic Movement, Edgar Allan Poe often portrayed how the human mind is just one step away from a kind of madness.

. In "The Tale-Tell Heart" (1843), the dangerousness of the human mind is displayed by force of the old man's "evil eye", while in "Ligeia" (1838) it is displayed through a marriage. When it comes to the contemporary era, Shirley Jackson mastered the horror of daily life in her short stories such as "The Lottery," (1948) and "The Tooth," (1948). So, these two writers who are mentioned are both focused on what seems like ordinary objects or concepts but still managed to create a disturbing atmosphere of terror. As one can observe through these examples of short stories, using ordinary objects or concepts while avoiding the use of religious and historical scary figures, made American Gothic more universal and timeless therefore people can still relate to them.

Keywords: American Gothic, "The Lottery," Literature, Universal

Biography



Zeynep İlkim Karali is a third year English Language and Literature student at Bilkent University.

Why Were They Proud?: Staying Human Under Capitalism in Keats's *Isabella*

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ZEYNEP İLKİM KARALI
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ABSTRACT

George Bernard Shaw once said “Keats achieved the very curious feat of writing a poem of which it may be said that if Karl Marx can be imagined writing a poem instead of a treatise on Capital, he would have written *Isabella*.” *Isabella* is a striking poem, both in its imagery and the ideas that it contains; Keats provides us with jarring images of dismembered bodies, talks of cruelty and love in close proximity and gives us a contrast between them. In the poem, the titular character Isabella's brothers and her lover Lorenzo have opposing values regarding their relationships with people (and their bodies precisely), and I argue that the dismemberment of bodies is a vessel for Keats to communicate these values and what they say about humanity.

We read the poem as not just a love story but a definition of love, one which keeps us “human” by appreciating people and their physicality. I understand that Keats saw the changing material conditions of the world, and how they shaped the ability to stay human. My paper illustrates that Keats interlinks love, physicality, and humanity in the environment shaped by the emerging capitalist and industrial society, and his poem *Isabella* is an excellent example for communicating these sentiments and ideas.

Keywords: Keats, Social Hierarchies, Physicality, Humanity, Capitalism, Love



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