



**THE 3<sup>RD</sup> ANKARA STUDENTS'  
LITERATURE CONFERENCE**

*Intercultural Encounters*



**BOOK of ABSTRACTS**

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### **Special thanks to...**

The TEDU ELL MA team dedicated their time to meticulously prepare, review, proofread, and edit the core components of this conference. Special appreciation goes to **Azranur Elif Sucuođlu, Sevilay Keçeliođlu, Öykü Burçak Ortakcı, Güvenç Arman Arı, and Asım Esat Kalyon.**

Gratitude is extended to the chairs of the conference sessions—**Bahar Yılmaz, Bayram Sarıkaya, Berfin Emekli, Havva Nur Uçar, Dilara Nur Duman,** and the **TEDU ELL MA Students**—for committing their time to oversee the presentations with skilful direction.

Heartfelt thanks are owed to the TEDU ELL undergraduate students who volunteered their assistance in various conference tasks, significantly contributing to its success. Many thanks to **Betül Süeda Soylu, Sara Kasapođlu, Yaren Işikođlu, Ece Erdem, Halim Eray Mandı, Nida Berfin Ulaş, Beste Sağlam, Buse Kayar, Çađıl Şimal Alparslan, Aysu Ayıntap, Yađız Yazıcı, Dicle Karşıgil, Selen Saylan, and Seren Sonaer.**

Last but not least, profound appreciation is expressed to all the participants who played pivotal roles in shaping this conference, truly embodying the spirit of The 3<sup>rd</sup> Ankara Students' Conference as a conference for students by students.

**PRESENTATIONS by  
UNDERGRADUATE  
STUDENTS**

## **Effective Communication Methods Implemented by the Church in Chinua Achebe's *Things Fall Apart***

**Ahmet Enis Ballı**

Hacettepe University

One of the most striking examples of intercultural encounters within world history can be found under the effect of colonialism. Chinua Achebe's *Things Fall Apart* is a great piece of literature, and in this context an example, for the establishment and development of the perspective of an African tribe in the process of colonisation initiated by the Church. I chose this book due to the simplicity of its language and the focus of its narration which is mainly set around a soon to be assimilated village "Umuofia" and one man in particular, Okonkwo. From the pure demonstrations of customs to the expressions of characters, the story unravels to the point of climax which is only possible after the introduction of the Church. From that point on, the plot quickens into a gallop which follows the uncontrollable growth and influence of Christianity among the tribes since they do not possess the intellectual elements against the impact of a structured and weaponized culture. In the course of its mission, the Church uses several techniques to interact with different people from the tribes which diverge with the villagers' age, their position within the hierarchy of the community and the current state of affairs with the locals throughout the process. I have found that to examine and point out their method of approach would be educative and thought provoking, allowing us to broaden our understanding of the phenomenon. As a result, the presentation will cover how cultures share contact, clash, and either succumb to or triumph over each other.

**Keywords:** Colonialism, church, assimilation, tradition, culture

### **Biography**

Ahmet Enis Ballı is a third-year undergraduate student in Hacettepe University, studying in the department of English Language and Literature. He graduated from Samsun Social Studies High School where he participated in five Model United Nations conferences. He served as a chairman twice and won two awards as a delegate. He was a part of the Erasmus+ program both in high school and college. He recently returned from Portugal after studying in the department of Anglo-American Studies at University of Porto.

# Exploring Cultural Diversity: How Migration Literature and Multiracial Societies are Portrayed in Online Games

**Bilgenaz Şen**

Middle East Technical University

This research focuses on analysing how the games portray cultural diversity resulting from migration and the coexistence of people from different races within the same society, such as in the game *Recontact Istanbul – Eyes of Sky*. The research involves examining the narrative, characters, and game world to understand how they represent and explore themes related to cultural differences, integration, identity, and conflict. This study seeks to offer insights into the utilization of literature, specifically the contribution of a crime writer to game scenario development, in effectively depicting and exploring intricate sociocultural themes within online games. Through a close examination of the influence of literary expertise by providing real-life video footage and shaping the game's narratives and character dynamics, the study aims to uncover how characters from multicultural real life are adapted within gaming environments. By examining the role of literary expertise in shaping narratives and character dynamics, the research aims to uncover the potential of leveraging storytelling techniques to address complex cultural landscapes within gaming environments.

**Keywords:** Video-games, multicultural society, identity conflict, integration, cultural literacy

## Biography

Bilgenaz Şen is an undergraduate student in the department of Foreign Language Education, Middle East Technical University. She works on artificial intelligence and contributed to the National Translation Studies Seminar held by Hacı Bayram Veli University, presenting "Examining the Uniformity of Artificial Neural Networks with Natural Languages in Artificial Intelligence Translations in Real-Time." Besides translating books, she has contributed to newspapers as a columnist. She is currently pursuing a minor in Industrial Design, aiming to merge her artistic background with game design. She aims to delve into digital game design by exploring and expressing how the narratives of different communities are integrated.

# **Women Writing the Nation: A Comparative Analysis of Jean Rhys's *Wide Sargasso Sea* and Adalet Ağaoğlu's *Ölmeye Yatmak***

**Elif Gülce Demircan**

TED University

As an interdisciplinary field that encompasses the study of literature with the help of contextual elements such as historical, literary, and communication context, comparative literature provides a diverse cultural perspective and critical thinking skills. What is more, comparative literature allows us to examine the differences and similarities between the selected texts through a great variety of tools such as an interdisciplinary approach. This paper aims to give an account of data as a result of our project entitled "Women Writing the Nation: A Comparative Analysis of Jean Rhys's *Wide Sargasso Sea* and Adalet Ağaoğlu's *Ölmeye Yatmak*". Our main goal has been to detect and analyse the repressed identities of two female main characters of the each novel in a comparative frame to elucidate the differences and similarities of the representation of women in a colonized and non-colonized countries. Throughout our project, we benefited from cross-cultural comparison, critical thinking, literary theory such as post-colonialism, cross-disciplinary engagement, historical analysis, and lastly, comparative analysis. This project proposes an insight into the depiction of two distant female characters from distinctive backgrounds in two different books that belong to distinct world literature in a context of comparison.

**Keywords:** Identity, gender, liminality, resistance, oppression of women

## **Biography**

Elif Gülce Demircan is a 4<sup>th</sup>-year undergraduate student in the English Language and Literature department. She is currently doing a minor degree in Political Science and International Relations at TED University. Her interests are mainly, gender studies, comparative literature, colonialism, and cultural and subaltern studies.

## Transforming into the “Other”: Franz Kafka and Sayaka Murata

Güneş Ersoy

Ankara University

The idea of being uneasy in one’s body has been a constant theme in postmodern literature. This is perhaps most widely recognized in Franz Kafka’s works and especially in *Metamorphosis* (1915). Kafka’s struggles with writing and not fitting in with the Jewish diaspora of Prague is thoroughly described in his letters to Max Brod and in his diaries. The society in which he lives in is hostile, and we can see this in the character of Gregor Samsa, who has an almost magical transformation into the “true self” of a bug-like creature. A hundred years later, in a totally different part of the world, Sayaka Murata’s character in *Earthlings* (2018), a girl named Natsuki suffers the same fate. From a young age Natsuki is isolated and othered by her family for reasons seemingly unknown to her, which leads her to develop a persona in which she believes she is actually an alien from outer space. This theme of “unhomeliness” in one’s body and “transforming” into a body more true to one’s nature has recently extended from the realms of the body and into gender. Both the Jewish community in Prague and modern Japanese culture establishes certain rules for gender roles. Kafka’s iconic meek nature contrasting with his domineering father’s and Murata’s allusion to asexuality in a society which isolates women from the workplace and their independent social lives if they marry and have children are like two sides of the same coin. The purpose of this paper is to compare and contrast two centuries, two cultures and two sexes’ outlooks into the curse of the “wrong body” through Franz Kafka’s *Metamorphosis* and Sayaka Murata’s *Earthlings*.

**Keywords:** Otherness, gender, mental illness, societal norms

### Biography

Güneş Ersoy is an undergraduate student, majoring in American Culture and Literature at Ankara University. Her academic interests include feminist literary criticism, and women’s literature, immigrant and minority literatures, underground literature, and madness in literature. She explores how women’s literature, especially women writers from 20<sup>th</sup> and 21<sup>st</sup> centuries to demonstrate that women from diverse backgrounds contributed to literature, creating ‘world literature’. Works of Ursula K. LeGuin, Leyla Erbil, and James Baldwin inspire her the most and her research aims to demonstrate how women’s/minority writings are interconnected on a grander scale.



# The Intercultural Desire to Be Remembered in the Face of Death: A Comparative Analysis of Keats' "When I have fears" and Âşık Veysel's "Dostlar Beni Hatırlasın"

**İpek Ağcaer**  
Ankara University

The aspiration for artistic immortality has long been a driving force for poets throughout history. From the evocative verses of Sappho to the timeless works of Shakespeare, poets have sought to leave a mark that transcends time and exists beyond the confines of mortality. This collective aspiration finds voice in the works of John Keats and Âşık Veysel, two poets from diverse cultures united in their ardent desire to be remembered. This desire to leave a mark through artistic legacy is especially increased when the poet faces the harsh reality of death, as in the case of both poets. With sickness being a recurring difficulty for both poets, we can observe an intensified yearning to be remembered whether it is a more general idea of fame or a sincere commemoration by the poet's friends and loved ones. In "When I Have Fears That I May Cease to Be" Keats confronts his mortality with a mix of anxiety and resignation. He laments the transient nature of life expressing that love and fame sink to nothingness in the face of death. Contrary to this, Âşık Veysel's "Dostlar Beni Hatırlasın" celebrates the Anatolian tradition of communal remembrance emphasizing the value of human connections in continuing the cultural heritage. According to him, in a transient life where death is an inevitable part, he will pass as well but his "dostlar" (friends) will remember his name therefore preserving the cultural legacy. Through cultural interpretation of these works and the exploration of the literary techniques employed by the poets, this study aims to illuminate the interplay of diverse cultural perspectives regarding artistic immortality in the face of death. Analysing these two poems will ultimately shed light on the intercultural pursuit for recognition and remembrance across different literary traditions.

**Keywords:** Romantic Poetry, John Keats, Turkish Folk Poetry, Anatolian Folklore, Âşık Veysel

## Biography

İpek Ağcaer is a second-year student of English Language and Literature at Ankara University. Her main interest lies in British poetry throughout the ages, specifically Romantic, Metaphysical and Renaissance Pastoral poetry. Her research area also includes women's literature, and she is an active volunteer and a scholar of the Soroptimist Federation at Ankara, working towards equal rights and opportunities for women. She is planning to continue her studies in literature with a master's degree upon her graduation.

## The Blues of Joy and the Darkness Behind the Luck: Understanding Asian-American Women Through Amy Tan's *The Joy Luck Club*

İpek Kılıç

Ankara University

The concept of immigration is an undeniable part of the U.S. throughout history. Even though most of the immigrants are from Europe, we have trans-pacific immigrants, Asian Americans. Right after their arrival to Angel Island, which they called "Devil's Island," they understood the American Dream is not the dream they desired at all. Like all other ethnic groups, Asian Americans experienced problems and were forced to try their best to raise their voices. Cultural differences such as different family structures, eating habits, sense of hygiene, and being targeted by the assimilation efforts of the U.S. government challenged Asian Americans and even alienated them from other minorities by labelling them as the "model minority". To demonstrate the hardships of Asian immigrants and their descendants, Amy Tan employed their stories in her *The Joy Luck Club* as she tells the story of four first-generation immigrant mothers and their daughters. This paper will discuss the struggles of Asian immigrants who believed in American Dream with a detailed analysis of Amy Tan's *The Joy Luck Club* and how the author helped amplify the voices of the Asian American community especially Asian American women including both those who immigrated to U.S. and those who were born in the U.S.

**Keywords:** Asian American, immigration, minority, American literature, literary migration

### Biography

İpek Kılıç was born on 13 July 2002 in Kayseri. She completed her high school education in Kayseri and moved to Ankara after she enrolled at Ankara University. Her major is American Culture and Literature, and she is currently in her 3rd year. Her interests are short stories, dark romantic poems, minority literature, Southern Gothic literature, and translation. Two of her translations were published by *Çeviri Gazetesi*. She also worked as a student librarian at Halil İnalçık Library of Faculty of Languages History and Geography. She is planning to pursue an academic career in American Culture and Literature.

## **Walk A Mile in My Shoes: Cultural Diversity in *To Kill a Mockingbird***

**Melike Alsaç**  
Selçuk University

Can people live harmoniously in this world, even if they come from different cultures, ethnicities and different races? Accordingly, Harper Lee's seminal work, "To Kill a Mockingbird" examines the complexities of cultural conflict and harmony emerging from cultural diversity. The story takes place in Southern town of Maycomb, Alabama during the great depression and addresses issues of racism and social injustice. Throughout the novel Lee focuses on the idea of how the Southerners perceived different ideas about each other and societal norms through the lens of the Finch Family. In the microcosm of Maycomb, cultural conflict manifests primarily in trial of Tom Robinson, a black man falsely accused of raping a white woman. The question that needs to be asked is how a person can defend himself/ herself as a black person during that period. However, the protagonist of the novel Atticus advocates for justice and equality, embodying the values that transcend cultural differences. In a corrupted society, the protagonist shows his self-resistance against prejudice and also supports understanding and respect among individuals from diverse cultural backgrounds. Taking everything into consideration this paper aims to confront the complexities of cultural identities and embrace the transformative power of empathy to live in a more harmonious world through the novel "To Kill a Mocking Bird" by Harper Lee.

**Keywords:** Great depression, cultural conflict, cultural diversity, harper lee, morality

### **Biography**

Melike ALSAÇ is a senior student at the department of English Language Literature at Selcuk University. She works as a part-time teacher on the Language course. She participated in the 11th international undergraduate symposium "Perception" with a paper entitled "A path into Madness". She has also participated in the Paces Conference with the paper "The Hidden voice: Cultural Constrains". Her areas of interest include poetry, American literature, and Woman Studies.

## The Importance of Culture Interaction Throughout *Inside Out & Back Again*

Noruhakkuege Kayaoğlu

TED University

There are a lot of reasons why people immigrate, but one of the major ones is forced migration undertaken to ensure their safety under life-threatening conditions such as war, persecution based on race, religion, region and so forth. The 2011 verse novel, *Inside Out & Back Again* by the Vietnamese-American author Thanhha Lai, is an example of the literature of migration, which conveys how a conflict, the Vietnam War, forces a family to migrate to the United States in the 1970s. In the novel, we see the family's struggle to fit into American society through the eyes of the protagonist, Hà, a 10-year-old girl. We grasp how she tries to communicate with Americans and struggles with American society as a refugee, and how, through many toils, especially being bullied by other children, she grows emotionally step by step and overcomes her difficulties while seeking a safe harbour, in school, in her household and so forth. This process shows us the reality of how immigrants face not only financial difficulties but also cultural ones, especially discrimination by residents of the new country, trying to compromise to fit into the new society. Analysing the novel from a postcolonial, sociological and migration study perspective, I argue that refugee's problems are mostly caused by external factors besides understanding refugees' turmoil through the story, and in doing so, I will explain how different cultural interaction is difficult but necessary for our generation to achieve a society, that does not leave anyone behind.

**Keywords:** Thanhha Lai, Migration, cultural interaction, postcolonialism, migration studies.

### Biography

Noruhakkuege Kayaoğlu is an undergraduate student in English Language and Literature at TED University. She is interested in postmodernism and postcolonialism in British and American literature and plans to write a graduation project related to these fields. She is also interested in global issues, so she is also planning to apply to graduate school in the field of peace and conflict to deepen her knowledge about global conflict and help solutions for it, and she also hopes to work in companies or organizations in this area to tackle these problems in the near future.

## The Mammy: Stereotyped African-American Identity Shaped by the 'White Gaze'

Özge Aray Şentürk

Bilkent University

In some 19th and early 20th-century American narratives, there is a stereotype called the "mammy." This character is depicted as a black female servant responsible for the white family's children, especially the daughters, or household chores. The point is that these female characters are portrayed as being glad to serve the white family despite the dehumanization inherent in the historical reality of slavery. This paper asks how these stereotypical images of women contribute to the establishment of black female identity in a white-dominated multicultural society. Movies such as *Gone With The Wind* and *Song of The South* aim to create a perception that these women do not complain about serving white people despite the racism to which black people are subjected. Therefore, this stereotype serves as a tool of manipulation against black women in a racist and sex-oriented way. It can be argued that "mammies" are servants because they are black and domestic servants because they are women. Additionally, this analysis focuses on the consequences of this kind of stereotype. It aims to come up with an answer to the question of how this oppression that American black women are exposed to has an impact on black female identity. This image of black women depicted in movies aims to make this oppression seem normal by portraying "mammies" as thankful for being a servant of a wealthy white family. The topic is important in understanding African American identity because the mammy stereotype of African American women has been established, even in contemporary works, by a "white gaze" which limited African American women's expression of identity that creates the sense of belonging in a multicultural society by being both African and American.

**Keywords:** African-American women's identity, stereotype, white gaze, multicultural society

### Biography

Özge Aray Şentürk is a senior at Bilkent University, majoring in American Culture and Literature. From the outset of her academic journey, she has been deeply engaged with the study of race and ethnicity in the American context and critical race theory. Following her graduation, Özge plans to pursue a master's degree in North American Studies, with a specific intention to specialize in race and ethnicity. She is driven by a passion to contribute to the academic discourse on these critical issues, aspiring to advance her career in academia and continue her research in this area of study.

## The Importance of Storytelling and Magical Realism in Mexican Postcolonial Society in Esquivel's *Like Water for Chocolate*

Özge Nur Akman

TED University

Laura Esquivel is a Mexican author who is accepted as one of the most influential names in Latin American literature along with names such as Gabriel García Márquez, Isabel Allende, and Julio Cortázar. As a Mexican and as an author, Esquivel combines these two sides in order to create her well-known book, *Like Water for Chocolate (Como Agua Para Chocolate)*. In her book, Esquivel delves into topics such as the Mexican Revolution, spiritual elements and mysticism, culinary rituals, generational cycles and cultural constraints, family traditions, cultural myths, and more. She uses magical realism to convey her ideas and throughout the book it is possible to see that the recipes that are used by the protagonist Tina parallel the history of Mexico as a colonized country. Other than those points given above, Esquivel does not use classic storytelling to convey her story, but rather, she narrates her story through recipes which gives the book the aspect of having an extraordinary narration. Moreover, the novel intertwines the personal and political, showcasing the historical upheavals in familial relationships and cultural traditions. With the use of magical realism, the story often blurs the boundaries between mystical and everyday life elements. The culinary narrative can be regarded as a metaphorical feast for the book. This analysis delves into the narrative used by Esquivel and how it brings the blurred boundaries used by magical realism in order to focus on postcolonial Mexico, the cultural traditions of Mexico, and its historical elements. *Like Water for Chocolate* is crucial for the understanding of how local stories are part of a bigger story in the world from the perspective of colonized societies.

**Keywords:** Magical realism, colonialism, Mexican revolution, spiritualism, narration

### Biography

Özge Nur Akman, currently in her fourth year at TED University, is a student in the Department of English Language and Literature. Throughout her academic journey, she has been captivated by the intricate interplay between literature, cultural dynamics, and their profound impact on individuals. In addition to her broader interest in cultural influences, she is also interested in magical realism, particularly its historical roots in postcolonial literature.

## Colonizing Humans and Nature in Shakespeare's *The Tempest*

Salma Naciri  
TED University

William Shakespeare's *The Tempest* (1611), deals with political themes that reflect its historical context. It was written around a time when journeys from England to America, especially Virginia, were taking place. In my paper, I examine this play from a postcolonial perspective with an emphasis on ecocritical interpretations as well. In fact, my paper studies the political, postcolonial and environmental implications of Shakespeare's representation of characters in *The Tempest*. Further, I highlight the questions that the play raises in relation to colonialism, alterity, fetish, agency and power struggles. I also argue that the play demonstrates how colonialism extends the subjection of individuals to that of animals and nature. Moreover, *The Tempest* offers a commentary on the conquests and discoveries that were becoming increasingly popular at its time. The story of the play bears remarkable similarities to the voyages of explorers in the Renaissance period. It implies that exploration leads to conflicts between the newly arrived explorers and those who are "indigenous" to the land, based on the right to rule. In other words, this play offers an early warning about the repercussions of colonialism on both parties as well as on nature. In addition, characters' description and development in the play illustrate how colonialism works through the colonizer's desire to rule, on one hand, and the readiness that the colonized show to internalize labels and serve, on the other hand. Furthermore, the play emphasizes how the explorers turn into colonizers because they see everything and everyone on the island as their righteous objects to possess and control. Overall, my paper sheds light on how colonialism extends its exploitation to include nonhuman elements as well as humans in the colonized world. This results in chaos and uncertainty that resembles the postcolonial reality.

**Keywords:** Agency, exoticism, identity, ecophobia, alterity

### Biography

Salma Naciri is a senior student at the department of English language and literature at TED University. She is interested in postcolonial and environmental studies in literature. She focuses on the political and historical aspects of literature, especially postcolonial readings of texts from the early modern period and the Victorian era.

**'Where lies the mean? Where the middle way?' – *Season of Migration to the North*:  
Orientalism, Hybridity and Postcolonial Feminism**

**Seren Güçlü**

TOBB University

*Season of Migration to the North* (1966), a novel regarded by many as one of the most significant Arab novels of the twentieth century, depicts an evocative portrayal of the entanglement of postcolonial Sudan. This study will focus on the way this novel portrays hybridised identities that have been created by the volatile cultural and political changes that Salih's Sudan has experienced because of colonization and internal socio-political conflict and division. Reflecting the experiences of Mustafa Sa'eed, the protagonist, who has journeyed from Sudan to London and back to Sudan, the novel also reveals how the colonial project renders Mustafa Sa'eed as an "Orient" in London and a "Hybrid" in his homeland when looked at through a postcolonial context. The novel also provides a unique insight into the ways in which Mustafa's sexual performances become a form of sexual violence against the English women to reverse colonialism. In other words, Mustafa presents sadistic acts of revenge upon English women, taking advantage of his corporeality and masculinity to reflect colonialism and to rewrite the hegemonies included in the colonial project. It is important to dive into Mustafa's perspective of how women are represented in order to understand their role in the novel whether they are from "civilised England" or "primitive Sudan". This creates a list through which the novel operates and the crossroads of violence, sexuality, gender, hybridity, colonialism, male hegemony come to be the main concern of this work. The previous terms will be discussed through Edward Said's *Orientalism*, Homi Bhabha's *The Location of Culture* and Audre Lorde's *The Master's Tools Will Never Dismantle the Master's House*.

**Keywords:** Orientalism, hybridity, postcolonial feminism, migration, identity

### **Biography**

Seren Güçlü is a fourth-year student at TOBB University of Economics and Technology, where she is pursuing a degree in English Language and Literature. She was born and raised in Australia and has been living in Türkiye for about 8 years. In her studies, Seren enjoys to research topics such as Postcolonialism, Feminism, Science Fiction, and Interdisciplinary studies. Upon completion of her undergraduate studies, she intends to apply to graduate school to further her knowledge of the fields she is interested in and progress towards a career as a researcher.



## **Cultural Hybridity and the Encounter of the West and the East in *Dracula***

**Serra Süeda Öztürk**

TED University

This paper aims to analyse the encounter between the East and the West in Bram Stoker's novel *Dracula*. The setting and the characters from diverse cultures in the novel illustrate the intercultural encounters. Because the novel has two settings Transylvania and England and has characters from different roots such as Transylvanian roots and English roots, it can be said that there is the representation of the East and the West. Related to the East and the West representations, there are cross-cultural relationships between English and Transylvanian characters therefore It can be seen that there is a conflict between the West and the East, and these two diverse cultures create a clash in the novel. Along with the clash of the East and the West, the paper delves into the antagonist Count Dracula as a cultural hybrid character. Count Dracula is a hybrid figure because of his intricate integration of Western and Eastern notions and characteristics. He can be considered in between being a Westerner and an Easterner. Some of his features like his aristocratic heritage and being well-educated make him a character that has a closer resemblance to a Westerner. On the other hand, his ethnicity and Transylvanian roots make it possible to categorize him as Easterner. This paper aims to explore the depiction of the clash between diverse cultural aspects which are English and Transylvanian cultures, demonstrate how and why these two cultures coincide, and give a detailed analysis of the character Count Dracula as a cultural hybrid character.

**Keywords:** East, West, *Dracula*, culture, hybridity, representation, cultural encounter

### **Biography**

Serra Süeda Öztürk was born in Ankara in 2001. She has been interested in literature and books from a very young age. Now she is a senior at TED University in the Department of English Language and literature. She is drawn to gothic fiction, the environmental humanities, and cultural studies. The concepts of dualities, struggles between these dualities, and criticism of human-centred mind-set can be considered as some of her interests in literature. Apart from all of these, she is intrigued by postcolonial literature which gave her the courage to write about the third space, hybridity, representation, and clash of East and West of a gothic novel.

## **Dissolving Dystopian Borders: Localization as a Bridge to Intercultural Understanding**

**Summiya Abid**

TED University

While global forces increasingly shape our world, literature continues to grapple with the complexities of individual experiences within specific locales. Dystopian fiction, often portraying oppressive regimes and societal breakdowns, offers a unique lens through which this tension can be explored. This topic examines how localization and the anchoring of narratives in specific socio-cultural contexts serves as a powerful tool in dystopian fiction to illuminate broader, global narratives. I will delve into how these works borrow elements from various cultures, seamlessly weaving them into fictional locales to create narratives that resonate with universal human concerns, thus becoming a vessel of intercultural encounters. The key arguments in this talk will revolve around how Dystopian Fiction transcends simplistic portrayals of monolithic, totalitarian regimes and Localization is often used to allow authors to explore how global forces manifest in distinct cultural settings, highlighting power dynamics and resistance on a micro level. Moreover, I will focus on how the incorporation of diverse cultural elements and narratives foster intercultural encounters, prompting readers to examine their own social frameworks and engage with perspectives beyond their own. A few texts and case studies analysed will be Margaret Atwood's "The Handmaid's Tale", George Orwell's *Animal Farm*, Suzanne Collins' *The Hunger Games* and Kazuo Ishiguro's *Never Let Me Go*. Through close examination of these diverse examples, the talk will demonstrate how dystopian fiction, using localization as a tool, transcends geographical boundaries to present nuanced, globally relevant narratives that spark intercultural understanding and critical reflection.

**Keywords:** Dystopia, intercultural encounters, localization, global narratives, dystopian fiction.

### **Biography**

Summiya Abid is a high-honours, 4th-year English Language and Literature student at TED University, where she delves into the intricacies of language while also pursuing a minor and secondary field in Sociology and Psychology. Recently, she has presented her paper on the Beat Generation at Pamukkale University's conference. In the past, she has also worked as a teaching assistant at TED University for common core courses.

# **Anarchist Lunatic Prophetic Poets of the West and the East: A Comparison between William Blake and Fakhr al-Din Iraqi**

**Tufan Ufuk Akın**

Social Sciences University of Ankara

Over the ages, humankind has tied their existence into a divine being or beings. These concepts of divinity have changed depending on the geography and the timeline all over history. The eminent English poet and artist William Blake (1757-1827) was a strong Christian and believed himself to be a messenger of God, yet he was sceptical towards the institutionalized Churches in England. Despite his beliefs, he has faced ostracism from many communities with accusations of being a heretic or a lunatic due to his idiosyncratic views on religion and politics. Similarly, Persian poet and mystic Fakhr al-Din Iraqi (1213-1289) was a strong Muslim and believed himself to be a messenger of God, yet he was sceptical towards the centrally organized or state sponsored tariqas of Islam, he has faced ostracism from many communities with accusations of being a heretic or a lunatic because of his idiosyncratic views, such as embarking upon “Qalandariyyah” one of the controversial disciplines of the Sufism. These two poets did not know each other, lived in different timelines, different geographies and followed different disciplines of the Abrahamic religions to create their own aphorisms towards God, divine love and their own sense of reality, infiniteness of everything. The comparison will make parallel connections within these two poets by applying a Jungian analysis of their cultural and domestic background and juxtaposing their works such as William Blake’s seminal poems and lines from *All Religions are One (1788)*, *There is no Natural Religion (1790)*, *The Marriage of Heaven and Hell (1790)* and Fakhr al-Din Iraqi’s authentic poems and lines from his letters to his friends, *Lema’at (n.d)* and his own *divan (n.d)*.

**Keywords:** Poetry, Divine Love, Philosophy, Jungian Analysis, Infinity

## **Biography**

Tufan Ufuk Akın is a fourth year English Language and Literature student at the Social Sciences University of Ankara. He has given a presentation in “The Second Ankara Undergraduate Student Conference” organized by TED University and Ankara University.

**PRESENTATIONS by  
GRADUATE STUDENTS**

# **In the Shadows of Society: Exploring Otherization in D.H. Lawrence's *The Virgin and the Gypsy***

**Ali Bal**

Social Sciences University of Ankara

D.H. Lawrence's novella *The Virgin and the Gypsy* (1930) explores the nuances of societal otherisation by juxtaposing the characters of the rebellious Yvette and the gypsy Joe Boswell at the centre. This work challenges the prevailing norms of the early 20th century, delving into the themes of sexuality and societal expectations. Yvette, who represents the upper-middle class and is emblematic of defiance against societal constraints, is juxtaposed with Joe Boswell, who, on the other hand, represents the working-class. An otherisation of three distinct groups occur in the narrative: Yvette and her eloped mother called "She-who-was-Cynthia", the marginalized gypsy community (through the title character, the gypsy, Joe Boswell), and the extramarital couple Mrs. Fawcett and Mr. Eastwood. The judging figures are generally the Mater, the grandmother of Yvette, and the Vicar, father of Yvette, who together represent the society and its expectations as a whole. As such, Lawrence's semi-autobiographical lens not only critiques society's judgmental norms but also delves into the internalized otherisation within marginalized groups themselves. This examination reveals Lawrence's profound exploration of the multifaceted nature of otherisation, whether it be from society or from a marginalised person himself or herself. The novella, in this respect, serves as both a critique and a reflection on the societal foundations of its time, providing new insights into the implications of societal expectations on individuals and groups, at the expense of marginalising them. With textual evidences from the text where aforementioned marginalized groups are alienated, this study aims to enrich our understanding of the roles of othered characters in stifling societal norms. It offers novel perspectives on the characters, including minor ones, and their actions, exploring how their otherisation is perpetuated by society and by othered groups within themselves.

**Keywords:** Novella, otherization, gypsy, judgmental norms, marginalised groups

## **Biography**

Ali Bal received his bachelor's degree from Social Sciences University of Ankara in June 2023 from the department of English Language and Literature. Following his graduation, he has started to conduct his master's study in the same department at the same university. His area of interest includes theatre, mythology, magical realism and modernism. He plans to write his thesis on contemporary English theatre, with a special emphasis on magical realism.

# **An Intercultural Insight into an Ancient Greek Ritual Through Comic Books: *Wonder Woman: The Hiketeia*" and Its Literary Significance**

**Alperen Yedekçi**

Social Sciences University of Ankara

This study delves into an iconic comic book, "*Wonder Woman: The Hiketeia*" to illustrate how graphic narratives can reflect and engage with intercultural encounters. The storyline revolves around the concept of Hiketeia, an ancient ritual in ancient Greek culture that binds a master and master's servant together in a relationship of mutual respect and service. The concept of Hiketeia suggests that deeply ingrained cultural practices can create complex webs of ethics and morality that transcend individual cultures. From this perspective, Hiketeia, as an Ancient Greek Ritual, has a factor that connects people to each other, and in addition to revealing the different dimension of loyalty, it offers a different perspective on the Master-Servant relationship, which is stereotypically presented to the reader in some literary works. Wonder Woman, embodying both Greek and Amazonian cultures, finds herself bound by this ritual to protect a young woman who has committed a crime. Through this narrative, Hiketeia delves into themes of duty, honour, and the clash between ancient and modern values. Furthermore, Wonder Woman's adherence to the ritual reflects her respect for cultural traditions beyond her own Amazonian background and this prompts readers to consider the challenges of navigating moral and ethical obligations in a multicultural world and touches upon the importance of understanding and respecting diverse cultural practices. In the end, by analysing this work, this study aims to indicate profound insights into intercultural encounters through Wonder Woman character and how she leads readers to reflect on their own cultural biases and foster a greater appreciation for cultural diversity.

**Keywords:** Graphic narratives, Intercultural understanding, *Wonder Woman*, Cultural Empathy, Ethics

## **Biography**

Alperen Yedekçi is a dedicated junior scholar pursuing a master's degree in English Language and Literature at Social Sciences University of Ankara. Passionate about expanding intellectual horizons, Alperen aims to specialize in comics, graphic novels, science fiction-fantasy fiction, manga-anime studies, comparative literature, ecocriticism, and drama studies. Alongside his academic pursuits, he contributes to education as a part-time English instructor at Ostim Technical University, he is a content writer of the literature category in the online periodical called *Söylenti Dergi*. Moreover, he has been involved in several theatre productions, including "Ay Işığında Şamata" and "Hamlet" and various children's theatre plays and he is currently working on a new psychological play that has been written by himself.

## **Intercultural Posthumanisms: The Pre-Living Matter**

**Asım Esat Kalyon**

TED University

The notion of vibrancy has well proved that non-biological entities behave no differently than vital organisms, and the argument brought about by this new materialist conceptualization is further enhanced by Opperman and Lovino's material-ecocritical concept of storied matter. Deriving energy from these two major discussions about matter itself, this paper introduces the concept of pre-living matter, which signifies the human-induced changes in and violence against non-human nature. The pre-living matter thus serves as a further discussion to underline the human impact that has brought Earth to its Anthropocene epoch. This study further delves into the discussion of intercultural approaches to non-human vibrancies with examples drawn from literary texts of various periods, ranging from the antiquities to modern times, discussing how pre-living objects have acted and/or appeared as storytellers in different societies. The present paper, in particular, brings forward three different stories to analyse different cultures' perceptions of non-human but pre-vital existences in a literary sense.

**Keywords:** Posthumanism, Anthropocene, vibrancy, storied matter, intercultural approaches, material ecocriticism

### **Biography**

Asım Esat Kalyon is a graduate student at TED University, Department of English Language and Literature. Having attended the University of Milan in 2021 as an Erasmus+ student, he received his BA degree in English Language and Literature from the Social Sciences University of Ankara. His areas of interest range between posthumanisms, Cultural, Biblical, and Middle Eastern studies.

## Exploring the Notions of Home and Belonging in Mohsin Hamid's *Exit West*

Azranur Elif Sucuođlu

TED University

*Exit West* offers a compelling exploration of the profound effects of displacement and migration on individuals' sense of self and cultural identity. Through the characters of Nadia and Saeed, Mohsin Hamid portrays the transformative journey of migration, illuminating the complexities of the search for a home and contributing to the broader discussion on the representation of migration and diaspora in literature. As Nadia and Saeed navigate through the magical doors transporting them to different corners of the world, Hamid unveils the multidimensional nature of home as both a physical space and a cultural construct. With the use of magical realism, these doors serve as portals to alternate realities and as a tool to highlight psychological time, further emphasizing the surreal nature of their migration journey. This paper examines the multifaceted concept of home, drawing insights from Peter Somerville's exploration of its sociological dimensions by delving into the themes of privacy, identity, and familiarity, and it elucidates how *Exit West* challenges conventional understandings of home and highlights the dynamic nature of cultural belonging.

**Keywords:** Displacement, migration, home, cultural identity, literary migrations

### Biography

Azranur Elif Sucuođlu holds a Bachelor's degree in English Language and Literature from TED University, and is currently pursuing a Master's degree in the same field. She works as the Social Media Coordinator and Web Developer at TED University Graduate School. In addition to engaging in literary translation, she collaborates with embassies to provide film translations for festivals, taking on the role of a launcher at these events. Her endeavours extend to the field of film studies and environmental humanities, with aspirations to produce collaborative works in these fields.



## How Men are Hollowed by the Same Darkness in *Heart of Darkness* and *Apocalypse Now*

Bayram Sarıkaya

Ankara University

If one wants to look at the universality of how war is inhumane and fundamentally polarizing, which does not change across ages and places, *Heart of Darkness* (1899) by Joseph Conrad and *Apocalypse Now* (1979) by Francis Ford Coppola are two great examples. The former comes from Victorian England where Social Darwinism was equated with progressivism and imperialism was overlooked in politics and society, while the latter is from the United States and chooses the Vietnam War as its centre stage to talk about the atrocities of war, racism and how an unknown culture and civilization puts one's life into perspective. As this year's theme is "intercultural encounters", I will read *Apocalypse Now* comparatively with *Heart of Darkness* in the light of contemporary criticism such as postcolonialism and postmodernism using film studies as well in my speech "How Men are Hollowed by the Same Darkness in *Heart of Darkness* and *Apocalypse Now*". To enable this reading, I will form my speech around the difference between culture and civilization which is done thoroughly by Terry Eagleton in his book titled *Culture*. By looking at these two seemingly similar, almost interchangeable terms, we will come to an understanding of why Kurtz, the prime example of Europe's moral values, loses his moral compass so much so to say that "Exterminate all the brutes!" Coppola's interpretation of the novella helps us know more about this man in this respect.

**Keywords:** Joseph Conrad, culture, adaptation studies, cinema, postcolonialism

### Biography

Bayram Sarıkaya graduated from Hacettepe University, English Language and Literature Department in 2021. He worked for kayiprihtim.com as a translator and news reporter for a year before going to Spain under the Erasmus+ exchange program. He took up his interest for modern and contemporary art in Spain, also where he lost the interest and liking for classical and realist art. He is deeply interested in cinema and because of the short film he shot he considers himself a little more than a casual viewer. Right now, he is doing his master's degree in American Culture and Literature Department at Ankara University. Utopias, dystopias, transhumanism/posthumanism, Romanticism, free will, and genealogy of individualism has been drawing his attention lately. His thesis will be about one of these topics in cinema or comics studies.

## Intercultural Mothers and Daughters: Amy Tan's *The Joy Luck Club*

**Berfin Emekli**

Ankara University

Whether forced or voluntary, immigration could be triggered by social, economic, and/or countless reasons, and it is one of the biggest traumas that an individual may encounter. As a result of immigration, the individual can be estranged both to their home country and to the place they immigrated. Amy Tan's *The Joy Luck Club* demonstrates how the immigration of Chinese people altered lives through family, specifically mother and daughter, relationships. With sixteen stories narrated by mothers and daughters, one can see that mothers who grew up in China struggled to adapt themselves to the US society, and daughters who grew up in the United States could not understand their roots, heritage, and language along with their mothers' alienated souls. The novel also emphasizes the importance of memory and language as a necessity for creating a bond within a family regardless of boundaries. As a result, the novel creates an intercultural atmosphere that emphasizes the individual identity. This study aims to discuss the immigration trauma and its impact on the descendants of immigrants by analysing *The Joy Luck Club* along with emphasizing the importance of Chinese immigration to the United States. This study also aims to point out the importance of the community to rediscover one's culture.

**Keywords:** *The Joy Luck Club*, immigration, Chinese American, memory, language, culture

### **Biography**

Berfin Emekli is an MA student at Ankara University's department of American Culture and Literature. She received her BA degree from Hacettepe University's department of English Language and Literature. Her research interests include contemporary British and American novel, posthumanism and transhumanism, and postmodernist literature.

## **Exploring Magical Realism and Global Perspectives in Local Narratives: Latife Tekin's *Dear Shameless Death***

**Muazzez Asya Özparlak**

Ankara Hacıbayram Veli University

This presentation focusses on local beliefs and mysteries which can be encountered in every culture, and when defined to the outsider finds mutual and global similarities in terms of application. A narrative can, in an unexpectedly imaginative manner, find its way into a culture, into indigenous resources, and draw readers into its own universe where mysteries are part of life, no matter how different that culture might be. Latife Tekin's novel *Dear Shameless Death* strongly reflects the magical realism movement in Turkish Literature and combines magical realism with rural and local Anatolian life. It offers an examination of the interplay between tradition, superstition, and reality. The novel's real, superstitious and surreal elements combine to shape their reality. The villagers' deep-rooted traditions and superstitions reflect a broader theme of cultural identity and resistance to change. Through characters such as Huvat and Atiye, Tekin portrays the tension between local traditions and external influences, and draws attention to the universal struggle with cultural prejudice and intolerance. Thanks to magical realism, local stories, beliefs, superstitions, fairy tales or legends become a part of the villagers' lives. For example, in the novel, events and stories such as Hızır coming to the aid of Atiye, who is locked in the barn, and teacher Bayraktar falling in love with the fairy girl, are striking examples of the fusion of superstitions and daily life. These examples highlight the universal human tendency for magical realism to transcend geographic boundaries to engage with broader human experiences. This presentation will touch on the local narratives in the novel *Dear Shameless Death* and discuss how they are reflected in a global perspective.

**Keywords:** Magical realism, Local Narrative, *Dear Shameless Death*, Global Perspective, Anatolian Life

### **Biography**

Muazzez Asya Özparlak is a senior student at the Department of English Language and Literature at Ankara Hacı Bayram Veli University. Her research interests are literary criticism, modernism, postmodernism and feminism. She is interested Magical Realism, as well as issues that concern today's world and enjoys researching these issues. Currently, she is teaching private online English classes.

## How Different Cultural Encounters Affect an Identity: An Analysis of Adalet Ağaoğlu's *Ölmeye Yatmak*

Sevilay Keçelioğlu

TED University

With the declaration of the Republic in 1923, Turkish people underwent great changes in every aspect of life in Türkiye. These changes were rapid in a sense and caused many people to change the place they live, their jobs as well as their place and status quo in society. In her novel *Ölmeye Yatmak*, Adalet Ağaoğlu gives us a picture of the generation who lived and grew up while the country and society tried to adapt to those changes. The main character of the book Aysel gives us pieces from her life through flashbacks to her childhood and youth when she decided to lie down and wait to die. Through her flashbacks, we see that Aysel's family migrated to Ankara, the capital city of the new republic, and they are from the lower working class. She is living in the shadows in her family home, she is overlooked and underappreciated by her parents. However, as a successful student, Aysel is appreciated by her teacher and she even gets the chance to go to other countries thanks to her school due to her success. Throughout the novel, Aysel befriends people from different cultural backgrounds and socio-economic levels, she encounters different levels of society and experiences of the highs and lows of the same country which results in an in-between state and a complicated identity in Aysel. Coming from a rural area to the capital city to be able to go to other countries, and having the chance to have friends from both lower and higher classes makes Aysel lose her sense of identity and question her place in society. Aysel loses her sense of belonging to any part of the society she lives in. In her novel, Adalet Ağaoğlu shows us the cultural differences in a country going through vast changes and how these can affect an identity through her character Aysel.

**Keywords:** Alienation, homelessness, identity, cultural backgrounds, Turkish literature

### Biography

Sevilay Keçelioğlu has her Bachelor's degree in English Language and Literature from TED University. She is a graduate student in the same field at TED University. She tutors English lessons. Her main interests are posthuman theory, environmental humanities, and 19th-century English novel.

# A Comparative Analysis of Female Initiation in East Asian Culture: Child's Play and Snow Flower and the Secret Fan

**Tuğba Çanakçı**

Social Sciences University of Ankara

This paper parses the theme of female initiation—a meticulous metamorphosis of a credulous child from immaturity to maturity within her waning chasteness and childishness that is convenient to the culture that she is in—in 19th-century China and Japan, as indicated in the texts' cardinal characters: Midori (緑) in Higuchi Ichiyō's (樋口 一葉) *Child's Play* (たけくらべ; Takekurabe) (1985) and Lily (麗麗; Lili) in Lisa See's *Snow Flower and the Secret Fan* (2006). Despite the territorial and traditional differences, the androcentric attitude affects females' character construction; both protagonists bear the patriarchal and societal restrictions that set expectations: Midori's father forces her into prostitution at a puerile age while Lily's mother moulds her feet to be felicitous to the androcentric aesthetic; thus, the two pushed through physiological and psychological alterations to perish in the patriarchal structure. As the two texts' narratives present pervasive androcentrism, which manipulates and marginalises women, the experiences of the two characters echo the themes of female abuse; therefore, these two texts that concentrate on the confiscated childhoods authenticate the calamitous consequences of androcentrism on women worldwide.

**Keywords:** Comparative Literature, Female Initiation, Androcentrism, East Asian Cultures, Chinese Culture, Japanese Culture

## Biography

Tuğba Çanakçı is an MA student in the Department of English Language and Literature at the Social Sciences University of Ankara; she completed her BA in the same department of the same school as a high honours student. Her academic interests include Comparative Literature, Contemporary Literature, Gender Studies, and Speculative Fiction. Tuğba works as an English Instructor at the English Language School of TED University.

# **CREATIVE WRITING PRESENTATIONS**

## **Ruins of My Motifs**

**Gözde Türkmen**

Ankara University

The work I present is a poem titled Ruins of my Motifs. My poem deals with the themes of loss of identity and language, colonialism, and multicultural interactions. It is written from the viewpoint of an assimilated humanoid that is not bound by time and place. He can obtain multiple cultural identities. My poem starts in Warsaw after WW2 during the midsummer time, which is significant in pagan culture. After the ruins of war, the humanoid seeks a guide to get his language and identity back that he lost during the assimilation process. He worships the Slavic gods. Zywie, one of the Slavic gods, answers his prayers by sending him back to the colonial period of America, yet instead of making empathy with the native people, he switches roles, and plays the perpetrator this time. He supports the colonization of the natives and causes a loss of identity in native's souls. In the end, he realizes what he has done, regrets, and learns that all of the aggressive actions and harmful acts turn back to the individual at the end. My poem seeks to convey a universal message. All of the oppression and inhumane, ruthless actions turn back to us since humanity is collaborative and tends to get affected by intercultural interactions.

**Keywords:** Colonialism, Nostalgia, Identity, Assimilation, Bauhaus, Slavic Mythology, Polish Culture

### **Biography**

Gözde Türkmen is a second-year student at Ankara University majoring in English Language and Literature with an interest in literature, analyzing poems and historical context in literature. She also has a passion for visual arts and musicology. She is interested in photography, drawing and enjoys reviewing different music genres.

## **Journey to Another Continent: Zeus' Story**

**Öykü Burçak Ortakçı**  
TED University

This presentation encapsulates a deeply personal journey inspired by my encounter with a resilient dog named Zeus and her six puppies in Zambia. The story explores themes of struggle, resilience, and the profound impact of fleeting connections. The paintings were inspired by my visit to a rural Zambian village where I met a malnourished and unkempt dog who just had six puppies. Despite her physical hardships, she displayed unwavering devotion to her litter of puppies, embodying the essence of maternal love and determination in difficult circumstances. I have watched the puppies grow and take their first steps. The family I was staying with did not show her that much affection and I have come to realize that it was because she could not protect them and the house anymore. Their surprised attitudes toward me spending time with the dogs also showed me how humans' approaches to animals differ from culture to culture. In my first painting, I tried to show some elements of Zambian culture that I have encountered such as the skirts they wear daily and the preparation of their local foods. Zeus is in the centre because she was my friend during that time of my life and this is my way of immortalizing her. The second painting shows the wall of the house where I was staying and the local market near the house. The dull colours I used represent both my mood and how I saw my surroundings at that time. Through a blend of storytelling and visual representation, this presentation invites the audience to contemplate the interconnectedness of life, the power of empathy, and the transformative potential of intercultural encounters. It serves as a testament to the long-lasting impact of seemingly ordinary moments that resonate deeply with our humanity.

**Keywords:** Zambia, cultural differences, maternal love, intercultural encounters, animals in Africa

### **Biography**

Öykü Burçak Ortakçı has her Bachelor's degree in English Language and Literature from TED University. She is a graduate student in the same field at TED University. Her main interests in the field are gender studies, feminism, and 20th-century novel and poetry.



## Unbreakable Bonds

Tabark Falah Ibrahim Alattar

TED University

In my creative piece, I will present the collective voice of individuals suffering from nostalgia toward their roots, the nostalgia is not their sole battle, they encounter much more, treated like outcasts, treated less worthy of having a voice, or abused for the simple desire of a better life, some of these individuals often encounter the tough decision between staying and leaving, most around them are unaware that this decision was often “out of their control”, because of their fear of losing a loved one, or their own life. Therefore, these individuals resolve to use their “voice” as conveyed in my piece, to deliver a small memo to what they feel about themselves, their homeland, and their identity and roots. It is a notion which is not strange to anyone that may encounter my piece, because “home” is not confined to land definitely, but because home is a place where comfort is, or from my narrator’s view “once was.” My piece is inspired by Jibran Khalil Jibran’s book *The Prophet*, Jibran was a Lebanese poet and author known for his aphoristic and philosophical incorporated with mysticism, his book discusses various themes including identity and belonging, this allowed me to express the notion behind possessing such memories as a source of power and motive for my speaker, one which gives them hope yet the consciousness that this hope may never be realised, as their roots are in continuous growth.

**Keywords:** Identity, homeland, intercultural encounters, inspiration, homesickness

### Biography

Tabark Falah Ibrahim Alattar is a fourth-year student at TED university in the department of English language and literature, she is interested in literature and art in all its forms, especially poetry, having written many poems in the hope of publishing them as a collection one day. She is currently a part of the Kolibri Education company team, and upon graduating, she intends to apply for a higher education program to acquire as much knowledge as she can, alongside her passion in becoming an established writer and poet.

## **Albatross**

**Tuna YILDIRIM**  
Atılım University

In this poem, I wanted to explore and enrich the Turkish term “Gurbet” and how cynical it could become if one is introverted and feels lost. In my poem, I wanted to reflect my experiences in an intercultural society since I believe that this experience held a mirror to my true self thanks to my interactions with people from all around the world. To be precise, regardless of gender, race and nationality, this intercultural friendship has created even stronger bonds between us because we focused upon the same subjects as humans. Through involvement in the universal tapestry of human experience, poetic expression is nourished. My recent travels have underscored this profound truth, revealing the common threads that bind humanity across all borders. In the midst of unfamiliar surroundings, I was reminded that joy can blossom from the simplest of pleasures, such as sharing a game crafted from humble cardboard. While my verse may reflect a melancholic temperament, it resonates with the experience of solitary exploration in a foreign land. Those who have ventured abroad in similar circumstances will undoubtedly recognize the emotions captured within my lines – the initial unease of uncharted territory, the consolation found in shared experiences, and the transformative power of forging connections in unexpected places.

**Keywords:** Alienation, peace, intercultural encounters, inspiration, homesickness

### **Biography**

Tuna Yıldırım, a driven fourth-year student in his final semester at Atılım University, recently embarked on a journey that would leave a lasting impression. Between the 15<sup>th</sup> and 22<sup>nd</sup> of January, he travelled to the Netherlands, exploring the vibrant cities of Nijmegen, Maastricht, and Amsterdam. Yıldırım, who harbours a fervent dream of becoming a poet, found his travels through the Netherlands to be a wellspring of inspiration. The unique experiences and emotions he encountered fuelled a surge in creativity, prompting him to delve deeper into personal expression through poetry. This paper will showcase one such poem, penned during his time in Nijmegen, with the intention of illuminating a specific theme relevant to the conference at hand.



### **ORGANISERS**

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