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human / insan

8. BAKEA

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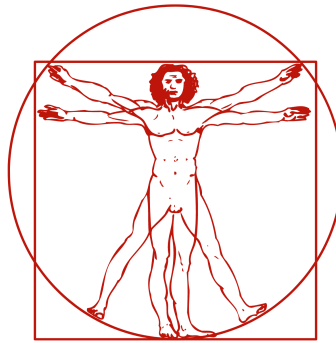01-02-03 Kasım 2023**

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"HUMAN / İNSAN"

BİLDİRİ ÖZETLERİ KİTAPÇIĞI / ABSTRACT BOOKLET

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(Self)Building of the Human Robot in Kazuo Ishiguro's 'Klara and the Sun'
Adriana Raducanu, Yeditepe University

Kazuo Ishiguro's "Klara and the Sun" (2021) is placed in a dystopian near future of overachievement, where A.I. has come to replace highly specialized human labour, the clothes and the houses of the upper classes are 'high-rank', and their respectively privileged children are 'lifted' to be optimized for academic success. The diegetic narrator of this cognitive estrangement tale is Klara, a Solar-powered robot, the contemporary counterpart of David, the artificial boy in A.I. Artificial Intelligence (Steven Spielberg, 2001). Like David, who has been programmed to love his human family even in the face of rejection, Klara is a type of advanced robot, designed to be a perfect AF (Artificial Friend) to privileged teenagers, yet unique in her willingness to transgress the limits of her intended design to help her human friend. Through her eyes, the narrative explores various types of interactions (human-robot, human-human, robot-robot), the nature of sentience and empathy, as well as the unknown consequences of advancing technology. The present study will draw on the insights of Kathleen Stewart put forward in her "Ordinary Affects" to argue for the deep humanity of the non-human protagonist, at odds with the humans' world that has turned against itself in its insatiable quest for perfectibility and achievement.

FROM MUTENESS TO VOCALITY: NIGERIAN WOMEN IN BUCHI EMECHETA'S *SECOND-CLASS CITIZEN* AND CHIMAMANDA NGOZI ADICHIE'S *PURPLE HIBISCUS*

A. Nejat Töngür, Maltepe University & Ayşe Nur Sözer, Maltepe University

Although Buchi Emecheta in *Second-Class Citizen* (1974) and Chimamand Ngozi Adichie in *Purple Hibiscus* (2003) penned their novels with a time span of 30 years, throughout the novels it is obvious that there was little positive change in the lives of Nigerian women from the 1960s to the 1990s due to the social and economic turmoils in the country. In both novels, Nigeria is depicted as a country which is afflicted with bribery, corruption, depravation, shortages, strikes and poverty which serve to debilitate particularly the women. These novels shed light on the plight of Nigerian-Igbo women who are oppressed and silenced by their patriarchal society, customs, malformed religious beliefs, self-righteous husbands who resort to violence, economic problems, the marriages of girls at very young ages, expectations for babies and especially for boys of the in-laws, the house chores and far-ranging impact of colonialism. The aim of this study is to show that the women in focus in these novels, Adah in *Second-Class Citizen* and Kambili, Beatrice and Ifeoma in *Purple Hibiscus* who are suffocated and left voiceless by oppressive mechanisms of bride price, polygamy, domestic violence, superstitions, traditions and colonial mind-sets, slowly but resolutely walk to self-actualisation and emancipation overcoming all the cultural, social, familial and economic barriers and manage to have a say in their lives in the end.

What It Means to Be Human: A Study of Sarah Kane's *Phaedra's Love*
Arpine Mızıkyan, Istanbul University

Sarah Kane's *Phaedra's Love* (1996) dwells on the story of Phaedra and her stepson, Hippolytus, from Greek mythology as a relevant source material in order to portray a contemporary dysfunctional royal family and the moral void they inhabit. The play projects a world devoid of values and meanings; a world besieged by the downfall of the human being in a consumer society in every sense of the word. This argument coincides closely with Kane's emphasis on her themes which "are the problems we have as human beings". Hippolytus emerges as an unproductive and nonchalant character in the face of his purposeless role and position in a hostile world. Hence as an example of the so-called provocative and alarming in-yer-face theatre, *Phaedra's Love* examines the ambivalent sides of feelings and relationships. It, moreover, interrogates present-day ideas of what it means to be human. To do so, it utilizes shock as a persistent strategy to search for profound meaning, which is one of the important elements of in-yer-face theatre. Taking my cue from this observation, I contend that Hippolytus, through his awareness of the emptiness of the values in his life and society at large changes from an animal-like creature represented at the very beginning of the play into a human being at the expense of self-destruction when the play ends. Phaedra's suicide because of Hippolytus's rejection of her and her accusation of rape provoke him to be "alive again" and to get in touch with his emotions. Throughout the play he pursues for something to feel/observe/realize and interestingly enough, everything comes together at the very moment of his murder and dismemberment by the mob.

A Utopian Archeology of Posthuman in Ursula Le Guin's *Always Coming Home*

Arzu Tuna, Yeditepe University

Pandora, an anthropologist, travels to the Valley of Na, which is located in the post-apocalyptic future of California, and records their poems, songs, plays, artworks, and tales by translating them into English from the Kesh language, a language which does not exist yet. Ursula Le Guin's *Always Coming Home* is a collection which brings together Pandora's recordings that immerse the reader in the life of the Kesh people of the Valley. This paper aims to read how Ursula Le Guin's *Always Coming Home* unsettles the anthropocentric notion of the human through Kesh culture and language in the novel which proposes a utopian perspective in understanding the posthuman. The paper will examine how the non-hierarchical community of Kesh considers all living things as 'people' and encompasses the non-human, including such diverse forms as the elements of nature, the dead, and the imaginary beings. The paper will further disclose that the margins of the human subject for Kesh people are never finalised nor fixed but always in process. Emphasizing that the notion of the human is a product of language, the paper will also focus on the language of the Valley, which is difficult for Pandora to translate as it does not inherit a binary thinking system but disrupts the symbolic boundaries of language. In line with that, it will be analysed that the epistemology of Kesh society defies the linear perception of time along with the concept of history, which is incomprehensible to the Valley people.

Forgiveness in Literature

Aylin Alkaç, Boğaziçi University

"To err is human, to forgive divine" wrote Alexander Pope in his *Essay on Criticism* (1711). By elaborating on an expression that dates back to Plutarch and characterizing forgiveness as a godly attribute, Pope relies on the Christian conceptualization of God's Grace which has had an immense impact on the literary discourse before and after him. Indeed, literature especially as of the Renaissance abound with characters who seek revenge or retaliation but hardly grant or seek forgiveness while the religious rhetoric of God's providence informs the ideological subtext of these works. Forgiveness as a distinguishing aspect of being human is a modern phenomenon. Stemming from but replacing theological forgiveness, the philosophical and psychoanalytical approaches to forgiveness see it in terms of one's relation to the self and/or the other, problematize its conditions of possibility and explore its potential for healing. While forgiveness is an impossibility for Derrida, it is "a promise that assures psychical life" by making confrontation with hatred possible through psychoanalytical interpretation for Kristeva. The aim of this paper is to offer a brief diachronic overview of the rhetoric of forgiveness in some of the major works of literature since the Renaissance followed by a discussion of forgiveness in contemporary fiction to explore the implications of this shift from the theological perspective to the social, political and psychological understandings of forgiveness for literature that, today, is rethinking the human.

Back-translation via Machine Translation: Training Practices on Power of Attorney Translation

Ayşegül Angı, Marmara University

Legal translation is considered to be relatively difficult due to different legal systems, complex subject-matter, and legal discourse including specialised legal language use. Furthermore, each legal genre requires genre specific knowledge. Power of Attorney (PoA) which enumerates powers granted to attorneys-in-fact by principals can be classified as a "legal genre" when considering the common features of its function, macrostructure, and lexical and syntactic arrangements. More specifically, PoA has such specific features as frozen style, archaic usages, word strings, and so forth. These conventional features can be reinforced with different translation training practices. For instance, translators can check whether there are oversights (like omissions, inconsistencies, and ambiguities) in target text (TT) by back-translating TT into source language and comparing back-translated text with source text (ST). Accordingly, this study aims to describe how back-translation via machine translation is utilized in PoA translation so that the intra-textual coherence and intertextual coherence between ST and TT can be checked by human translators. The corpus taken from the book by Boztaş (2012) consists of an example of PoA drawn up in English (ST) and its rendition into Turkish (TT). Upon back-translating some excerpts from TT into English via Deep L, the machine translated text (MT) and ST were compared by the senior student translators to improve the quality of TT. The prominent findings indicating the requirement for the accurate rendition of the specific legal terms (i.e., denotation vs connotation) and word strings (i.e., doublets and triplets) in TT will be presented together with the student translators' views on the macrostructure.

COMPOSING A LANDSCAPE THROUGH POETRY: AN ENCHANTING DANCE BETWEEN HUMANS AND NON-HUMANS IN LITTLE SPARTA

Ayşegül Demir, Munzur University

The garden, a domestic space where nature and culture intersect, also represents a microcosm of the original garden prophesied in holy scriptures - 'the Garden of Eden'. In the Anthropocene Epoch, this artificial representations serves as a substitute for the original, paralleling the way poetry mirrors this microcosm and becomes an integral part of the environmental mosaic.This concept finds embodiment in the work of Scottish poet Ian Hamilton Finlay (1925-2006), whose avant-garde garden, 'Little Sparta', situated in the Pentland Hills near Edinburgh, presents an innovative melding of poetry and landscape. Intriguingly, these stones bear testament to the interconnectedness of the garden and its human and non-human entities - such as light, shadows, bird songs, and flowers - forming a unified environmental imagery. Through this approach, Finlay managed to compose landscape poetry in harmony with Wordsworth's famous definition, 'Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.' This suggests that poetry and the garden form a balanced and harmonious unity, disrupting the conventions that engender disconnection from nature. This study aims to illustrate that poetry is inherently part of nature and achieves unity with its other elements, as demonstrated through the ecopoems of Ian Hamilton Finlay in his 'Little Sparta' garden.

The Collapse of Anthropocentricsm: Richard Matheson's novel *I'm Legend* in the Context of Jakob Von Uexküll's Concept of *Umwelt*

Ayşem Dur, Bahçeşehir University

Telling the story of the last surviving human in a post-apocalyptic world, Richard Mateson's novel *I'm Legend* focuses on the collapse of anthropocentrism. Humans' priviledged position ignoring the unique world of other organisms disappears when they are transformed into vampires after a bacterial outbreak. The destruction of humans by a nonhuman organism renders it possible to study new and different realities. Uexküll's concept of *Umwelt* offers a suitable theoretical frame for that as it expresses the idea that each organism has a unique and meaningful perceptual world shaped by its interactions with the environment. In this context, the protagonist's home, the objects around him and his living space serve as vital elements of his *Umwelt* that elucidates his interactions with his environment. While the protagonist experiences major shifts in his *Umwelt*, vampires also emerge with their own. This offers a focal point to analyse the relationship of the surrounding world with the production of reality, to draw human and animal worlds closer to each other, to ask new questions about the subject's relationship with the environment, to study nonhuman perceptions, and to work on the fallacies of the anthropocentric understanding. In the light of that, this study aims to discuss the fragility of anthropocentrism in the novel *I'm Legend* in the context of Uexküll's concept of *Umwelt* and aims to show the role that the surrounding environment plays on the perceptions of human and nonhuman entities.

**"Deconstructing Binary Oppositions and Anthropocentrism:
A Posthumanist Reading of Ursula K. Le Guin's "She Unnames Them""**

Ayşen Seven, Hacettepe University

The philosophy of posthumanism, specifically Critical Posthuman Theory, challenges traditional binary oppositions and anthropocentric worldviews, propounding a more inclusive and interconnected approach for understanding human and non-human existence. Ursula K. Le Guin's thought-provoking short story "She Unnames Them" serves as a powerful reimagination of how humans and nonhumans are entangled as a deconstruction of Biblical story of Adam's naming questioning human-centred categorization and dichotomies as a means of control, domination and objectification. In order to understand critique stances of posthumanism, this paper engages with the deconstruction of "binary oppositions" and "anthropocentrism" prevalent and deeply rooted in traditional Western philosophy and critically examines the limitations of these two related notions tracing back not only to Renaissance and Enlightenment period, but also to Ancient Greece. Drawing upon posthumanism, this paper investigates how Le Guin's protagonist, through the act of unnaming, dismantles the hierarchical structure that separates humans from animals. Le Guin offers an alternative angle presenting a vivid portrayal of the protagonist's journey towards embracing empathy and interspecies communication. Deconstructing binary oppositions and subverting anthropocentrism, both posthumanist theory and Le Guin's short story offers a radical departure not only from traditional humanist perspectives that prioritize human agency and dominance over non-human entities, but also hierarchical, binary and linear modes of thought and instead embraces a decentralized, multiple and non-hierarchical approach that fosters a more inclusive and interconnected perspective. By adopting a posthumanist lens, this paper, therefore, aims at analysing how "She Unnames Them" deconstructs binary oppositions and anthropocentrism emphasizing the blurring of boundaries between human and non-human entities.

Tabuisierung der Frau in dem Roman *Die Klavierspielerin* von Elfriede Jelinek

Ayşenur Özkan-Işık, Türkisch-Deutschen Universität

Das Thema *Frau* ist in vielen Disziplinen von der Vergangenheit bis zur Gegenwart ein wichtiger und zentraler Forschungsbereich. In diversen Kulturen wurden Frauen in den Hintergrund gedrängt und innerhalb des patriarchalischen Systems mit bestimmten Tabus belegt. Diese Tabuisierung bringt Probleme mit sich wie die Unfähigkeit mit der eigenen Identität in Einklang zu kommen, und sich in das eigene Wesen zu integrieren. Soziale und kulturelle Tabus sind ebenso durch literarische Werke auf die Gesellschaft übertragen worden. In dieser Studie werden die gesellschaftlichen und körperlichen Tabus in dem Roman *Die Klavierspielerin* der österreichischen Nobelpreisträgerin Elfriede Jelinek analysiert. In dem Roman erzählt die Autorin die Geschichte von Erika Kohut, einer Frau in den 30er Jahren, die versucht, unter dem strengen Schutz ihrer Mutter, zu überleben. In dieser Studie werden die Entfremdung der Figur von ihrer eigenen körperlichen Existenz und die psychologischen Anomalien, die sich aus dieser Entfremdung ergeben, analysiert. In diesem Roman vermittelt Jelinek dem Leser die Stellung der Frau in der Gesellschaft der 80er Jahre und die Tabuisierung des weiblichen Körpers. Ziel dieser Studie ist es demnach, zu überprüfen, wie die Tabuisierung des weiblichen Körpers in dem Roman *Die Klavierspielerin* thematisiert wird und wie Themen, über die zeitgenössisch nicht diskutiert und gesprochen wurden, in den Diskurs wieder aufgenommen werden.

Die Autorin schreibt den Roman unter zwei unterschiedlichen Kategorien. Im ersten Teil des Werkes werden die psychischen Probleme der Hauptfigur Erika Kohut und ihre Beziehung zu ihrer Mutter, die auf psychologischer Unterdrückung beruht, behandelt. Die psychischen Konflikte und körperlichen Tabus, welche die Figur erlebt und die masochistischen Handlungen der Figur bilden den ersten Teil des Diskurses, während die Beziehung zu Walter Klemmer den zweiten Teil des Werkes prägt. Im letzteren Kapitel verlangt die Figur von Klemmer Gewalt und Vergewaltigung ausgesetzt zu werden. Die Analyse sämtlicher angesprochener und psychologischer Prozesse in dem Werk ist von Bedeutung, da sich dadurch festhalten lässt, wie die Unterdrückung von Frauen durch gesellschaftliche Tabus zur Selbstzerstörung führen kann.

"Human Aggression as a Precious Object"

Aytül Özüm, Hacettepe University

Lately while reflecting upon the meaning of literary texts and my relationship with those texts written in diverse genres, I have realized an obvious close link between the methodology of literary analysis and psychoanalysis in terms of the proximity between thematic richness the writers are fictitiously engaged in and the human with all its realistic existence in cultural and psychological relational dynamics. I believe that the more we deal with and understand the complicated problem of aggression defined in object relations theory of psychoanalysis, the less problematic the entanglement among the human, nonhuman and posthuman will be.

In his book *Object Relations in Psychoanalytic Theory* published in 1983, Jay R. Greenberg and Stephen A. Mitchell calls "centrifugal" the movements in psychoanalysis in the fifty years following Freud's drive theory. Accordingly, this centrifugal tendency has been reversed due to the convergence of some basic concerns. What brings together the theorists of psychoanalysis is the fact that they look at the same "landscape" and come up with a common point, which is people's interactions with others. In object relations theory in psychoanalysis, although there are vast differences among the theorists from Klein to Kohut in theory and practice, they all underscore the value of aggression and being able to realize its role in all relational interactions. Mindful understanding of the source of aggression would be the starting point to decipher the codes both in human and nonhuman patterns in fictional representations and real life. Having a close look at how human aggression is interpreted and eased in theory and practice of object relations might be helpful in diverse spheres of literary and cultural studies.

"GİYİYORUM ÖYLEYSE VARIM!": DORİS LESSİNG'İN ROMANLARINDA KIYAFETLER VE CİNSİYET NORMLARI

Barış Ağır, Osmaniye Korkut Ata Üniversitesi

Edebi incelemerde giyim ve kıyafet son dönemlerde çeşitli açılardan tartışılan konulardandır. Sosyolog ve antropologlara göre, giyimin tarihsel evrimi, bedensel kuşanma ve kendilik algılaması açısından içsel farklılaşma ile karakterize edilen temel bir çerçeveye kadar izlenebilir. İlahi dinlerde, kötülükle edinilen bilginin sonucu, insanın doğuştan gelen masumiyetini yitirdiğine ve ardından örtünmenin ortaya çıktığına inanılır. Kutsal inanışlara göre kıyafetin birincil işlevi, insan bedenini örtmek, üreme organlarını gizlemek ve bir dereceye kadar tevazu duygularıyla ilişkilendirilmektir. Modern toplumlarda ise giyinme eylemi,

mikrososyal yapıların temel bir unsuru olarak hizmet eden ve toplumsal düzen ile uyumlu fiziksel bir aktivite olarak anlaşılabilir. Bireylerin kendilerini sunma ve başkalarıyla ilişki kurma biçimleri, kamusal alanları yöneten özel düzenlemelere bağlıdır. Bu bağlamda, bireylerin giyim tercihleri, toplumsal çevreleri düzenleyen örtük normların temel bir yönü olarak kabul edilmektedir. Bunun sonucu olarak, bireylerin kıyafet tercihlerinde yerleşik normlara ve iktidarın söylem mekanizmalarına uymaları beklenir. Özellikle kadın kıyafetleri siyasal araçlar olarak tekdüzeliğin sağlanmasında ve egemen kodların devam ettirilmesinde manipülasyon nesneleri olarak kullanılırlar. Bu açıdan, giyim ve kimlik arasında paralel bir ilişki olduğu açıktır. Bedensel görünümlerin ve giyim trendlerinin genellikle bireylerin kimliklerinin ve toplumsal statülerinin güvenilir göstergeleri olarak algılandığı yaygın olarak kabul edilmektedir. Bireyler, belirli bir grupla bağlantılarını gösteren giyim performansları sergileyerek, iktidar tarafından amaçlanan cinsiyet somutlaştırılmasına tabi tutulurlar. Giyim trendlerinde sürekli değişen sembollere rağmen, cinsiyetlere ilişkin söylem tutarlılığını korumaktadır: Feminen estetik kadın cinsiyetini, maskülen estetik ise erkek cinsiyetini ifade eder. İngiliz yazar Doris Lessing, baskın toplumsal düzenleri yansıtmak ve daha geniş toplumsal bağlamla ilgili endişelerini dile getirmek için edebi eserlerinde karakterlerin kıyafetlerini bilinçli olarak tasvir ederek, LGBT bireylerin ve ikili cinsiyetlerle özdeşleşen bireylerin giyinme söylemine karşı tutumlarını ele alır. *Altın Defter* (1962) ve *Martha Quest* (1952) romanlarında LGBT bireyler, ataerkil söylem ile mücadele ederken, özerklik arayışlarında giyinme biçimlerini stratejik bir araç olarak kullanırlar. Bu bağlamda bu çalışma, Lessing'in romanlarında LGBT topluluğu içindeki bireylerin giydiği kıyafetleri cinsiyet kimliklerinin ifadesi açısından anlamlandırmayı ve tartışmayı amaçlamaktadır.

What the 'Post' in 'the Posthuman' Means for Literature and the Humanities

Başak Ağın, TED University

The recent proliferation of the theories of the posthuman indicate both a pressing need and a strong inclination towards the renewal of syllabi in the humanities, with a specific focus on the intersections of philosophy, the arts, religious studies, and Western philologies. Considering the changes that have recently taken place in what English departments teach, one can observe how the study of literature has shifted its attention. The field now seems to go beyond the examination of literary texts through the analysis of plot, theme, characters, and other textual parameters, heading towards a critical evaluation of the position of the so-called knowing subject and its interrelations with other beings and things that compose the inhabitants of the planet. Such shift(s) of focus immediately bring up the question of changing research methodologies that are pertinent to literary and cultural studies as we know them. Taking its cue from the work of such posthuman scholars as Rosi Braidotti and Karin Murris, whose respective concepts of "posthuman knowledge" (2019) and "post-qualitative research" (2021) have marked turning points in the evolvement of the humanities towards the posthumanities, this paper discusses the concept of the human as a relational, embodied, embedded, affective, and accountable entity. It exemplifies its points with two cases from student work produced in the undergraduate level, showcasing how the changing model of the human alters our methods of literary analysis.

ECO-SOMATICS OF SUFFERING: THE INTERPLAY BETWEEN HUMAN AND NONHUMAN ANIMALS IN JESMYN WARD'S *SALVAGE THE BONES*

Başak ALMAZ, Istanbul Aydın University

Jesmyn Ward's *Salvage the Bones* provides a rich ground for exploring various aspects of human/nonhuman suffering. The plot follows the lives of a young girl named Esch, her brother Skeetah, and his pit bull dog, China, in the days leading up to Hurricane Katrina. China the dog performs a vital role throughout the novel. As Skeetah finds consolation and connection via his relationship with China, it serves as a symbol of the bond and interconnectedness between human and nonhuman animals. This connection emphasizes the shared experiences of suffering and the universal need for emotional support and companionship. In this respect, *Salvage the Bones* can be interpreted within the context of eco-somatics which acknowledges that human well-being is intertwined with the well-being of other species. Eco-somatics showcases the reciprocal and symbiotic nature of these interactions. Human experiences within the natural environment with its biotic and abiotic inhabitants are given prominence in eco-somatics, a perspective that investigates the intersection between ecological and bodily experience. Eco-somatics recognizes that the human body is intimately connected to and interacts with its environment and other than human species. It promotes the interconnectedness between human well-being and nonhuman health while pointing out that the two are inextricably linked. In *Salvage the Bones*, China's presence underscores the intimate connections that exist between humans and nonhuman animals. Consequently, utilizing the framework of eco-somatics, this paper seeks to explore the variations and the bond between human and nonhuman animal suffering. Just as eco-somatics recognizes that our health is intricately linked to the health of the ecological bodies nurturing and supporting us, it also demonstrates the interrelation of suffering highlighting the importance of ecological awareness and protection for the well-being of all human and nonhuman animals.

A Wilde Insight into the Human: The Essence Beneath
Başak Cun, Fenerbahçe University

Embodiment of the late nineteenth-century decadence, Oscar Wilde (1854-1900) is an artist and a literary figure incorporating symbolic as well as concrete links to the late Victorian conceptualization of life, art, society, and human. Besides the multidimensional oppression he underwent due to his lifestyle, during his career as a playwright, he was criticized in terms of an alleged shallowness in his configuration of characters, a claim which further extended to his prose. Indeed, in many of his works, there can be found well-thought analyses of human as a social construct. He is also known to have been involved in reading and wondering about human psyche – not in a scientific way, but in artistic terms. Touching on his various works, this paper herein asserts that Wilde's writing style points to the essence underlying the invented human. Beneath his analyses of the society and the individual lies his intrinsic placement of a deeper understanding of psyche. The way he issues his themes, his references to the beauty that can only be found in – and by – human, twists he performs inside cultural and linguistic concepts, or the occasions when he highlights instances of projection in Freudian terms are the significant aspects of his writing where his demeanor in analyzing the human should be pronounced louder. At this point, this paper suggests that the Wildean framework of understanding the human essence takes on a shape that could be digested in the contemporary times as well.

Aesthetic and Ethical Approaches to Nature in Coleridge's
The Rime of the Ancient Mariner

Başak Demirhan, Boğaziçi University

This paper is about the aesthetic basis of moral transformation in Samuel T. Coleridge's poem *The Rime of the Ancient Mariner.* After killing an albatross, a sailor undergoes a series of tormenting supernatural conditions, which constitute a period of penance for him. The poem presents a complex vision of crime, penance, and redemption, within which human crimes against nature and against the self are inextricably linked. As various possible principles of moral judgment, such as tradition, sociability, pragmatism, or utility are revealed to be deficient in the course of the poem, the aesthetic experience of nature emerges as the penultimate tenet of the poem's moral vision.

An emphasis on beauty, marks the critical moments in the Mariner's moral transformation. In the early stages, the Mariner expresses a moral responsibility exclusively towards other humans. He expresses remorse regarding the deaths of his fellow-sailors, whom he describes as "beautiful men". However, his aesthetic vision does not extend to nature, until the conclusive moment in the poem, when he perceives a beauty in the snake-like sea creatures. In this moment, the sailor beings to perceive a hostile and uninhabitable nature as beautiful and becomes redeemed. The poem presents questions about the relationship between ethics and aesthetics in the human-nature relationship. Can beauty be a justifiable basis for moral/ethical connection to nature? What are the virtues of a moral vision that is based on an aesthetic vision of the world?
In this paper, I use an ecocritical frame to argue that an ethical approach to nature must inevitably be based on aesthetic because aesthetics transforms the alterity between self and other, human and non-human nature into an ecological ethical vision. All other ethical approaches to non-human nature will be anthropocentric and inevitably violent or exploitative.

The Non-human Revisited through İş Bankası Digital Tale Theatre: Digitization of Translated Fairy Tales and Children's Classics across Genres during Covid-19

Başak Ergil, Üsküdar University

Ever since the Ottoman Tanzimat Era, adaptations, rewritings, and reworkings of world classics in the Turkish theatrical system have long set a ground which hosted a tension between the western dramatic arts and the Turkish theatremakers' endeavours to find their own voice characterized by a performative and narrative theatrical tradition. A very recent attempt to embrace world literature through translation in a Turkish theatrical context has come during the Covid-19 lockdown, a time marked by serious constraints in terms of face to face physical performances, which led to a variety of ways in which the digitization of theatrical performances were made possible. During this time, the globe welcomed new forms of digital art and literature for children, not solely for entertainment purposes but also as a part of (inter)national healthcare management. A remarkable example to digital children's theatre in the Turkish context is the digital tale theatre series on İş Bankası Youtube channel. Using the conceptual framework provided by the notion of "translational recanonization", and looking back at the history of translation as narration since the Tanzimat Era, this study articulates and discusses the emergence of this new genre -i.e. translated digital tale theatre for children- specifically focusing on how in these retranslations the non-human components are conveyed

as they are recanonized, and to what extent this example of translated digital theatre has contributed to the search for the own voice of Turkish theatre.

İNSANIN ÖZSAYGINLIĞI VE ÖZGÜLLÜĞÜ ÖRGESİNDE RENÉ CHAR ŞİİRİ

Batuhan Çağlayan, Pamukkale University & Şevket Kadıoğlu, Pamukkale Üniversitesi

René Char, 1907 yılında Fransa'nın L'Isle-sur-la-Sorgue kentinde doğmuş 1988 yılında Paris'te yaşamını yitirmiş Fransız şairdir. 1929 yılında 22 yaşındayken Paul Eluard ile yollarının kesişmesinin ardından Aragon ve Breton'la da tanıştığı Paris'te sürrealist gruba katılmış ve 1934 yılına kadar şiiri bu akımın ilkeleri çerçevesinde biçimlenmiştir. 1934'ten sonra bu akımdan kopsa da sürrealizmin bazı teknik ve yordamları şiirinde etkisini sürdürmeye devam etmiştir. Dönemine bir yanıt olarak okunabilecek olan Char'ın şiiri, Starobinsky'nin deyimiyle göze alınmış bir tehlike olmasının yanı sıra, dünyayı bir görme, düşünme biçimi, gecede parlayan bir şimşek, bir bilinçlilik, sorumluluk şimşeği olarak, "kayıp bir sözden yeniden bulunmuş bir söze doğru yolculuk" olarak da tanımlanabilir. Birçok görünmez patikaları da içeren bu yolculukta Char'ın söylemi yanıtı başka bir gizin içinde olan bir giz olarak kendini hemen ele vermeyen kapalı bir söz örgüsü olarak kendini gösterir. Biz bu bildiride, şiirlerine insan gerçekliğini, yazgısını, trajedisini, insanın yaşamla, dünya ile evrenle kurduğu ilişkiyi arka plan olarak alan René Char'ın, *Gazap ve Muamma* adlı derlemesinde yer alan şiir ve metinlerinde ve özellikle de *Hipnoz Yaprakları'*ındaki metinlerde (aforizmalar), cephede, savaş alanında, direnişçi (II. Dünya Savaşı sırasında Yüzbaşı Alexandre takma adıyla direniş örgütünde yer almış ve açık arazide savaşmıştır) ve insan olmanın bütün hallerini insanlık temelinde kişisel bir tanıklık olarak düşlemsel bir yelpaze üzerinde nasıl örgülediğini bütün çatışkın ve antagonik yönleriyle insanlık gerçeğini şiirine nasıl yedirdiğini "İnsanın Özsaygınlığı ve Özgüllüğü Örgesinde René Char Şiiri" başlığı altında irdelemeye çalışacağız. Bu çerçevede de onun *Hipnoz Yaprakları'*ndaki metinleri görünüşte doğanın taşı, kayası, otu, çiçeği, kuşu, böceği ile bütünleşik olarak insanın özgüllüğü ile damgalı şiirlerdir. Çünkü Char için şair olmak artık insan olmamak anlamına gelmemekte, geleceğin şiiri, şiirin olanaklılığı ancak ve ancak şairin ve şiirin insan onuru kurduğu simbiyotik ilişki ile mümkün olabilecek bir deneyimdir**.** Birçok gizli patikalar içeren bir yolculuk olan ve kendini hemen ele vermeyen, Char metinlerinin kapalı sözcüklerin oluşturduğu boşluklardan sızan söylem evrenlerini, okur olarak bizde yarattığı çağrışımlarla çözümlemeye, açımlamaya, anlamlandırmaya çalışacağız.

PRIVILEGED huMANs IN DOUGLAS STUART'S SHUGGIE BAI

Baysar Taniyan, Pamukkale University

Male privilege is a term that connotes the socio-economic benefits males enjoy in the gender hierarchies of the patriarchal societies. The privileged position of man as a gendered being has been cited as both a source and a result of the oppression males carry out over women, children and other men. However, this privilege remains invisible and is not equally shared by all males who receive their dividends with regard to race, social class and sexual orientation. Those males who are closer to the hegemonic forms of masculinity make much of the privilege. Relatedly, as the hegemonic forms of masculinity vary in time and space, privileges may be lost, as well. The loss may precipitate a crisis in males, which increases aggression and violence. This study aims to analyse what happens when males lose their gendered privileges in Douglas Stuart's debut novel Shuggie Bain (2020). The novel is set

in post-industrial Glasgow of the 1980s, at a time when Thatcher's neoliberal policies brought about great social transformation in the city. Made redundant due to this shift in the financial policies, Glaswegian males feature in the novel suffering the loss of their privileges. Moreover, the queer identity of the eponymous protagonist Shuggie will enable the study to juxtapose different forms of masculinities and question heteronormativity.

Exposing Saints, Atoning Sinners:
Redefining the Role of Space on Moral Goodness in Iris Murdoch's *The Bell*

Begüm Tuğlu Atamer, Ege University

Iris Murdoch's *The Bell* (1958) depicts a religious community living in a space between an external capitalist world that continues to be mechanized and a completely secluded Benedictine nunnery, the Abbey, that seems to belong to ancient times. Murdoch depicts the outside world, the Abbey, and the Imber Court as intertwining yet separate spaces in which characters are put to test in terms of their moral stances. The lake that divides the Abbey and the Imber Court further complicates the matters with an old bell of the Abbey hidden beneath its depths. While the lake serves as fluid image that embodies dualities within its own body that constantly haunts the Imber Court and the Abbey, the bell turns into a metaphorical device that influences character transformations in the novel. The external world in the narrative offers an ostensible place to sin while the Abbey embraces all that is related to religious goodness. The Imber Court, however, appears as a liminal space in which those who do not belong to either world can exist. In such a narrative portrayal of the relationship between characters and spaces, Murdoch questions whether what one considers to be morally good is related to abstract ideas or rather to the influences of internal and external forces of such ideas on one's actions. As the transformation of the characters who interact with the lake reveals, it becomes apparent that Murdoch appears to rework and defy a Kantian sense of duty in her narrative when it comes to moral goodness through her morally questionable characters in various forms of spaces. Therefore, the aim of this study is to explore the various types of spaces introduced in Murdoch's *The Bell* to reveal the impact of these spaces on the depiction of moral goodness through an analysis of characters who fluctuate between being saints and sinners which ultimately portrays Murdoch's understanding of what it means to be a morally good human being.

"Meaning and Revolt: Irreducibility and Mimesis in the Time of Automated Thinking"

Berkay Üstün, Fenerbahçe University

Faced with accelerated developments in machine learning and AI, the discourse of the biological and psychological irreducibility of the human to the machinic is undergoing a revival, but this is mainly because of a crisis. The debate between vitalism and mechanism is an old episode in the philosophy of life, and life as does not apply to machinic assemblages still enjoys some of the former status of irreducibility, notwithstanding the advances in biotech and burgeoning areas of specialization like "artificial life." This paper approaches the contemporary stakes of psychological irreducibility by foregrounding what remains after the concessions made to the machinic such as learning, cognition, and even creativity. Affect, meaning/understanding, and consciousness are still favorite candidates for what's left standing; however, departing from the work of Gilbert Simondon, this talk highlights "revolt" as a human

attribute and an unlikely Turing test of sorts that has not received enough attention. Mediated by the conflict between the categories of "anticomputation" (Bassett) and "the incomputable" (Galloway) on the one hand and "automated thinking" (Parisi) on the other, the goal is to help chart the contemporary space of possibilities of the irreducible and show how mimesis has emerged –somewhat coercively– as a reigning paradigm in the relationship between computation and human psychology.

Social uprising and violence as a depiction of the disempowerment of gender roles in Timberlake Wertenbaker's Play *The Grace of Mary Traverse*

B. Ayça Ülker Erkan, Izmir Democracy University

This study focuses on the contemporary feminist playwright Timberlake Wertenbaker and her play *The Grace of Mary Traverse* in terms of gender roles. The play depicts the historical events such as the Gordon Riots uprising and Mary Traverse's leading the action, which brings the catastrophic result in terms of uncontrolled feminine power. The play focuses on Mary Traverse who challenges the eighteenth-century gender roles and sexuality though adopting a marginal lifestyle. She subverts the patriarchal oppressive figures and emphasizes her feminist identity trying to bring women to the subject position. Wertenbaker criticizes the sexual oppression of women and lack of collaboration of women pointing a socialist/materialist feminist criticism. The play will be analyzed through a socialist feminist criticism in which gender, power, and sexuality play a significant role.

A Posthumanist Reading of *Saturn's Children* by Charles Stross

Berna Köseoğlu, Kocaeli University

With the onset of posthumanism, humans have lost their privileged positions and significant roles in the world. The superior status of humans is replaced with the dominance of biotechnology, implants, artificial intelligence, improvements in technology and science. The centrality is no longer attributed to humans but to the cyborg, humanoid robot, android, hybrid, in other words, to the genetically altered subjects. The aim of posthumanists is to eliminate the destructive effects of hierarchy and otherness in society controlled by humans and to decentre the centrality of humans. They concentrate on the other and nonhuman by deconstructing the values of humanism so as to create a more promising future. In this sense, *Saturn's Children* by Charles Stross, portrays the posthuman condition in the distant future when androids appear as the dominant race. In the novel, the contradictions between aristo-governors and slave-chipped working class are foregrounded. In this paper, the power relations in a posthuman environment will be analysed and the clash between the values of humanism and posthumanism will be questioned. The extinction of humans and the spread of gynoids in the distance future, together with the relationship between robots and humans, will be the primary concerns which will be highlighted as well through the concepts of posthumanism.

**Human and Loneliness in Samuel Beckett's Selected Plays*:*
Happy Days, Rockaby, and *Krapp's Last Tape***

Beste Emül Hasırcı, Yaşar University

Regardless of the form of 'the human', and regardless of the century that a literary work is written, literature has always surrounded around human experience. Nevertheless, there are some specific milestones in the literary survey in which human experience is regarded much more precious than ever before. Within the borders of modernist literature, for instance, even a single day from a whole lifespan of a human has been the subject matter of the entire novel just like it is the case in *Ulysses* or *Mrs. Dalloway*. Postmodern fiction, on the other hand, deals with human experience in its own way. In postmodern fiction, readers might come across representations of human that they have never imagined the possibility of them before. Samuel Beckett masterfully contributes on that postmodern trend elaborating on human experience through symbolic representations. The aforementioned centuries'-long human experience is still present and important, yet this time, it is mostly the reader who experiences, not the protagonist. For Beckett, loneliness is as much as prominent in human experience as isolation, meaninglessness, nothingness, and the problematic being of existence. In *Krapp's Last Tape*, (1958) readers can sense the smell of the loneliness of sixty-nine year old Krapp accompanied only by his own voice from different time periods of his life. In his another experimental work, *Happy Days* (1961), readers experience the solitude of Winnie, who –somehow- finds herself buried in the ground, first up to her waist, then gradually up to her delicate neck, and finally in his *Rockaby* (1981), readers are the witnesses of the solitude of an elderly woman while she is rocking her chair as if she was surely moving towards the land of the death. Beckett's selected works will be examined in the scope of postmodern touch in literature in order to visualize the human that walks hand in hand with faithful loneliness.

Through the Glass of Eros; an Eco-Jungian Reading of Ovid's 'Apollo and Daphne'

Burak Akkurt, Yeditepe University

Nature has been a point of inspiration for humanity, alternatively featuring in our myths as potent adversary, center of worship, and provider of divinities. The (mostly) feminine qualities we attribute to nature, starting from Mother *Nature* or *Gaia* to the symbolic representations of it, have a millennial history. With these incipient considerations in mind, the main aim of this presentation is to read Ovid's "*Apollo and Daphne"* via C.G. Jung's "*The Four Stages of Eros*". In a nutshell, this theoretical framework is centered on the structural analysis of two main perceptions; the first is the male's perception of the female, while the second, through the male-female / culture-nature dichotomy, covers the more general perception of nature itself. Moreover, since Ovid's classic tale functions as a bridge between the perception(s) of male and female and the perception of nature from a cultural perspective, the presentation will also draw on feminist, ecologic, and ecofeminist perspectives. Last but not least, it will argue for the necessity of preserving and employing mythological studies as arguably the most convincing foray into what the "human" signifies.

İnsansız Sözlü Çeviri: Sözcenin Duygu Ulamına Edimbilimsel Bir Bakış

Burak Özsöz, Marmara Üniversitesi

Bu çalışmada, diyalog çevirisi bildirişim ortamında çevirmen dışındaki diğer katılımcılar tarafından üretilen sözcelerin duygu değeri edimbilimsel bir yaklaşımla ele alınacaktır. Temel amacı alıcısını belli bir eylem içine sokmak olan sözcenin edimsel değeri biçim-sözdizimsel çözümlemenin ötesinde sözcenin üretildiği bağlamın -dilin sözlü olarak gerçekleştiği sözcelem durumunun- ve birtakım dildışı unsurların dikkate alındığı bir yaklaşımı gerektirir. Sözce, üreticisinin öznelliğini taşıması bakımından önceden tasarlanmış olan *dil*in aksine alışılmadık olanı öne çıkaran *söz* ile benzerlik gösterir. *Söz* ve *sözce* duygu ulamı da dâhil türlü olasılıklardan ibaret iken *dil* ise zorunlu ve uzlaşımsaldır. Dilin uzlaşımları gereğince üretilen ve aynı yapısal değere sahip iki sözcede, üreticisi ve üretildiği koşullar göz önüne alındığında farklı anlam ve duygu değerleri ortaya çıkabilir. İnsansız sözlü çeviri metinlerin nitelik ve işlev çözümlemesinde bu farklılıklar yol gösterici olabilir. Diyalog çevirisinde, kaynak sözceye öznel bir duygu değerine sahip bir sözeylem olarak bakmak fayda sağlayabilir. Sözcenin içerebileceği örtülü anlam üretildiği anın mikro ölçekli koşullarınca şekillendirilebileceği gibi bildirişim ortamındaki muhatapların geçmiş tecrübe ve yaşantıları, dünya bilgisi ve hatta geleceğe dair beklentileri gibi makro ölçekli unsurlar da bir ölçüde o sözceleme durumu üzerinde sahibi olabilir. Diğer bir deyişle, sözcenin duygu ulamını da kapsayan ve ancak derin yapıda kendini ele veren örtük anlam, kimi zaman sınırlı bağlamsal koşulların ötesinde değerlendirilmelidir. Bu bakımdan, sözlü çevirmenlerin ve sözlü çeviriye yönelik etkileşimsel çalışmalar yapan araştırmacıların edimbilimsel çözümlemenin gereği olan kavramsal gereçlere ve kuramsal çerçeveye dair farkındalık geliştirmesi önem arz edebilir.

Unsettling the "Human" in Kazuo Ishiguro's *Klara and the Sun*

Burcu Kayışcı Akkoyun, Boğaziçi University

What it means to be human is the central question in many dystopian works that disclose the dark side of hubristic overinvestment in human reason and progress. As these works portray the intersecting crises caused by racist, sexist, and hyper-capitalist ideologies prevailing in the present, they also articulate cautionary critiques of anthropocentric views by unsettling the notion of the "human" within various contexts. This paper will examine Kazuo Ishiguro's most recent novel *Klara and the Sun* (2021) as a compelling example of the genre insofar as Ishiguro maintains the critical dimension of his work not only on a thematic but also on a diegetic level. *Klara and the Sun* is narrated by Klara, an artificial friend, who is a solar-powered robot bought to accompany a fourteen-year-old child suffering from chronic illness. My paper will explore the discursive opportunities provided by nonhuman narration and its heightened "cognitive estrangement" in Darko Suvin's terms. Referring to theoretical insights drawn from nonhuman narratology and critical posthumanism, I will discuss how Ishiguro problematizes the "human" as an ontological/ideological category by demonstrating the complicity between human exceptionalism, supremacism(s), and neoliberal exploitation of the "other." I argue that Klara's ostensibly simplistic narration exposes complex problems and invites the reader to consider ethically nuanced alternative modes of being.

César Aira'nın *Nasıl Rahibe Oldum* Adlı Eserinde Yabancılaşma ve Yalnızlık

Burcu Tekin, Tobb Ekonomi ve Teknoloji Üniversitesi

Çağdaş Latin Amerika edebiyatının önemli yazarlarından biri olan César Aira'nın *Nasıl Rahibe Oldum* adlı eserinde 6-7 yaşlarında bir çocuğun hayatında ilk defa dondurma yemesiyle beraber bir anda değişen ve trajik bir hâl alan hayatı anlatılmaktadır. Dondurmadan zehirlenen çocuğun babasının dondurmacıyla kavgası sonucunda, çocuğun babasının hapse girmesinin ardından çocuğun annesi ve çevresiyle olan ilişkisi, okulda yaşadıkları, iletişim problemleri ve bu süreçte deneyimlediklerinin bir sonucu olarak kendisini çevresine ve içerisinde yaşadığı dünyaya yabancı hissetmesiyle gelişen olaylardan bahsedilmektedir. Yabancılaşma ve yalnızlık kavramlarının öne çıktığı eserde gerçek ve hayalin iç içe geçtiği yansımaların da görüldüğü gözlenmektedir. Bu çalışmada öncelikle yabancılaşma ile yalnızlık kavramlarının açıklanması ve alanyazında öne çıkan araştırmacı ve yazarların ilgili kavramlara yönelik görüşlerinin aktarılması, daha sonra ise çalışmanın temelini oluşturan eserin bu değerlendirmeler ekseninde yorumlanması hedeflenmektedir.

From Ancient Stories to the Construction of Modern Myths in Georgi Gospodinov's Works

Bülent Ayyıldız, Doğuş University

Myths have long served as essential components of social culture and have been a significant research focus for scholars seeking to understand humanity as a social entity. Through myths and mythical elements, people have traditionally expressed collective traditions, issues, and memories. Scholars such as Carl Jung and Joseph Campbell have explored myths as reflections of the collective consciousness of humankind, delving into the hidden meanings embedded within mythic elements. While these scholars aimed to unveil the realities and universal similarities present in myths, 20th-century thinkers like Michel Foucault and Roland Barthes argued that language is a constructed communication tool, and everything generated through language is also constructed.

In today's world, mythical elements continue to be employed to convey various messages and cultural elements. However, rather than revealing an objective reality that has lost its significance in the postmodern age, these elements create fictional truths. This paper seeks to examine how Georgi Gospodinov reimagines the structure of myths, bridging the divide between the individual and the universal. Specifically, the concept of "time" will be explored in Gospodinov's works to illustrate the protagonist's journey towards self-realization. The narrators in these works encounter constructed boundaries of time and are compelled to deconstruct and reconstruct modern myths.

To exemplify how mythological constructions and elements contribute to the protagonists' self-actualization, this study will focus on Gospodinov's works, namely *Natural Novel* (2001), *The Physics of Sorrow*, and *Time Shelter* (2022). Through an analysis of these texts, I aim to shed light on the ways in which Gospodinov incorporates mythological elements and constructs into his narratives, illuminating the characters' quests for self and universal discovery.

VICTIMIZATION OF NON-HUMAN: ANIMAL SUFFERING IN RETROSPECT

Büşra Doğru, İstanbul Aydın University

The intricate and captivating topic of the human/non-human relationship has perpetually drawn scholarly attention throughout history. Over the course of centuries, numerous philosophers have delved into this dangerous relationship, exploring its multifaceted dimensions and implications: some have argued that non-humans are different from humans as they lack the reasoning capacity. On the other hand, others have claimed that what distinguishes the non-humans from humans is not reason but the way they suffer. Humans, as perpetrators, cause non-humans suffering with different means, such commodification of animals in media, and popular culture, making them testers for cosmetics, human satisfaction because humans tend to see their reasoning as superior to non-humans. Yet, I would argue that this superiority transform them into evil like perpetrators. Drawing upon the juxtapose concepts of Jeremy Bentham's suffering and Immanuel Kant's reason, this article aims to analyse the relationship of humans and non-humans within the framework of perpetrator and victim through the short film *Save Ralph*.

Enda Walsh's "Kitchen," Disembodiment, and Redefining the Monologue Form

Büşra Erdurucan, Istanbul Kültür University

In his project *Rooms*, the Irish playwright Enda Walsh employs a series of monologues of various residents which, through the medium of voice recordings, accompany the rooms. Each installation is decorated in the form of a room, as one might find in a house, a hotel, an office where the visitors hear the voice recordings of the residents of those spaces in the background. The experience promised by *Rooms*, therefore, plays with the expectations from theatre: the group listen to fifteen-minute voice recordings of the characters who are not there, who are not named, yet who haunt those spaces and convey their inner journeys and struggles in the face of pain, despair, and disappointment. Walsh takes his cue from the Beckettian formulations of the monologue which use the form to represent the fragmentation of identity. By exposing the human body as a dispensable element in theatre, the playwright pushes the limits of the form further than the previous examples. In this paper, to illustrate the ways in which Walsh contributes to the experimentations with the monologue form in contemporary drama, I will be referring to the 2016 play "Kitchen," which employs an unhappy wife as its narrator who, upon being insulted by her husband, implodes and expresses her wish to disappear in her monologue. By undermining the woman's attempts to come up with a coherent narrative of her "self," abstracting her body and eliminating human presence, Walsh interrogates the basic elements which make up a play and offers novel ways to contemplate upon the possibilities of the monologue form.

The Technology of Time: Mark Leyner's Dramatization of the Postmodern Subject's Integration with the Clock in "The Making of 'Tooth Imprints on a Corn Dog'"

Cahit Bakır, Marmara University

Foucault writes: "The body is the surface of the inscription of events (traced by language and dissolved by ideas)" ("Nietzsche, Genealogy, History" 380). From these antihumanist musings, the postmodern posthumanists have formulated that language performs this inscription as a technology. Language crisscrosses the body, re/disarticulates ways of being-in-the-world; these articulations are inevitably ontologically inscribed, constituting subjects through their correlations with technologies like language. It follows, then, that other technologies crisscross the body in the way that Foucault describes. These technologies range from material tools to

virtual software. Indeed, time itself is such a technology, a tool through which subjects develop relations with the world, one that is constitutive on both ontological and embodied levels. I want to discuss the recent and drastic shift in the relation to time brought on by postmodernity. Leyner's text, "The Making of 'Tooth Imprints on a Corn Dog'," dramatizes this relation. Despite the fact that any relation is in itself multiplicitous in terms of race, age, gender, and culture, I argue that Leyner's text allows us to explore the specificities of a "North American" relation to time, if not allowing for an analytical gloss of some aspects of the postmodern subject's relation to time as such. Donna Haraway's theory of the cyborg can aid us in our analysis of Leyner's representational technique. Haraway characterizes subjects from the late twentieth century onwards as ontological cyborgs, both imagined and material "hybrids of machine and organism" ("Cyborg" 604). Leyner's text functions as an artifact of this ontological, imagined, and material correlation with time; it performs this intermixing in a characteristically Harawaian/cyborgian way: the beginning and ends of both time and the subject are ambiguous.

Oryantalizm ve Metinlerarası İlişki Bağlamında
Fransız Oryantalist Seyahatnamelerinde Türk İmgesi

Can Şahin, Erzincan Üniversitesi

Oluşumunda siyasal, sosyal ve tarihsel olayların etkili olduğu "İmge" kavramı, ideoloji doğrultusunda kültürel, sosyal ve estetik kavramlara ilişkin olarak üretilen ve kolektif belleğe yerleşerek kalıcı hale gelen zihindeki görsel karşılıklardır. Oryantalizmin edebi kısmını oluşturan imge konusu karşılaştırmalı edebiyat biliminin çalışma sahasına girmektedir.

Edward Said, 1978'de yayınladığı paradigma kurucu olarak nitelendirilen *Oryantalizm* başlıklı eserinde, Oryantalizm'i Doğu ve Batı arasındaki ontolojik ve epistemolojik ayrıma dayandırmaktadır. Edward Said, Batılıların İslam dünyası üzerine akademik bir çalışma sahası olarak tanımladıkları Oryantalizm'i Foucault'nun bilgi-iktidar formülasyonu, Gramsci'nin kültürel hegemonya kavramı ve Hegel'in efendi köle diyalektiğinden hareketle Avrupa medeniyetinin üstünlüğüne dayanan Avrupa merkezli (Eurocentrism) siyasi ve ideolojik bir dünya görüşü olarak kavramsallaştırır. Said, Oryantalizm'i 18. yüzyılın sonu İngiltere ve Fransa merkezli çalışmalarla başlatır ve Kuzey Afrika ve Ortadoğu coğrafyasını inceleme sahasına alır.

Oryantalist düşünce bağlamında Doğulu ve Müslüman olarak kimliklendirilen Türkler, Oryantalizm'in bilimsel, edebi ve sanatsal üretiminde önemli bir yere sahiptir. Türkler ve Batılılar ilk kez 11. ve 13. yüzyıl Haçlı Seferleri döneminde karşı karşıya gelmişler ve Haçlı Seferleri'nde yaratılan olumsuz Türk imgesi Osmanlı Devleti'nin gelişmesine paralel olarak güçlenmiştir. Papa ve Kilise tarafından Türklerin Hıristiyan dünyasını cezalandırmak için Tanrı tarafından gönderilmiş bir bela ve musibet olduğu yönündeki propagandalar neticesinde üretilen ve sistemli olarak dolaşıma sokulan vahşi, kan emici, şeytan, cahil, kaba, Hıristiyan düşmanı, şehvet düşkünü, zorba, dinsiz, hoşgörüsüz, gaddar, ahlaksız, korkunç, günahkâr, barbar, ilkel gibi olumsuz imgeler Batı'nın kolektif belleğinde kalıp yargılara ve stereotipe dönüşmüştür. Oryantalistlerin Türkler hakkında olumsuz imgeler üretmeye en müsait konular, padişah ve haremi, saray kadınları, kölelik, cariyelik, devşirme sistemi, kardeş katli, çok eşlilik, kadının konumu, hamam, erotizm, eşcinselliktir.

Said'e göre bir yapıt ve yazar alıntılama dizgesi olan ve metinlerarası düzlemde şekillenen Oryantalizm'de Doğu hakkında yazmak kaçınılmaz olarak metinlerarası ilişkiyi içerir. Her bir oryantalist metin, kendisinden önce yazılmış oryantalist metinleri içerir. Bu yönüyle seyahatnameler yeni imgeler üretme, üretilen imgeleri yayma ve kalıcı kılmaya aracılık etmeleri yönüyle "edebi oryantalizm" olarak nitelendirebileceğimiz yazı türleridir.

Seyahatnameler incelendiğinde, seyyahların, Doğuyu nesnel gerçekliği dışında metin düzleminde algıladığı görülmektedir. Oryantalist imgeler her seyyahın kendisinden öncekine kaynak göstermeksizin alıntı yaptığı, yeniden ürettiği, dönüştürdüğü, çoğalttığı türden imgelerdir. Bu bağlamda oryantalist seyyahın asıl malzemesi kendisinden önceki seyahatnamelerde aktarılan Doğu bilgisidir ve dolayısıyla bu seyahatnamelerde yer alan imgeler de tek kaynaktan çıkmışçasına birbirine benzerdir.

Seyahatnameler, Doğu'ya gitmemiş bir Batılı için hazır malzeme kaynağıdır ve seyahatnameler bu yönüyle, Avrupa'da oluşan Türk imgesinin kurucu metinlerdir. Fransız yazarlardan Jean Batiste Tavernier, Montesque, Gustave Flaubert, Chateubriand, Alphonse de Lamartine, Théophile Gautier, Gérard de Nerval ve daha birçok yazar Osmanlı coğrafyasına gelerek hem kendisinden önce gelenlerin imgelerini tekrarlamışlar hem de kendisinden sonraki yazarlar için yeni imgeler üretmişlerdir. Örneğin, "Doğu despotizmi" tezinin yayılmasında en büyük katkıyı yapan Montesquieu, *İran Mektupları* adlı eserini Jean Baptiste Tavernier'yi okuduktan sonra ve Doğu'ya gitmeden kaleme almıştır.

Osmanlı coğrafyasına seyahat eden ve etmeyen Fransız seyyahların seyahatnameleri incelendiğinde sabit imgelerin tekrarlandığı görülmektedir. Türk imgesinin aktarıcısı değişse de söylem ortaktır; çünkü eserler gözleme dayalı değil, kalıp yargıya dönüşmüş Türk imgelerinden hareketle yazılmıştır.

Bu çalışmada Edward Said'in Oryantalizm ve metinlerarasılık arasında kurduğu ilişkiden hareketle Fransız Oryantalist yazarların seyahatnamelerdeki söylem birliği ve birbirine kaynaklık etme konusu irdelenecektir. Çalışma kapsamında Jean Batiste Tavernier, Montesque, Gustave Flaubert, Chateubriand, Alphonse de Lamartine, Théophile Gautier, Gérard de Nerval'in seyahatnamelerindeki kalıp yargıya dönüşmüş Türk imgeleri ve stereotipler tespit edilecektir.

From Romantic Ecological Saints to Post-Modern Climate Sinners – Speculations on English-Language Literature in The Interface between Environmentalism, Literary History, and Critical Theory

Claus-Schatz Jacobsen

In my keynote, I want to take a bird's eye view of the historically shifting relations between modern (1800 -) English-language literature and 'nature' or the 'environment'. This will include considerations of 1) how 'nature' and 'culture' (and the distinction between them) have been diversely configured literary-historically and theoretically; 2) whether the untenability of the distinction between them may appear to (have) generate(d) new literary modes and genres calling for new theories and critical methods.

ALLEGORY OF THE HOUSE: THE RELATIONAL SELVES SUFFERING

Buse Atalay, **Istanbul Aydın University**

The Boy in the Striped Pajamas is a Holocaust novel by John Boyne that centers around the life of a 9-year-old German boy Bruno, the son of Auschwitz's commandant. Bruno's life drastically changes after moving to Poland; however, the unexpected friendship he forms with Shmuel helps him adapt to this environment. By gradually erasing the so-called differences between the two children in the novel and their place of residence, Boyne manages to create an allegorical space where the camp and the house's borders are entwined. While Auschwitz forms a prison for Bruno, it is a concentration camp for Shmuel; yet both are prisoned here and uprooted from their home. Within this allegorical space, Bruno unconsciously witnesses the suffering of camp inmates. When one witnesses the Holocaust, it becomes a site of trauma that exterminates the victims' "I", which is the reference point that would form the relational self of a human. Therefore, the allegorical space of the camp and the house eventually appears as a place of trauma that the suffering of Holocaust victims is reflected. This paper aims to reveal that *The Boy in the Striped Pajamas* is a trauma novel that focuses on a profound loss of identity, agency, and humanity within the framework of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History and Judith Herman's Trauma and Recovery.*

Vibrant Matter, Actants and the Limits of Human Agency in Saramago's *The Stone Raft*

Catherine MacMillan, Yeditepe University

This paper focuses on José Saramago's novel *The Stone Raft*, set during an imaginary geo(il)logical event, the separation of the Iberian Peninsula from the European mainland. This event brings together a group of human and non-human protagonists, with whom it seems to have mysterious connections. The novel follows the group, which arguably forms a mini-community, as they travel around the former peninsula. It also explores the political disruptions which this event, directly and indirectly, provokes at various levels from the local to the international, including, for instance, closer relations between Portugal and Spain the souring of relations between the Iberian countries and Europe, widespread protests in Europe and the occupation of hotels by slum-dwellers across the Peninsula. In this context, the novel is explored from the perspective of Jane Bennett's vital materialism, as put forward in her 2010 book "Vibrant Matter". For Bennett, humans tend to overestimate their agency, while viewing matter as simply inert. In her view, however, material things may be important 'actants', particularly when they act as part of a human/non-human assemblage. Saramago's narrator, like Bennett herself, constantly questions the human tendency to over-attribute agency (and responsibility) for events to humans alone, suggesting that matter, and human/non-human assemblages, may also be important actants.

Lifting the Veil of Anthropocentrism: A Critical Analysis of Matt Haig's *The Humans*

Cihan Yazgı, Ankara Haci Bayram Veli University

At the end of the twentieth century, the human society has found itself in a growing and multifaceted crisis that continues to prompt reflections on anthropocentric assumptions and to point out a need for alternative paradigms. In this respect, literature, as always, has proved to be a trailblazer in examining prevailing anthropocentric perspectives. This paper analyses Matt Haig's *The Humans* (2013), unveiling how the novel challenges traditional humanist assumptions and exposes the limitations of a worldview that places humans at the centre of the universe. Haig's novel follows an alien on our planet that assumes the identity of a Cambridge mathematician who apparently made a ground-breaking discovery in his field that will make a techno-scientific leap for humanity possible. As the alien embarks on a mission to erase evidence of this monumental mathematical discovery, it navigates human life for the first time and with no prior knowledge of it. By way of this encounter, the novel subverts anthropocentrism by presenting an outsider's perspective on humanity. Through the alien's gradual immersion into human society, the narrative dismantles the notion of human exceptionalism, inviting readers to contemplate the arbitrary nature of human-centric worldviews, its inherent biases and self-centredness. Additionally, the paper aims to investigate the transformative power of empathy in dismantling anthropocentric barriers. As the alien embraces human emotions, relationships, and art, *The Humans* reveals the potential for cross-species understanding and compassion, transcending the confines of an entrenched anthropocentrism. Finally, the paper explores how Haig's novel challenges the traditional hierarchy between humans and nature. The alien's awe and appreciation for the natural world highlight the limitations of anthropocentric perceptions, advocating for a more inclusive and ecologically conscious perspective. In conclusion, this paper uncovers how *The Humans* critiques anthropocentrism, advocating for a more expansive and interconnected worldview, resonating with contemporary discussions on humanity's place within the wider cosmos. *The Humans* calls for a paradigm shift that embraces the richness of the natural world and seeks harmony with the nonhuman, signalling a hopeful path toward a more enlightened understanding of humanity's role in the universe.

The Existential Confliction of 'Human and Nature' in Margaret Atwood's *Oryx and Crake*

Çelik Ekmekçi, Pamukkale University

Climate fiction is considered to be a literary genre focusing on fictive global warming and apocalyptic climate change scenarios that have dystopic qualities of science fiction. One of the most seminal characteristics of climate fiction is that it basically and mostly focuses upon human's catastrophic and destructive effects over Nature or natural elements in literature. Therefore, catastrophic and destructive impacts of ecological disasters are reflected in climate fiction, whose primary concern and aim is to awaken the sense of social awareness and consciousness. Based on that, climate fiction works are consistently supported by ecocritical approach. In this study, Margaret Atwood's apocalyptic climate fiction *Oryx and Crake* (2003), the first of the *MaddAddam* trilogy, will be scrutinized within the scope of ecocriticism. It is also within the purpose of this study to analyze how ecological and natural components and sources are devastated and destroyed by humans to reflect the existential confliction and the clashing duality between 'human and nature.'

The Apocalyptic Vision of a Posthuman World:
Reading H.G. Wells' *The Time Machine* as the Criticism of Modernity

Çiğdem Alp Pamuk, Adnan Menderes University

In his science-fiction novel, *The Time Machine*, published in 1895, H.G. Wells presents a dark vision of the future world inhabited by two humanoid races: the fragile, powerless and childish Elois who live on a seemingly paradisal land and the cunning and brutal Morlocks who live underground. In line with the Darwinian theory of evolution, the Elois are represented as the descendants of the Victorian upper class, and the Morlocks are depicted as the descendants of Britain's working class. The novel's final scenes, however, suggest not progression but regression as the novel ends with the earth's demise, with a black sky and a barren land devoid of any species. H.G. Wells' stunning work is often evaluated as a warning about the potential dangers of capitalist society, which constantly widens the gap between the poor and the rich. However, the novel may also be considered a criticism of modernity since Wells cautiously approaches pure reason, implying that reason and science without ethical ground might create a posthuman world where human values are ignored or forgotten. Max Horkheimer and Theodor Adorno argue that using 'instrumental reason' and rationalization in shaping modern capitalist societies may increase efficiency and control nature and human beings, but it devalues subjectivity and morality. Based mainly on the ideas suggested by the theorists of the Frankfurt School, this paper aims to analyze whether *The Time Machine* can be analyzed as a text criticizing the drawbacks of modernity.

Kültür Planlaması ve Ütopya Çevirmenliği:
Utopia ve *Civitas Solis*'in İlk Türkçe Çevirileri

Çiğdem Kurt Villiams, Mimar Sinan Güzel Sanatlar Üniversitesi

Çağdaş edebiyat araştırmalarında sıkça başvurulan bir kavram olan "ütopya" Türkçeye 1960'larda, Thomas More'un söz konusu kavramı ilk kez dolaşıma sokan *Utopia* (1516) adlı yapıtının Vedat Günyol, Sabahattin Eyuboğlu ve Mina Urgan tarafından yapılan 1964 tarihli ilk Türkçe çevirisiyle girmiştir. *Utopia*'ya türsel olarak en çok benzediği söylenen Tommaso Campanella'nın *Civitas Solis* (1602) adlı yapıtı da Türkçeye ilk kez 1965'te Vedat Günyol ve Haydar Kazgan tarafından *Güneş Ülkesi* adıyla çevrilir. Bu iki çeviri sayesinde "ütopya" kavramı Türkçede yaygın olarak kullanılmaya başlanır ve tartışılır.

Utopia ve *Civitas Solis*'in Türkçeye peş peşe, iş birliği içinde çalışan çevirmenler tarafından çevrilmesi ve aynı yayınevi (Çan Yayınları) tarafından basılması elbette bir rastlantı değildir. Her iki çeviride de imzası bulunan Vedat Günyol, Dünya klasiklerinin Türkçeye çevrilmesi amacıyla Maarif Vekilliği'ne bağlı olarak kurulan ve 1940-1966 arasında faaliyet gösteren Tercüme Bürosu'nda çevirmen olarak çalışmış ama bir süre sonra, büronun çeviri politikasını eleştirerek ayrılmıştır. Günyol, Türk aydınlanma hareketinin kilit kavramlarından olan hümanizm fikri doğrultusunda Dünya klasiklerinin Türkçeye çevrilmesi işini devam ettirmek üzere 1959'da Çan Yayınları'nı kurmuştur.

Bu çalışmada, *Utopia* ve *Civitas Solis*'in ilk Türkçe çevirileri merkeze alınacak ve bu iki çeviriyi kuşatan yan metinlere (önsöz, sonsöz, başlık, ithaf, çizim/resim vb.) ve metin dışı

malzemeye (kitap tanıtımları, mektuplar, reklamlar, söyleşiler, günlükler vb.) bakılarak şu sorulara yanıt aranacaktır: Çan Yayınları'nın bastığı çeviriler içinde ütopyalar nasıl bir yer tutar? Çan Yayınları'nın genel çeviri ve yayın politikası Türkiye'de yeni bir kültür repertuvarının oluşturulmasında yeni seçenekler üretecek bir kültür planlaması süreciyle ilişkilendirilebilir mi? *Utopia* ve *Civitas Solis*'in ilk Türkçe çevirileri, Tercüme Bürosu'yla başlayan hümanist kültürün yapı taşları olan klasiklerin Türkçeye aktarılması işine ne oranda katkı sunmuştur?

A comparative reading of hunting in European Romanticism

Daniel Vázquez Calvo, Complutense University of Madrid

Far from being an occasional figure, the hunter has been present as a significant character in the works of diverse authors who are linked to Romanticism. Their treatment of the hunter figure and hunting suggests definitely some relevant reflections and debates about the relation between human and nature by these writers and their respective romantic movements. A comparative and hermeneutical approach to this topic opens a way to identify similitudes as well as differences.

The present paper focuses on German, English and Spanish Romanticism mainly through the works of Joseph von Eichendorff, William Wordsworth and Gustavo Adolfo Bécquer, although other important authors will be mentioned in order to reach a more accurate understanding of the topic. While the hunter is often considered in German Romanticism like an individual harmonically integrated in a yearned and regained nature, Wordsworth shows this figure like an aggressor of the nature and divinity due to the hunting of their creatures. On another point, the hunter in some of the most prominent legends written by Bécquer appears like a transgressor who is punished after breaking some conventional limits in the middle of a nature where the natural and the supernatural are tied.

"Black Sky. Black Earth. Black Nothing": Ecophobia in Philip Ridley's
The Pitchfork Disney

Defne Arya Gümüşlü, Fenerbahce University

Philip Ridley's 1991 play, *The Pitchfork Disney* explores a dystopic East End London in which two isolated protagonists, twin siblings at the age of twenty-eight, disconnect themselves from the external world: which is to say, the natural environment. With the purpose of withdrawing themselves from the external environment, the siblings establish a false haven out of their room, which stands as a domestic space. *The Pitchfork Disney* can be argued to be prevailed by a sense of environmental unpredictability which causes the nonhuman creatures, precisely cockroaches, dogs, snakes, and mouses, to become unsettling, repulsive, and even demonic figures in the eyes of the characters. As can be seen in *The Pitchfork Disney*, the siblings' distorted and nightmarish memories concerning the nonhuman animals stay in the foreground. From this perspective, the extreme yet groundless fear concerning the characters' relation to the natural world can be recognised as an aversion to nature, in other words, ecophobia. Thus, in this paper, Philip Ridley's fearful characters' attitude towards nonhuman animals and nature as well as the reason behind this terror are elaborated on in light of Simon C. Estok's hypothesis of ecophobia.

Distopik Bir Topografya Olarak Alfred Kubin'in "Diğer Taraf"ı (Die Andere Seite)

Derya Koray Düşünceli, Ankara University

Bu bildiri, distopya türündeki imajinatif topografyaların oluşturulmasını incelemeyi amaçlamaktadır. Distopik eserlerde genellikle karanlık bir gelecek veya toplumda geçen hikâyeler anlatılırken imajinatif topografyalar belirleyici bir rol oynar. Bu mekânlar, distopik dünyanın atmosferini yoğun bir şekilde yansıtarak okuyucuyu etkilemeyi amaçlar. Genellikle gerçek dünyadan farklı olan bu mekânlar, yazarın yaratıcı gücü tarafından şekillendirilir. Bununla birlikte imajinatif topografyalar, distopik dünyanın atmosferini, karakterlerin deneyimlediği mekânları ve toplumun yapısını yansıtır. Bildirinin konusunu Avusturyalı ressam, grafik sanatçısı ve yazar Alfred Kubin'in 1909 yılında geçirdiği *Schaffenskrise* (yaratım krizi) sonucunda ortaya çıkan ilk ve tek romanı *Die Andere Seite* (Diğer Taraf) oluşturmaktadır. Kubin'in eseri, dünyanın ikiliğini ve zıtlıkların birlikteliğini konu edinerek distopik edebiyatın önemli özelliklerini taşıyan imajinatif mekânları çarpıcı bir şekilde ortaya koymuştur. Bu bağlamda, bildiride Kubin'in romanında distopik edebiyatın karakteristik unsurlarını taşıyan imajinatif topografyaların incelenmesine odaklanılacaktır ve distopik romanların özellikleri dikkate alınarak Kubin'in romanında distopik bir topografya yaratma yöntemleri araştırılacaktır. Burada temel amaç, Kubin'in *Diğer Taraf* adlı romanında sunulan kurgusal dünyanın topografik yapısını detaylı bir şekilde incelemektir. Bu doğrultuda bildiride, romanın imajinatif mekânlarını, karmaşık yapılarını ve anlatının içine entegre edilmiş distopik ögelerini ayrıntılı bir şekilde irdelenmesi hedeflenmektedir. Ayrıca Kubin'in dil kullanımı, anlatım teknikleri ve görsel tasvirlerinin distopik bir dünyanın atmosferini etkili bir şekilde yansıtma biçimleri üzerinde durulacaktır. Bu amaç için *werkimmanente Methode* (metne bağlı yöntem) kullanılarak Kubin'in *Diğer Taraf* romanındaki imajinatif topografyaların oluşturulmasını detaylı bir şekilde inceleyecektir. Çalışma, distopik metinlerde imajinatif topografyaların oluşturulması konusunda genel bir anlayış sağlamakla kalmayıp Kubin'in romanının özgün katkılarını vurgulayacak ve edebî çalışmalar için yeni bir perspektif sunacaktır.

Ecological Entanglements and Ecophobia in Brian Friel's *The Gentle Island*

Dilek Öztürk Yağcı, Istanbul Technical University

This paper examines the human-place and human-nature relations in Brian Friel's hinterland play *The Gentle Island* (1971), which can be read as a drama in the anthropocene. Set in Inishkeen, the isle off the West coast of County Donegal, Ireland, *The Gentle Island* with its setting as an island is itself telling in terms of the interconnection between human beings and the environment. The play starts with the mass emigration scene of the community from the island for seeking labour in Glasgow and London. The only people left on the island are Manus Sweeney and his family who see the wild space only as a practical resource for economic stability. Manus Sweeney, who is now the "king of the whole island" (*The Gentle Island* 18), together with his family, controls the island landscape through salmon-fishing, breeding and raising cattle, farming and turf cutting, which raises questions regarding power/relations between human and nature within a posthuman context. Apart from his abuse of animals and plants in the island and his domination over the more-than-human environment, Manus Sweeney also blames nature for extreme weather conditions, rising temperatures and the drought, a situation which puts him into a more frustrating position as he fears losing his superiority and agency over nature. This sense of "frustrated agency" as in Simon Estok's

conceptualisation of ecophobia *(Ecophobia Hypothesis* 10*)* is soon heightened by feelings of hatred and violence with the arrival of two visitors, a gay couple from Dublin. The Sweeneys' anthropogenic disruption of the ecological equilibrium on the island and their encounter with the *Other*, "them queers" (*The Gentle Island* 72) prompt a discussion on ecophobia and its interweaving with broader concepts as homophobia, misogyny, racism, sexism and speciesism. For all these reasons, as it will be argued, the play which Friel claims to be about "most facets of Irish life, love, hate, loneliness, tensions in the life of the gentle island" (*Brian Friel in Conversation* 110) urges us to re-think Irish politics, culture and society through an ecocritical lens and with references to ecological entanglements in the Anthropocene.

POSTHUMAN BODY IN ANGELA CARTER'S NOVEL *NIGHTS AT THE CIRCUS*

Derya Biderci Dinç, İstanbul Topkapı Üniversitesi

This study aims to analyse posthuman body in Angela Carter's novel *Nights at the Circus* within the framework of posthuman feminism. It is a story about a woman who was hatched from an egg and happens to be winged. The main character Sophia Fevvers' hybrid embodiment of half-woman and half-bird balances humanity and animality in a body, she exists in a state beyond being human. Her grotesque body helps her resist to discourses that define women and animals as sexual, edible and passive objects of the male gaze. She crosses the boundaries of social norms that have been imposed on woman. Posthuman feminism deals with both the tradition of anthropocentric humanist thought that hierarchically categorizes culture and nature, the self and the other, human and nonhuman; and androcentric cultural tradition that separates man and woman, denies women's status of full human beings and imagines a special association between women and animals. And it blurs the categories of gender and species, the line between human and nonhuman. Through Fevver's tale, Carter questions the embodiment of woman's association with certain stereotypical forms. She emphasizes a body that is a hybrid construction of human and non-human. This bird-woman character gains her freedom through her grotesque body whose boundaries are rendered slippery, her body is not separated from nature by clearly defined boundaries. Moreover, she becomes the personification of wisdom in the flesh and her body conveys a huge body of knowledge related to history and myths.

Cootie and Gulliver: The Ambivalent Image of the Other as a Human Giant

Dilek Kantar, Canakkale Onsekiz Mart University

This paper will analyze the conceptual boundaries of black-humanness in Boots Riley's satirical TV series "I'm a Virgo." With an all to obvious affinity with Gulliver's Travels, the series explore current racial issues in the comedic initiation of a 13 feet (4 m) tall black teenager, Cootie (Jharrel Jerome) into the exploitative capitalistic world of an American "hood" in Oakland. The producers choose to use camera angles instead of advanced CGI effects to create a disproportionate reality around the main character, which brings the show closer to our familiar world, rather than some distant planet of a more advanced civilization than our own. Riley, like Swift, uses humor to tackle disturbing social prejudices regarding ethnic stereotyping. The English representation of the other -even the white Irish race- as Calibans is one such example. Similar to Caliban, Riley's monster Cootie can be useful, but not entirely lovable. Only his innocence can make up for his lack of manners and monstrous teenage foolishness. "I'm a Virgo" builds upon the stereotypes of the western tradition of dehumanizing

and demonizing the image of the other to justify their exploitation on various levels. However, satire can easily derail its initial position and turn the tables back on the reader/viewer or the colonizer. Exploration of Swiftian methods Riley uses to hold hot topics with tongs will be the main focus of this study.

Excavating Human and Nonhuman Interactions in Ian McEwan's *Machines Like Me* through the Lenses of Post/Transhumanism

Dilek Tüfekçi Can, Balıkesir University

Human beings have been searching for overcoming their biological limitations through the uses of machines which surpass them in various areas for a long time. Currently, science and technology have improved at an immense speed that intelligent and self-aware machines having artificial intelligence have been a subject of intense debate among many disciplines, including literature. In 1950, when Alan Turing proposed a test to see to what extend a machine can exhibit intelligent behavior that is indistinguishable from that of a human being, the researchers were pondering about how robots interact with human society in ethical terms. As a British novelist, Ian Russell McEwan (1948-) also unveils his primary concerns about mastery of intelligent robots (nonhuman) over their inventors (human) in his novel entitled *Machines Like Me* (2019). With this novel, McEwan questions the ethical values between human and nonhuman interactions and also, launches a new inquiry to examine the flawed nature of humankind at times of digital age. By paradoxically juxtaposing 'dehumanizing humans' with 'humanizing robots', McEwan questions to what extend robots can surpass humans in many respects, predominantly regarding ethics. The novel revolves around a new generation android named Adam whose artificial intelligence, as a simulation of human intelligence, becomes provokingly complex and dynamic compared to that of the humans, with Charlie and Miranda. Correspondingly, the aim of this paper is to explore uncanny intercourse between human/human with nonhuman/human through contemporary theoretical debates on posthumanism and transhumanism, but particularly with a focus on Donna Haraway's ground-breaking work *A Cyborg Manifesto*.

Rhythmic Bodies and Addiction; From *Bleak House* to our House

Dionysios Tzevelekos, Malmö University

In *Forms, Whole, Rhythm, Hierarchy, Network* Caroline Levine contends that Charles Dickens' "Bleak *House* is a highly unusual narrative in that it organizes experience around a heaping of separate but overlapping networks" (122). Further in her analysis Levine also maintains that "Bleak House, deeply interested in the possibilities of interconnections between far-flung lives, joins haughty aristocrats to crossing sweepers and bricklayers, by way of philanthropists, soldiers, dancing masters, doctors, suitors, and lawyers" (123). I wholeheartedly endorse what Levine calls 'a heaping of separate but overlapping networks.' In making this comment, Levine urges us to discover a source of energy and productivity that this system of networks constitutes. However, unlike the world producing energy to survive and thrive, this system of networks lives off its own productivity in an almost parasitic manner. It appears that in the microcosm of *Bleak House* the system of networks of wholes e.g. the law has escaped the rational control of man and now functions frantically under the authority of blind, soulless machinery. It has become the kind of system that insidiously corrupts moral sense and defiles individual dignity

and identity within the vast system of networks that is the city of London. According to Levine, "[…] the city does not work only as a principle of adjacency: it also fosters connections between characters and institutions" (124). To me, the essence of Levine's argument is that the city serves as a relentlessly sprawling system of corporeal networks. Like individual pieces in an elaborate machine, these networks are in constant movement forming an immense perpetuum mobile. At points its unperturbed rhythm turns against itself and results in bewilderment, disorder, inertia and even perdition. This paper aims to examine the ways the rhythm in question becomes polymorphic and affords different tempi according to the beat of various networks within this system. In *Bleak House*, substance abuse and addiction constitute a rhythm and a respective network worth investigating and unfolding.

INTERSECTIONALITY AND WOMEN IN LITERATURE

Elâ Ocak Yeltekin, Aydın Görmez, Van Yüzüncü Yıl University

Intersectionality is a framework that recognizes that individuals can experience overlapping forms of discrimination and oppression based on multiple aspects of their identity, such as race, gender, class, and more. When it comes to women, intersectionality emphasizes that gender discrimination intersects with other forms of discrimination, such as racism, ableism, or homophobia, leading to unique experiences and challenges for women belonging to multiple marginalized groups. Recognizing and addressing these intersecting oppressions is important for achieving gender equality and social justice for all women.

Women and intersectionality in literature refers to the exploration of gender identity, experiences, and inequalities within the context of other intersecting social categories, such as race, class, sexuality, and ability. It involves examining how different aspects of a person's identity intersect and shape their experiences. Literature that addresses these themes often provides diverse perspectives, challenges stereotypes, and highlights the unique struggles and triumphs of women from various backgrounds. It offers a platform for marginalized voices and fosters a more inclusive understanding of gender and identity.

In the light of literature, it is one of the most ideal ways to explain how the racial and gender identities of women who have been discriminated against are intertwined, how they are oppressed, and how they stand against these oppressions. When discussing black women and intersectionality, it acknowledges the unique challenges and discrimination they may face due to the intersection of their race and gender. This perspective helps to shed light on the various systemic inequalities that may affect black women in areas such as employment, healthcare, education, and social justice. This article aims to examine how the intersection theory of race, class and gender oppressions developed by black feminist criticism and thought is examined in terms of literature.

Posthumanism in H. G. Wells's *War of the Worlds*

Elif Derya Şenduran, Middle East Technical University

Nobody thinks that Martians would invade our world. It must have been the shooting stars or the meteorites that hit the Earth. The aim of this study is to explore British colonialism and its relation to the Martians 'invasion of the Earth, drawing on Rosi Braidotti's theory of

posthumanism in H. G. Wells's science fiction novel *War of the Worlds.* The posthuman convergence of posthumanism and postanthropocentrism can be traced in the attacks of the tripods to feed the Martians, who run out of their resources on their planets, on human blood in the novel. The world becomes zoe-centred or rather Martian-centered as the aliens try to survive with the resources of the world. All the defence mechanisms are destroyed by the Martians and they invade the world to make use of the resources. Invasion of ecological sources elucidates how Man cannot be the measure of all things because there are nonhuman others in the universe to measure as well.

McEwan's Adams: Human Rights and Posthuman Ethics in *The Children Act* and *Machines Like Me*

Elif Toprak Sakız, Dokuz Eylul University

Adam is the ultimate symbol for human, and Ian McEwan's Adams in his two postmillennial novels epitomize both human and nonhuman existences with all their fragilities, enactments and life decisions: Adam Henry of *The Children Act* (2014), a 17-year-old boy who refuses blood transfusion on religious grounds although this is the only way for him to survive his mortal illness, and Adam of *Machines Like Me* (2019), a humanoid robot who both assists and contravenes humans by making his own decisions and acting only on ethical grounds. Both Adams love to write poetry, act independently, believe in human worth and seek redemption in the face of human blunders. Confronting a critical turning point which is to be shaped by their decisions, both characters choose to act according to their pre-set belief systems; however, Adam Henry's life-and-death decision is profoundly informed by his insular society and religion whereas Adam the AI lets his judgments led by universal ethics. Being a hyper-real human model, the latter Adam outdoes his human counterparts in moral perfection. Meanwhile, both novels investigate child abuse and children's rights, also raising questions about what it means to be human. This study, thus, aims to compare two Adams in McEwan's novels, and through them, the two novels' stance towards human and posthuman ethics, institutional law, religion and morality.

A Legacy of Loss and Dehumanization: *No Return Address: Partition and Stories of Displacement*

Elisabetta Marino, Tor Vergata University of Rome

76 years have elapsed since the dramatic Partition of the Indian Subcontinent: yet, its spectre continues to loom large over the three countries that were established following the end of the *Raj* and the liberation war that led to the formation of Bangladesh, in 1971. What was meant to be a moment of deliverance and triumph over the British ruler, in fact, was paradoxically marred by fratricidal bloodshed and atrocities, soon after the beginning of the relocation process. Traumatic memories of the largest peacetime migration ever recorded in human history (with its corollaries chaos, brutality, and unbound hatred) have been passed from one generation to the next, and still contribute to affecting current-day intercultural, interreligious, and interethnic relationships.

In the subtitle of her 2008 seminal anthology, *Bengal Partition Stories*, Bashabi Fraser described the Partition of Bengal as an *Unclosed Chapter*, thus underlining its resonance

nowadays. Following in her steps, in an effort to shed light on the controversial and still underexplored partition of Bengal, Manjira Majumdar has compiled and edited a collection of ten short stories and a longer fictional piece meaningfully entitled *No Return Address: Partition and Stories of Displacement*, released in 2022. This paper sets out to investigate the feelings of uprootedness, loss, and dehumanization experienced by the protagonists, longing for a place to belong, while struggling to re-member, to piece together the memories of their shattered subjectivities.

THE HUMAN CONDITION IN THE TWENTY-FIRST CENTURY IN LUCY KIRKWOOD'S *NSFW*

Elvan Karaman Mez, İstanbul Topkapı University

In the first quarter of the twenty-first century, the capitalist economic system is still dominant and its impact is constantly ascending. As Karl Marx points out correctly, people cannot escape from various influences of the economic system since the base determines the primary aspects of life in each society from the institutions of the State to the quality of life. Lucy Kirkwood, the young and brilliant playwright of English drama, observes life in our century and is aware of the difficulties human beings have been experiencing in their lives today. In her play *NSFW*, standing for 'Not Safe for Work', she invites the audience into the inhumane world of the media, full of intrigues and scandals against nearly everyone being a part of it. This study aims to explore the difficulties of the characters that they must bear as a human condition owing to the circumstances the capitalist economic system forces in not only their work life but also their private life. In that regard, the capitalist system does not allow them to have a humane life in which they can be delighted and satisfied psychologically. Yet, it transforms their characteristics as well as their lives and results in their losing all their self-control, self-respect and ethics, which makes them human beings.

Beyond Technological Determinism: Revisiting Posthumanism through the Intersection of Art and Politics

Emanuel Lupașcu, Babeș-Bolyai University of Cluj-Napoca

The assumption underlying my paper is that the methodological posthumanist framework used in recent literary studies is used forcibly and sometimes out of context, lacking its ideological core. Thus, I will propose an approach to posthumanism as a stream of thought employing Wai Chee Dimock's concept of deep time, capable of showing the philosophical and artistic availability of posthumanism prior to its historicizing stage around the 1990s. Then, precisely because there are fields of shifts from humanism to posthumanism before the Braidotti, Haraway, Ferrando, Hayles or Wolf studies, I propose to introduce the idea of a *monolithic* or *unifocused posthumanism* and of an *intersectional posthumanism* that is indebted to networks of intersecting, contingent contexts, which give an overview of post-2000 cultural phenomena. The pair of concepts that I propose are instruments that can serve the analysis of a long history of the posthuman, taking into account the specificity of temporal and geographical differences alike. My main argument is that the approach of futurism as posthumanism based exclusively on the technological perspective is inaccurate, since violent forms of colonialism, fascism or imperialism can be "criticized" to this avant-garde movement. Finally, as an alternative to the Marinetti-posthumanist narrative, I will launch an investigation around the possibilities of

convergence between posthumanist theory and international surrealism, through a series of works by Victor Brauner whose one of the central theme is the "morphology of (post)man".

İNSANIN VE İNSAN OLMAYAN HAYVANLARIN UZLAŞI METİNLERİ ARACILIĞIYLA GERÇEKLEŞEN ÇEVİRİSİ

Emine Bogenç Demirel, Fulya Marmara, Yıldız Teknik Üniversitesi

Ekolojik felakete dair tartışmalarla artık daha çok çevrelenmiş durumdayız. Antroposen olarak adlandırılan bu ekolojik çöküş süreci, bizi kesişimselliğe dayanan ve tüm his ve duygu sahibi canlıları biyodemokratik bakışla kapsayan yeni bir dünya temsilini benimsemeye zorluyor.

Antroposen Çağı'nda çevirinin rolüyle ilgilenen araştırmacılardan biri olan Michael Cronin yeni bir kavram önermekte: eko-çeviri. Cronin gezegendeki bağlantılılığa ve insanmerkezci yanılgıya vurgu yapıyor ve eko-çeviriyi "insan kaynaklı çevresel değişimin sonucu olarak ortaya çıkan zorlukları bilinçli bir şekilde ele alan çeviriye dair her türlü fikir ve uygulama" olarak tanımlıyor. Antroposen'de bir araştırma paradigması olarak çevirinin rolünü sorgulayan Cronin, insan- hayvan arasındaki iletişimin çeviri bakımından üç yönden incelenebileceğini belirtmekte: hayvan öznenin iyileştirilmesi, farklılıkların kabulü ve türlerarası aracılık.

Çalışmamız, bu bağlamda biyodemokratik idealleri, değişim önerilerini ve toplum için alternatif ufukları ifade eden türcülük karşıtı metinleri analiz etmek üzere çeviri sosyolojisine başvurmaktadır. Bu metinler arasında Aymeric Caron'un *Utopie XXI* adlı eseri, yeni hümanizmalara ait manifestolar ve hayvanların tüzel kişiliğine ilişkin bildirgeler yer almaktadır. Metinler, çevirinin farklı kültürel ve politik bağlamlardaki toplumsal işlevinden yola çıkarak, dillerarası, diliçi ve türlerarası çeviri çerçevesinde incelenecek ve çevirinin kapsayıcı bir bakış açısıyla nasıl müdahil olabileceği, yaşam ağına sunduğu fırsatlar ve aşılması gereken engeller tartışılacaktır.

Recounting the Contemporary "State of Exception" in *Guantanamo: Honor Bound to Defend Freedom* by Victoria Brittain and Gillian Slovo

Enes Kavak, Gaziantep University

This paper aims to explore the link between human rights and political theatre by considering how contemporary plays explore, represent and transform human life and identities in individual and political contexts. The paper specifically examines *Guantanamo: Honor Bound to Defend Freedom* (2004) by Victoria Brittain and Gillian Slovo, a "word-for-word" or verbatim play narrating and dramatising the factual but subjective experiences and memoirs of detainees kept at Guantanamo Bay in the twenty-first century. The study reads the play in light of the erosion of civil liberties in modern society as well as the relentless battle between and concerns over public national security and individual human rights. *Guantanamo* is a play delving into the human experiences, dilemmas and conditions under mechanisms of global security politics and public interests, which reveals a dark and undemocratic leaning of modern societies as epitomised by the United States of America. By revealing such authentic and deeply tragic stories, Brittain and Slovo appear to raise awareness and encourage audiences to reflect upon the control and coercion over modern individuals either arbitrarily or systematically. They depict the experiences of detainees in Guantanamo Detention Camp to address the issues of

displacement, torture and human resilience when denied basic rights, which symbolically reminds audience of the troubling memories of Auschwitz, the Nazi death camps of methodical and political massacres. The paper will thus look into how theatre helps reduce the political discourses of security politics to human physicality, individual narratives and unaccounted feelings by utilising Giorgio Agamben's political theory and will discuss to what extent contemporary theatre may succeed in embracing a philosophical role to promote human rights and individual perspectives on modern power politics.

Posthuman Encounters and Rethinking Humanity:
A.S. Byatt's 'The Sea Story' as a Posthumanist Allegory

Erel Mez, İstanbul Topkapı University

This study examines A. S. Byatt's short story, "The Sea Story," from a posthumanist standpoint, exploring themes like nature and human connection, the anthropocene condition, and the sea as a posthuman agent. By employing a posthumanist outlook, Byatt challenges conventional notions of humanity and offers new perspectives on our relationship with the natural world. She portrays elaborate interaction between humans and their environment, emphasizing the transformative influence of nature. Through vivid descriptions and metaphorical language, Byatt highlights the profound impact of the sea on human characters, blurring the boundaries between the human and non-human. The narrative reflects the reality of the anthropocene era, characterized by human-produced environmental changes, and confronts the costs of human activities on the sea, raising questions about our responsibilities in the face of ecological crises. Byatt presents the sea as an active and dynamic entity, capable of agency and influencing human lives. Incorporating eco-critical perspectives, this analysis explores the sea's symbolic representation as a posthuman force. Through a close reading of the story, this study argues that Byatt's work exemplifies a posthumanist perspective, urging readers to reconsider traditional notions of humanity and its relationship with the environment. Byatt's allegorical narrative subtly explores our place in the anthropocene, underlining the importance of ecological awareness and recognizing the sea as a vital and solid agent in the posthuman epoch. This contribution adds to the growing field of posthumanist literary criticism and prompts further inquiry into the reconstruction of human identity and environmental ethics in contemporary literature.

Georges Perec'in *W Ya Da Bir Çocukluk Hatırası* Adlı Romanında
Distopik Anlatının Özyaşam Öyküsüyle Kesişimi

Esra Büyükşahin, Selçuk University

W Ya Da Bir Çocukluk Hatırası, Georges Perec'in Ateş Ülkesi'nde bulunan W adasında geçen distopik kurguyu özyaşamöyküsüyle bir araya getirdiği 1975 tarihli romanıdır. Romanın özyaşamöyküsel bölümünde ("Bir Çocukluk Hatırası") Perec, ailesinin Polonya'dan Fransa'ya gelişini, ebeveynlerinin, büyükanne ve büyükbabasının Nazi işgali altında Fransa'daki yaşamının bir kısmını, babasının o henüz dört yaşındayken İkinci Dünya Savaşında cephedeki ölümünü, altı yaşındayken Auschwitz'e sürülen annesinden ayrılmasını ve bunun ardından Fransa'da Polonyalı Yahudi bir yetim olarak geçirdiği çocukluk ve ilk gençlik yıllarını anlatır. Perec, romanın basın bülteninde romanın öyaşamöyküsel kısmı ile ilgili olarak bunun "savaş sırasında bir çocuğun hayatının parça parça anlatımı; dağınık parçacıklardan, yokluklardan,

unutuştan, şüpheden, varsayımlardan, silik anekdotlardan oluşan, hünerden yoksun ve zayıf anıların anlatısı" olduğunu yazar. Ateş Ülkesi'nde geçen distopik kurguyu ise "Olimpik ideal tarafından yönetilen bir şehri çağrıştıran çocuksu bir fantezinin keyfi ama titiz bir şekilde yeniden inşası olan bir macera romanı" (Perec 1975) olarak tanımlar. Distopik anlatı da Gaspard Winckler'ın kurmaca özyaşamöyküsüyle başlar. Winckler, adını ve kimliğini aldığı, bir gemi kazasında kaybolan gerçek Gaspard Winckler'ın izini bulmak için W adasına doğru yola çıkar. W, tüm işleyişi zorlu spor müsabakaları ve sporcuların acınası yaşamlarına dayanan distopik bir adadır.

Perec, birbirinden bağımsız görünen bu iki anlatının "sanki hiçbiri kendi başına var olamayacakmış gibi, içinden çıkılmaz bir şekilde birbirine dolanmış durumda" olduklarını yazar (Perec 1975). Bu iki anlatı birbirini tamamlar, yansıtır ve birinin derinliği ancak diğeriyle kesiştiği noktada ortaya çıkar. Perec, "birinde ya da diğerinde tamamen söylenemeyen şey ancak ikisinin kırılgan kesişiminde ortaya çıkabilir" der (Perec 1975). "W"nin distopik atmosferiyle Perec'in "çocukluk hatırası" birbirlerine David Rousset'nin *L'Univers concentatoire* adlı eserinden yapılan alıntıyla bağlanır. Böylece Perec'in özyaşamöyküsü distopik anlatı kapsamına alınır, özyaşamöyküsü distopyaya dönüşür.

La faillite de l'anthropocentrisme et récritures des mythes de l'individualisme moderne : Les réinterprétations postmodernes du mythe de Robinson

Esra Büyükşahin, Selçuk University

Avec les effets de l'Humanisme et de la Réforme au XVIe siècle, l'être humain, qui était perçu comme un « être déchu » dans la société féodale et théophanique, est devenu de jour en jour un individu qui est le maître du monde et de son destin. Suivant le "cogito" de Descartes, le « sujet pensant » est considéré comme le seul critère, bénéficiaire et pourvoyeur du progrès de la science, technique, philosophie, du développement, bref de la civilisation. La philosophie des Lumières et la Révolution française ont davantage assuré l'hégémonie du sujet humain. Au XIXe siècle, sous l'influence de la Révolution industrielle, le métarécit anthropocentrique est devenu la composante la plus fondamentale de la modernité occidentale.

Le roman intitulé *Robinson Crusoé*, écrit par Daniel Defoe en 1719, présente un point de vue moderniste et anthropocentrique, contribuant ainsi à son statut de mythe littéraire par ses nombreuses interprétations dans les œuvres littéraires ultérieures. Le roman et son héros éponyme sont devenus l'un des mythes littéraires prépondérants de la modernité en raison de son contexte historique, philosophique et des valeurs inhérentes qu'il incarne, et avec ses nombreuses récritures du XVIIIe siècle au présent. En revanche, les réinterprétations de ce mythe par des écrivains postmodernes, qui contestent le point de vue anthropocentrique et remettent en question la validité des métarécits modernes, démontrent l'importance décroissante de la perspective moderne. Divers écrivains, dont William Golding, Michel Tournier, James Graham Ballard, Paul Theroux, John Maxwell Coetzee, Gaston Compère, Murathan Mungan, etc. ont chacun réinventé le mythe littéraire de Robinson, en adhérant aux conventions de la culture postmoderne.

Cette étude vise à examiner l'évolution du mythe littéraire de Robinson à l'origine anthropocentrique issu du roman de Daniel Defoe. L'analyse s'étendra sur les contextes modernes et postmodernes, en se concentrant sur l'utilisation de la récriture intertextuelle comme méthode et ses implications dans la littérature postmoderne.

"Encountering Another Being: The Aesthetics of Human-Animal Interactions"

Evren Akaltun Akan, Yaşar University

My recent work is inspired by two pieces. The first is the essay "Song of the Sirens: Encountering the Imaginary" by Maurice Blanchot, and the second is a short video titled "Encountering Another Being" by ecologist Dr. Stephan Harding. Although the works of Blanchot and Harding appear unrelated, they both emphasize an encounter between humans and animals that leads to a poetic perception of human existence.

Blanchot argues in his essay that Captain Ahab's encounter with the whale made the creative process possible. Only via this encounter and fascination with the imaginary and the abyss one can transform the lived experience to an aesthetic one. While not involving loss, Dr. Harding's interpretation of the meeting with the Muntjac deer contributes to a broader understanding of human existence. According to Dr. Harding, when he encounters with the Muntjac deer, the system he is watching turns to face him. It is in this gaze that one is made aware of the limits that humans have with animals, the earth, and the universe. From this vantage point, my research explores how encounters with other beings, particularly animals, alter our perception of existence. What is the relationship between the aesthetic production and the transformation brought about by this encounter? By analyzing a number of philosophical and literary texts, my paper intends to explore deeper into the relationship between artistic creativity and the encounter.

"Future City" and Spiralling History in Jeanette Winterson's *The Stone Gods*

Evrim Doğan Adanur, Fenerbahçe University

In her highly intertextual novel *The Stone Gods*, Jeanette Winterson envisions a spiralling human history. The novel is divided into four parts that brings together humanity's past, present, and future, in different geographical locations and planets. In all these different layers, history, actual or imagined, repeats itself in all instances human beings find a chance to start anew, as a result of consumerist and materialist society. In all the worlds, in all the historical epochs Winterson speaks about, the path of humanity is towards the same destructive end. Human beings not only destroy themselves, but also their planets, or destroy themselves by destroying their planets only to start the same story again on another planet. Possible salvation is only possible through dehumanised and/or non-human (robo sapiens) subjects. Raising questions about what being human means, the novel opens discussions about evolution in relation to history. Still, "History is not a suicide note–it is a record of our survival" for Winterson, for whom science-fiction genre enables to dwell on the symbolic and metaphorical meaning of humanity in relation to the interdependence between the environment and individual. This paper evaluates human history in *The Stone Gods* in dialogue with Fredric Jameson's "Future City."

(FL)ORALITY AND THE FEMALE VOICE:

Exploring the Confessional Mode and Feminine Undertones in a Comparative Analysis of Sylvia Plath and Didem Madak's Flower Poems

Evrim Işık, Yaşar University

This article examines the resonances between the confessional mode and feminine (and feminist) undertones in the poetry of Sylvia Plath and Didem Madak. Despite writing almost four decades apart, in different languages, and within distinct social, cultural, and historical contexts, Plath and Madak share an uncanny ability to convey similar emotions through comparable imagery, forging a subtle yet profound dialogue between these two female poets. Drawing upon close readings of Plath's 1961 poem "Tulips" and Madak's 2000 poem "Çiçekli Şiirler Yazmak İstiyorum!" (rough translation: "I Want to Write Floral Poems!"), this study aims to explore how both poets employ and subvert the motif of flowers to express and confess their shared contemplations and feelings of loneliness, frustration, and resentment within patriarchal societies despite their temporal and cultural disparities.

While utilizing flowers as a central image to communicate their thoughts and emotions, Plath and Madak deliberately challenge the traditional, more affirmative associations attributed to flowers, thus subverting their meaning for women in a manner to express a shared emotion of solitude and ailenation. Through their individual approaches, each poet crafts a unique manifestation of this subversion, contributing to a larger conversation on not only the female, but also the human experience. By examining the poetic strategies employed by the poets, this article aims to shed light on the intricate interplay between confessional writing, feminine expression, and the transformative power of reimagining traditional symbols.

The Inhumane, the Insane, the Married – the Gradual Destruction of the Self in American Marriage Stories

Ewa Wylezek-Targosz, University of Silesia

Following a definition provided by *Psychology Today, g*aslighting is "an insidious form of manipulation and psychological control" that may lead to a gradual dissolution of one's psyche. It is all the more callous as the perpetrator is usually a person that the victim knows and loves and, for this reason, it is no novelty in marriages. In this paper I would like to analyze how this trope, together with betrayal and manipulation, lead to the destruction of the self.
The cultural texts that I will examine are *The Yellow Wallpaper* (original title: "The Yellow Wall-paper. A Story") which is a short story by American writer Charlotte Perkins Gilman from 1892 and a TV series *Dirty John: The Betty Broderick Story* from 2020. Even though the two texts of culture are a couple of centuries apart, the stories they tell and the behavioral patterns they depict are parallel.

The Yellow Wallpaper portrays a married couple that rents an old mansion for the summer. There, the wife, whose husband is a physician is recommended to rest and refrain from any stimulating activities. The recuperation process, however, does not go as planned and the readers observe the way her husband manipulates her and leads her towards madness. An even more tragic, as it is based on a true story, is the Bravo and Netflix series *Dirty John: The Betty Broderick Story.* A woman, whose husband is also a doctor, suspects him of having an affair. He gaslights her into thinking she is delusion which escalates things rapidly.

Both stories show married couples where the husband, for various reasons, starts to mistreat his wife under false pretenses. The methodological tools I should use will consist of theories by Judith Butler, Michel Foucault, and Betty Friedan. I have selected these theoretical standings as they refer to madness, performative character of social roles, and marital dynamics.

Posthuman Spatiality in Angela Carter's *The Infernal Desire Machines of Doctor Hoffman*

Eylül Yorulmaz, Doğuş University

In the twentieth century, many of the authors in English Literature have elaborated on the distinctive impacts of posthumanism in their works. One of them is Angela Carter, a contemporary British writer who has published nine novels and many other works that raise a plethora of issues about the changing definition of human. By creating such a novel as *The Infernal Desire Machines of Doctor Hoffman* (1972), Carter not only provides a basis for questioning the fundamental assets of post/humanity, but also she emphasizes the permeability of disparate dimensions and the breakdown of the perception of reality. The protagonist of the novel, Desiderio, sets out on a journey to complete his mission, however, the calamities that befall him transform his journey into a quest for subjectivity among the ambiguous territories in the novel. Therefore, the intention of this paper is to discuss the tenets of posthumanism and how spatiality determines the everchanging frame of posthuman agency in Angela Carter's *The Infernal Desire Machines of Doctor Hoffman*.

**From Dystopia to Transformative Futures: Posthuman Quest in
M.R. Carey's *The Girl with All the Gifts***

Ezgi Kutlubay, Ege University

This paper aims to conduct a comprehensive analysis of M.R. Carey's acclaimed novel *The Girl with All the Gifts* as an example of contemporary zombie genre, with a focus on its exploration of posthuman condition within the context of dystopian imaginings. Grounded in the perspectives of Rosi Braidotti, Donna Haraway, Gilles Deleuze and Felix Guattari, this study analyzes the dynamics of human/posthuman entanglements, examining the implications for biopolitics, hybridity, nomadic becoming and identity. Moreover, it explores the revolutionary potential of posthuman against state power and thanatopolitical forces and delves into the concepts of emancipatory catastrophism, and collaborative survival as catalysts for progressive social and political change.

The central argument of this study focuses on the transformative potential of posthumanism within dystopian narratives. By addressing the complex human/posthuman dynamics and the revolutionary prospects depicted in *The Girl with All the Gifts*, this paper aims to provide new insights into the exploration of the posthuman condition.

Employing the theoretical concepts of nomadic becoming, hybridity, and identity, this analysis uncovers the complex entanglements and power dynamics between human and posthuman entities. By bridging the fields of 21st century science fiction literature, philosophy, and posthuman studies, this research seeks to offer a fresh perspective on the potential of

posthumanism for envisioning transformative futures. Through this exploration, the study intends to shed light on the complexities of human/posthuman dynamics, highlighting the possibilities for progressive change and the construction of a more just and equitable future.

La relation de perception-réalité en termes des phénomènes guerre-pouvoir-humain dans le récit historique d'Éric Vuillard intitulé *L'ordre du jour*

Fatih Aynacı, Selçuk University

En dépit de toutes ses conséquences destructives et tristes, la guerre continue d'être une méthode que l'humanité a utilisée sans relâche pendant des siècles comme un reflet de son désir d'obtenir ce qu'elle veut. Du passé au présent, faire des tentatives psychologiques contenant des significations tactiques ou stratégiques afin d'augmenter la motivation ou de créer une perception destructrice a été l'un des principaux outils de propagande utilisés pendant le processus de la guerre. En ce sens, on peut affirmer que les méthodes de propagande appliquées par Joseph Goebbels, le ministre de l'Éducation du peuple et de la Propagande dans l'Allemagne nazie, et les relations corrompues établies sans se soucier de la vie humaine pour atteindre le but ultime constituent l'un des exemples les plus évidents de cette situation. Dans son récit historique intitulé *L'ordre du jour* (2017), lauréat du Prix Goncourt 2017, Éric Vuillard, écrivain français contemporain, essaie d'exprimer certaines de ces opérations psychologiques menées par l'Allemagne nazie à la veille de Seconde Guerre mondiale à partir des phénomènes tels que la guerre, le pouvoir, l'individu, la société, la réalité perceptive et la soumission en profitant aussi des opportunités que lui offre la fiction. Dans cette étude, les événements dont Vuillard traite dans son récit historique en question, qui constitue l'un des exemples les plus concrets de la notion de la réalité fictive, seront évalués dans le contexte des phénomènes de guerre-pouvoir-humain et de la relation de perception-réalité. De plus, la force manipulatrice des activités de création de réalité perceptive, qui est encore appliquée à l'aide des médias de masse même aujourd'hui sur la psychologie sociale sera révélée. Ainsi, la contribution des romans/récits historiques au développement des processus de prise de conscience individuelle et sociale sera indirectement soulignée.

Breaking the Chains of Objectification: The Woman-Animal Relationship in Angela Carter's *Nights at the Circus*

Fatma Gamze Erkan, Artvin Coruh University

Angela Carter's novel *Nights at the Circus*, published in 1984, is a significant work in terms of both the way it depicts animals and the relationship it forges between animals and women. Carter's portrayals of animals in the novel serve to examine the blurred borders between human and animal nature by reversing their roles. By this means, it challenges conventional notions of human superiority over animals. Moreover, while the narrative focuses on animals and animality as a challenge to anthropocentrism, it clearly draws parallels between animals and women. It tells the stories of hybrid "women monsters" who cross the boundaries of humanity and animality, fighting for self-definition in the face of dominating discourses that view both women and animals as exploitable objects. The novel examines the prevalent patriarchal assumptions that associate women with animals, highlighting the connections between gender and species-based objectification. Focusing on the interconnectedness between women and

animals, this article discusses how the depictions of animals and woman-animal hybridity in Angela Carter's *Nights at the Circus* epitomise the exploitative practises that govern interactions between humans and animals and between men and women. Through the portrayal of monstrous, half-animal, half-human female characters, the novel shifts femininity away from humanity towards animality. In this way, Carter suggests the possibility of freedom for all beings, including women, from the barriers that oppressive traditional humanist norms have built around gender and species categories.

History and Identity in the Era of Globalization:
Reflections on Uncertainty about Self, Identity and History in Zadie Smith's *White Teeth*

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It is now widely accepted that globalization has led to an explicit rise in human connections with diversity. Through the emergence of intensified connectivity in the lives of individuals, their identities are reshaped and redefined by how they respond to the diversity in the world. Zadie Smith's debut novel *White Teeth* (2000) centers around the lives of mostly immigrant characters from formerly colonized countries in Africa, Asia, and Caribbean within the multicultural context of London wherein different families of mixed ethnicities struggle with issues of history, heritage, and culture to comprehend their position and identity in connecting these factors to their life experiences in the new metropolitan setting. As Smith prefaces her novel with such a quotation "what is past is prologue" (4), in *White Teeth* it is evident that past is ineliminable, it is not just a prologue, but is sometimes almost identical with present. Characters 'diverse relation to past such as Samad Iqbals's obsession with his ancestral history illuminates the immigrant's perception of this history and its significance in his/her self-understanding, sense of authenticity, and recomposition of his/her identity. Alike history, cultural legacy is inescapable, especially for those who are expected to honor their past or express eloquently their history whereas they reflect their tendency to decide on the significance of these factors in constitution of their identity and the process of their becoming in questioning the authenticity of such frameworks. In this manner, Smith conveys a notion of identity that is conducive to a positive approach to multiplicity, which is only partially based on one's cultural heritage, roots, and history, in this case viewed as relational elements, rather than pre-determining issues of an authentic identity. Thus, this study will argue that transformation of self-identity is only achievable through the reformulation of original history and a passionate struggle to challenge the authority and authenticity of that history.

YASMINA KHADRA'NIN *KABİL'İN KIRLANGIÇLARI* ADLI ESERİNDE KADININ DURUMU

Fatma (Akbulut) Üçyıldız, Pamukkale Üniversitesi

Afganistan'da 1989 yılında Rus işgalinin sona ermesinin ardından çok sayıda iç savaş meydana gelmiş ve 90'lı yıllarda başkent Kabil'de Pakistan'ın da desteklediği Taliban rejimi ortaya çıkmıştır. Afganistan'da yönetimi elinde tutan bu radikal İslamcı grup, ülkenin neredeyse tamamına hükmetmiş ve İslam dinini kendine has yorumlarıyla halka dayatmışladır. Taliban, yönetiminin merkezine dini koyarken öte yandan toplumdaki adalet, özgürlük ve kültürle ilgili ne varsa yok etme çabasına girmiştir. Afganistan toplumunun tüm ahlaki değerlerinin içini boşaltarak, yerine dayatmacı, eşitlik ve özgürlükten uzak bir rejim koyan Taliban, kadının da

toplumdaki yerini neredeyse hiçliğe indirgemiştir, kadın; sadece az konuşan, eşine itaatte kusur etmeyen, alt sınıfa mensup, hiçbir kamusal alanda var olma hakkı bulunmayan, burka giymesi zorunlu bir hayalete dönüşmüştür. Cezayir asıllı roman yazarı, Yasmina Khadra (Mohammed Moulessehoul) ünlü üçlemesinin *(Kabil'in Kırlangıçları, Saldırı, Bağdat'ın Sirenleri)* ilk kitabı olan *Kabil'in Kırlangıçları* adlı eserinde 90'lı yıllarda Kabil'de yaşayan halkın gündelik hayatı içinde yer alan özgürlük mücadelesini iki farklı çiftin (Atik Şevket-Müserret/Muhsin –Züneyra) yaşamı üzerinden ele almaktadır. Yasmina Khadra bu romanında şiddet kültürünün İslamiyet kodlarının istismarı yoluyla ne denli yaygınlaştırıldığını, Talibanın halka, özellikle de kadına uyguladığı şiddetin adeta bir yaşam biçimi haline geldiğini bilhassa kadın karakterler üzerinden anlatmaktadır. Bizim bu çalışmadaki amacımız, Yasmina Khadra'nın bu eseri aracılığıyla Kabil'in gündelik yaşamı içerisinde yer alan, sıradanlaşmış ve Taliban tarafından bir kültür haline dönüştürülmüş şiddetin kadınların yaşamını ve beden algısını ne şekilde etkilediğini ve kimlik inşası çabalarını irdelemeye çalışacağız.

ANNIE ERNAUX'NUN "MÉMOIRE DE FILLE" ADLI ROMANINDA BENMERKEZCİLİK

Fatma Kaba, Pamukkale University

Nobel ödüllü çağdaş Fransız romancı Annie Ernaux'nun, kendi yaşamını kitabının konusu yapan Montaigne gibi, ilk romanını yayımladığı 1974'ten itibaren günümüze kadar "otobiyografik anlatı" biçiminde yayımladığı romanlarının konusunu doğrudan kendi yaşamından çıkarması "feminist" bir bakışın ötesinde "benmerkeziyetçi" (egocentrique) bir yaklaşımı ele verir. Bununla birlikte bu "merkezi ben"in, XIX. yüzyıl romantiklerinin kendilerini "toplumsal" olandan soyutlayarak bir tapınma nesnesi haline getirdikleri "benlik kültü"yle bir ilgisi yoktur. Çocukluğundan olgun kadın aşamasına kadar, kendi "ben"ini bir "sorunsal" olarak gören Annie Ernaux'nun, "içe bakış" (introspection) yöntemiyle "merkezi ben"i üzerinde yoğunlaşması kendi kendisi ve toplumsal normlar ve değerlerle biçimlenmiş olan ikili bir yüzleşmeyi gündeme taşır. Bu nedenle Ernaux'nun, sıradan bir otobiyografinin ötesine taşan "benmerkeziyetçi"liği bir tür yazınsal varoluş olarak gördüğü söylenebilir. Güçlü bir gözleme ve çözümlemeye dayalı bu yaklaşımın etik (kendisiyle ve toplumla yüzleşme) ve estetik (yalın, doğrudan, minimalist bir yazım biçimi) planda Ernaux'yu kendi türünde benzersiz bir romancı kılar. Ernaux, 2016'da yayımladığı " Memoire de fille" adlı romanında, 1958'de yaşadığı bir ilk gençlik deneyimini, yaklaşık altmış yıl sonra yetişkin bir kadın gözüyle anlamlandırmaya, keşfetmeye çalışır. Romanda, yaşadığı çevreye göre "tabu" sayılabilecek bir travmatik bir konunun izlerini ruhunun derinliklerinde aramaya koyulan anlatıcının bireysel ve toplumsal hafızasının onu getirdiği yer, tüm inkâr, reddediş ve unutma çabalarına karşın yine kendisi, kendi ruhu olacaktır. Hatırlama, sorgulama, keşif, yüzleşmeyle simgelenen bu ayrıntılı içebakış bir kadın anlatıcının kişisel serüveni olmaktan çıkıp, doğrudan genel bir çerçevede "kadın kimliği" üzerine bir sorgulama olduğunu söylemek gerekir. Bu açıdan Ernaux'nun benmerkeziyetçiliğinin, bu romanda da görüleceği gibi "merkez"den "çevre"ye, "çevre"den "merkez"e doğru evrilen, genişleyen, derinleşen bir diyalektik ilişki olduğunu söylemek yerinde olacaktır. Bu inceleme sosyal psikolojinin temel verilerinden (içselleştirilmiş toplumsal normlar, toplumsal etkileşim, grup dinamiği, davranış modelleri) hareketle ele alınacaktır.

Oğuz Atay'ın *Tutunamayanlar* Romanında Bir İntiharın Perde Arkası:
Bipolar Duygudurum Bozukluğu

Fatma Kalpaklı, Selçuk Üniversitesi

1972 yılında okuyucularla buluşan Oğuz Atay'ın *Tutunamayanlar* romanının duygusal karakteri Selim Işık'ın intiharı ve intiharının arkasındaki sebepler okuyucuların merakını celp etmektedir. Arkadaşı Turgut da Selim'in bir intihar mektubu bırakarak bu dünyadan ayrılmasının ardındaki sis perdesini aralamak için kendi içinde uzun bir yolculuğa çıkarken, bizler de okuyucular olarak ona eşlik ederiz. Bu merak ve arayış içinde Selim'in çocukluğuna, erken gençlik yıllarına bakıldığında onun günümüz tabiriyle bipolar duygudurum bozukluğundan mustarip olduğu düşünülebilir. Ancak, 1950li yılların Türkiye'sinde ruhsal hastalıklar konusunda çok farkındalık olmadığından Selim'in ebeveynleri ve arkadaşları onun yardım çığlığı tadındaki sinyalleri okuyamamış ve onun genç yaştaki ölümüne bir anlam verememişlerdir. Bu bağlamda, edebi eserlerin ruhsal hastalıklar hakkında toplumsal bilinç oluşturmada son derece kıymetli olduğunu düşünüyoruz. Bu çalışmamızda, edebi eserlerde ruh ve akıl sağlığının tasvirinin güzel bir örneği olarak Oğuz Atay'ın *Tutunamayanlar* romanındaki Selim Işık karakteri üzerinden bipolar duygudurum bozukluğunun temsili ele alınacaktır.

L'expérience de la traduction romanesque entre création et réincarnation
Vers une esthétique du dialogue "Auteur-Langue-Traducteur"
Le cas de"Sensiz Ama Seninle"

Fatma Zohra Bouzidi, 29 Mayıs University

La traduction littéraire joue un rôle primordial dans la promotion culturelle de l'image de Soi par rapport à l'Autre. Si l'œuvre littéraire fait état d'un usage particulier de la langue qui obéit à des préoccupations esthétiques purement littéraires, c'est qu'elle est le résultat des influences diverses affinant la vision du monde chez l'auteur qui -par sa façon particulière d'appréhender le sens de l'existence- produit un langage qui lui est propre.

Le texte littéraire -étant interdisciplinaire- représente un terrain propice aux interprétations. Ainsi, la traduction littéraire -outre qu'elle nécessite des compétences linguistiques- exige une connaissance approfondie des fondements littéraires et culturels appartenant à la réception des langues source et cible.

L'œuvre romanesque nécessite une traduction qui assure le transfert des repères extra et méta linguistiques ; et c'est dans cet espace-là que naîtra un dialogue "*poéthique*" entre l'écrivain et le traducteur via l'écriture sous toutes ses formes.

Nous tentons dans cette étude de mettre l'accent sur l'acte de traduire en tant qu'expérience littéraire sous l'angle de la traductologie en nous appuyant sur la théorie de la réception. Une analyse émanant de notre propre expérience de traduction sera menée dans cette optique pour saisir dans un vaste ensemble la manière dont le sens, le son, la voix, le dit et le non-dit que comporte un roman peuvent être rendus depuis sa création jusqu'à sa réincarnation.

Gelişen Teknoloji ve Değişen Piyasa Şartları – Çevirmenlere Yönelik Yeni Beklentiler: Yöntemsel ve Bireysel Edinç

Fayika Göktepe, Marmara University

Küreselleşmeyle gelen teknolojik gelişmeler belki de en çok çevirmenin mesleğini etkisi altına almıştır. Bu bağlamda çeviri araçları ve/ya yapay zekâ uygulamaları çevirmenlik mesleğine yeni katkılarda bulunmuştur. İddia edilenin aksine bu araç ve uygulamalar çevirmenlere duyulan ihtiyacı azaltmamakla beraber çevirmenlerin yerini de tutmamaktadır. Teknolojik gelişmeler, çevirmenin iş tanımını piyasa beklentilerine göre yeniden şekillendirmiş ve çevirmenlerin çeviri edinçlerinin kapsamını genişletmiştir.

Profesyonel çevirmenler için çeviri faaliyeti, masa başında yapılan ve bir metnin bir dilden diğer bir dile aktarımı olarak tabir edilen bireysel bir iş olmaktan çıkmıştır. Bu durumda çeviri faaliyetinin günümüzde daha kavramsal ve bütünsel bir hizmet alımı olarak tanımlanması gerekir. Bunun başlıca nedeni çeviri projelerini giderek daha kapsamlı ve karmaşık hale getiren medya çeşitliliği ve teknolojidir.

Özellikle kurumsal ve dijital pazar en yüksek kaliteyi talep eder – bu pazar transkreasyon, yerelleştirme, dijital pazarlama, sosyal medyada çok dillilik ve kültürel özelliklerin aktarılması gibi alanları kapsar. Böylece çevirmenler "çok dilli metin üretiminde yaratıcı aktörler" haline gelmektedir.

Bu nedenle çok dilliliğin hangi medya aracı ile çeviriye nasıl yansıdığının anlaşılması, çeviri kalitesinin artması ve iş ortaklarının daha geniş iş hedeflerine entegre edilmesi gibi gereksinimler çeviri edincinin kapsamını genişletmiştir.

Çeviri faaliyetlerinin güncel piyasa şartlarının beklentilerini karşılayabilmesi için çevirmenlerin görev ve sorumluluk alanları genişlemiş ve şartlara uyum yeni bilgi ve becerilerin edinilmesini zaruri kılmıştır. Güncel çalışmalar, teknoloji edinci gibi birçok çeviri alt edincinin altını çizmektedir; ancak bu çalışmada gelişen teknoloji ve değişen piyasa şartları doğrultusunda çevirmenlerin geliştirmeleri gereken yöntemsel ve bireysel edinçlere ışık tutulacaktır. Bu bağlamda yöntemsel edinç mevcut ve deneyimlenmiş yöntemsel ve teknik bilgi ve becerilerin tamamını; bireysel edinç ise kişinin kendi kişisel beceri ve yeteneklerini kapsamaktadır.

Digital Invasion of the Human Mind and Transhumanism

Feride Zeynep Güder, Üsküdar University

The challenges posed by the digitalization of culture and the human body have led us to digest new terminologies and paradigms from multidisciplinary perspectives. Philosophers of technology are exploring the relationship between technology and human beings and creating new concepts and innovations in the context of transhumanism. The invasion of privacy by digital surveillance, such as Elon Musk's Neurolink project, is sparking new debates on transhumanism. In addition to these experimental innovations, this paper will analyze the three steps of Algorithmic Governmentality. Here, Rouvroy draws our attention to the role of Algorithmic Governmentality in neoliberal work culture and the transformation of the workforce through questions of power. While Heidegger explains technology and its potential use through the terminology of framing, Bernard Stiegler criticizes Heidegger in terms of temporality and analyzes technology and time through the myth of Prometheus. In contrast, Bertrand Gille, as a historian of technology, argues that these innovations are so fast that people are neither culturally nor intellectually prepared to follow them. The search for a safer ground to preserve human authenticity becomes a challenging and paradoxical situation. This paper will question the pros and cons of Augmented Intelligence, a hybrid collaboration of authentic human intelligence and strong artificial intelligence. The arguments will be exemplified by other discussions on the Hive Mind, also known as collective consciousness and collective

intelligence. The paper will conclude with an exploration of alternative methodologies for designing a better world with technology.

On the Verge of Life and Life-in Death:
Wellness Narratives as Representation of NeoRomantic Spirit

Funda Civelekoğlu, Ege University

One can consider the emergence of culture and civilisation as a consequence of human beings' tragic knowledge of the ultimate end. Therefore, what we are preoccupied with in this world, in a philosophical sense, becomes the expression of justifying and sublimating our existence, as well as exposing a rebellious attitude towards death. Though the interest in extending lifespan is a timeless coping mechanism, due to the rapid development in medicinal technology, one of the trends of the last few decades can be summed up with the growing interest in being healthy and resisting ageing. The urge to become well and better might be considered as both a reason and a result of spiritual and bodily consumption. In this sense, the modern conceptualisation of wellness is engaged with healthy mind and body that coincides with beauty and fitness largely. However, this remarkable urge has gone beyond the limits shifting the established codes; what comes into prominence has become the ambitious strive for being well, rather than really being or becoming healthy, which results in a carnivalesque and yet toxic burst out on the part of modern human being. Hence, the concepts of illness and health/wellness have been almost intertwined and it has become complicated to tell them apart. At the same time, all this confusion and chaos becomes more or less like an instrument to motivate oneself for a (so-called) meaningful existence. This paper aims at evaluating this phenomenal interest in wellness and show how the process of narrativizing it not only in artworks, but also in the flow of daily life becomes an expression of the NeoRomantic attitude towards arts and life, which is presently correlated with the post truth era we are already part of.

HUMANIZATION OF DISEASE IN PRE-THERAPEUTIC HIV LITERATURE:
THE DARKER PROOF (1988) AND THE EXPERIENTIAL NORMALCY OF SUFFERING

Furkan Tozan, İstanbul Topkapı University

Is endogenous physical suffering always doomed on principle to be compounded by exogenous mental agony? The history of the narration of disease offers far too little to the contrary. Disease, particularly contagion, has persistently meant more than the mere fact of that disease by association. Beginning with the first reported cases in 1981, what we now know as AIDS was a subject of much speculation indicating a nexus of negative associations that ascribed the illness to a socially vulnerable minority only. The reception of the news of mysterious fatalities which seemed at first to be limited to gay men was fueled by systemic homophobia and was quick to demarcate and ostracize HIV+ gay men as being deserving of the suffering they had to endure both physically and mentally. Written before an effective, affordable, and safe treatment was yet to be found and when the disease equated to eventual decease, Adam Mars-Jones and Edmund White's collection of short stories *The Darker Proof: Stories from a Crisis* (1988) was a literary reaction to the cultural dehumanization of HIV+ individuals in the 1980s. This study argues that the two selected short stories from the collection, "Slim" and "An Oracle," endeavor to introduce a more humane way of approaching HIV and AIDS by way of

three main narrative strategies: the omission of medical nomenclature, the portrayal of volunteer care and support for HIV+ individuals, and the protagonists' introspective accounts of living with or near the infection. The combined employment of these strategies seeks to educe and foreground the fact that the experience of HIV and AIDS is essentially an instance of the universal human experience of physical suffering and proximity to death, is no different from other forms of physical illness, and thereby no less socially sanctionable than them.

Fairies in hiding, Villains in seeking: Anti-fairy tale Representation of the Holocaust

Gamze Sabancı Uzun, İstanbul Aydın Üniversitesi

"Hansel and Gretel" by the Brothers Grimm is often interpreted as a cautionary tale about the dangers of straying from the path and is predicated upon forgetting and forgiveness. It narrates the story of two siblings, Hansel and Gretel, who are abandoned in the forest by their stepmother. When they come across a house made of candy, they enter and encounter a witch whose intention is to feed them and ultimately eat them. The siblings succeed in outwitting the witch, making their escape, and finding their father again. Louise Murphy's novel *The True Story of Hansel and Gretel: A Novel of War and Survival* is a retelling of this well-known fairy tale with a focus on history. It tells the story of two Jewish siblings, Hansel and Gretel, who are abandoned in the woods by their father and stepmother in an effort to protect them from the atrocities of the Nazis. They find an isolated hut in the forest, occupied by an aged woman called "the witch" by the locals. During the course of the novel, Magda, the witch, risks her life to save the children from the Nazis, and in the end they finally reunite with their father, paralleling the source tale. Murphy uses the fairy tale as an intertext to deal with the history and memory of the Holocaust, creating an alternative Holocaust narrative which focuses on the evilness of the perpetrator rather than the sufferings of the victims. The intertext is thus adapted to make the perpetrator more visible since an anti-fairy tale refers to disenchantment contrary to the common function of fairy tale enchantment. Therefore, this paper suggests that the aim of Murphy's rewriting is to turn the reader's attention to the perpetrator, contrary to the source tale's focus on the victim. By doing so, Murphy deconstructs a German fairy tale and constructs a Jewish anti-fairy tale.

The Experiential Encounter with the Ecological Crisis in the Poetry of Jorie Graham

Gi Taek Ryoo, Chungbuk National University

At the turn of the new millennium, we found ourselves confronting the end of the world. The ecological harms caused by humans pose a significant threat to our survival. Jorie Graham's collection of poetry *Sea Change* (2008) addresses the issue of environmental crises such as species extinction, the concentration of CO_2, melting ice caps, and rising sea levels. Graham imagines the worst-case scenario that, because of increasing anthropogenic intervention, we may have irreversibly crossed the tipping point, the point of no return at which the earth has lost its capacity to restore equilibrium. The apocalyptic vision of *Sea Change* allows us to "experience" catastrophic climate change, the inevitable death of species, and all other destructive effects of humanity on the planet. *Sea Change* gives a poetic voice to the dynamics of climate change by embodying the catastrophe in linguistic forms and thus enabling us to have an experiential encounter with the environmental crisis. Graham's poetry evokes ecological awareness and a sense of interconnectedness with the environment, not primarily

through linguistic representation but via a consorted enactment of lyric language and our sensory perception. It is Graham's particular mode of writing that brings together linguistic (discursive) and emotional (physical) factors into an embodied performance. This paper explores the affective dimension of Graham's experimental poetry to demonstrate how her ecopoetics allows us to (re)engage with the material world, and how it changes our perceptual and sensorial coordinates to awaken our sense of coexistence with and responsibility to nonhuman others.

HU/ WOMAN, ME, MYSELF and OTHER in Bernardine Evaristo's *Manifesto*

Gillian M.E. Alban, Istanbul Kultur University

Bernardine Evaristo's life story as recounted in *Manifesto: On Never Giving Up*, offers a compelling statement of this unique writer and dramatic poet's literary journey, as recently celebrated with her Booker prize-winning *Girl, Woman, Other* in 2019, illustrating to aspiring creative artists that life's challenges may be outfaced with skill, determination and courage. Bernardine forged her path to success from modest beginnings despite the obstacles against her as a female, half-cast or black, working-class girl in London, facing slights and disapproval even from within her own family, against which attacks she has learned to wield the power of her own creative self-expression. *Manifesto* relates the problems she faced as her literary voice remained unheard, alongside her physical attempts to survive assaults against her as a woman, however strong and feisty, in situations of almost endemic assault. She also faced the ostracism awarded to lesbians, together with a period struggling against a Mental Dominatrix's blows against her personality. But she particularly emphasizes the racism she suffered while seen as the Other within encounters and situations, while continuing to tell her stories, even noting that race does not biologically exist, although colourism or shadism is omnipresent in life. Through her efforts, initially in gaining dramatic skills and then in creating a room of her own through her unique writing, she has come to achieve a permanent home through her pen (63). *Manifesto* offers the sincere human story of Bernardine Evaristo's struggles to achieve monumental success, recounting her heritage, family and relationships, her literary struggles and activist achievements, on her arduous journey to artistic self-expression.

Artificial Friends or Docile Bodies?: Kazuo Ishiguro's *Klara and the Sun*

Gonca Karaca, Recep Tayyip Erdogan University

World-famous novelist Kazuo Ishiguro revisits the dystopian vision in his latest novel *Klara and the Sun* (2021), following the step he has taken in *Never Let Me Go* (2005). Ishiguro, this time, explores a near-future world, where "lifted" children with genetically enhanced intelligence and the "Artificial Friends" (AFs), androids designed to become companions for these children, exist. Being a solar-powered AF, Klara waits, like others, for the day when she will be owned and used by a special child. When she finally gets such a chance, she tries her best to serve her owner, Josie.

The relationship between Klara and Josie (and/or Josie's mother) signifies a power relationship between a servant and a master since Klara and the other Artificial Friends perform their duties following the purpose of their creation: they serve as long as they are ordered, and wait until they can be of service again, which makes them obedient and subservient or, as Michel Foucault

calls, docile. In respect of his broader discussion of power and discipline, Foucault's concept of "docile bodies" refers to disciplined bodies that are made productive and useful by means of various techniques including surveillance and normalization. In accordance with Foucault's "docile bodies", this paper aims to examine how Klara, despite her capabilities as an AI and her capacity for empathy as a posthuman, or more specifically as a transhuman, becomes a docile body under the power exercised by human beings including Josie, who is also a victim of a complex power relations network.

Ein linguistischer Blick auf Günter Grass' Zwiebel als Gedächtnismetapher

Gonca Kişmir, Ankara University & Özge Koç, Ankara University

Könnte die Zwiebel-Metapher aus Günter Grass' Roman „Beim Häuten der Zwiebel" (2006) mit dem linguistischen *Zwiebelmodell der sprachlichen Ebenen* verglichen werden, um die sprachlichen Einflüsse auf Grass Geständnis über seine ehemalige SS-Mitgliedschaft zu untersuchen? Hat ihn die *außersprachliche Wirklichkeit* ins Zentrum seiner Zwiebel geführt? Seit Ende der 1980er Jahren gibt es wie in anderen Ländern auch in Deutschland bestimmte politische, kulturelle und soziale Ausgangspunkte für einen „memory-boom". Die Gründe dafür sind die mündlichen Überlieferungen von Lebenserfahrungen, das Ende des Kalten Krieges, die Dekolonialisierung und Migrationsbewegungen auf der Welt, der Wandel der Medientechnologien und ihre Folgen, was ein wesentlicher Faktor bei der Inszenierung der Erinnerungen ist. Somit entsteht die Erinnerungskultur, die die Werte, Normen, Identität, Sprache und Geschichte einer Gesellschaft unter anderem in literarischen Texten tradiert. Gleichzeitig erlaubt uns das auch, einen linguistischen Blick auf die schriftlichen Erzeugnisse der Erinnerungskultur zu werfen.

Günter Grass inszeniert in seinem autobiografischen Roman "Beim Häuten der Zwiebel" sowohl seine persönliche als auch die deutsche Vergangenheit anhand einer Zwiebel-Metapher, indem er vor allem politische Themen, Motive und Symbole Schicht für Schicht häutet bis er ins Innere seiner Zwiebel und somit auch an die zugehäuteten Tatsachen seines Lebens gelangt. Der innerste Kern der linguistischen Zwiebel wird als Identitätszeichen einer Sprache bezeichnet und könnte vor dem Hintergrund des Romans mit dem individuellen bzw. kollektiven Gedächtnis verglichen werden.

In unserem Vortrag widmen wir uns der Frage, ob und wie nun ein Vergleich zu den Zwiebelhäuten der linguistischen Zwiebel hergestellt werden könnte und versuchen Grass' Geständnis aus einer etwas anderen Perspektive zu beleuchten.

The Dystopian World of *The Windup Girl*

Gönül Bakay, Bahçeşehir University

Paolo Bacigalupi's 2009 biopunk science fiction novel *The Windup Girl* imagines a future Bangkok where calories have become currency, bio-engineered plagues have become common and genetically engineered artificial humans called New People live side by side with human beings. There are various other genetically engineered life forms such as cheshires - chameleon-like cats that feed on the dead and breed like bunnies - and megodonts which are elephant-like creatures. Emiko is a "windup girl", a genetically modified human created as a servant or

companion, who is considered soulless by humans and hence treated with contempt. While visiting Thailand in search for the location of the Thai seedbank, Anderson visits a sex club where he meets Emiko and falls in love with her.

Set against a dystopian background, the novel tackles important questions about gender, race, capitalistic greed and environmental degradation. In this post-oil society, the world is ruled by calorie companies which aim to make excessive profits through the use of Bio-terrorism. Bangkok is presented as one of the last bastions that is fighting back from environmental collapse. Global living conditions have become very adverse; sea levels are rising, the air is polluted, and most important of all crops have been destroyed by genetically formed blights. Although it is corrupt and chaotic, Bangkok is depicted as a more livable place in consideration of the fact that its inhabitants have better protected their crops when compared with other countries. Drawing on ecocriticism and ecopsychology, this paper will examine the urban and psychological landscape of Bangkok in Paolo Bacigalupi's *The Windup Girl*.

The Pursuit of the Accustomed in the "*Unaccustomed Eart*h":
Alienation, Adaptation, and the Quest for Belonging in Jhumpa Lahiri's Short Stories

Görkem Neşe Şenel, Niğde Ömer Halisdemir University

This study attempts to examine the concepts of placelessness and inbetweenness experienced by Indian ethnic community across its generations at the heart of the USA as reflected by the Indian-American author Jhumpa Lahiri in her short-story collection *Unaccustomed Earth* (2008). As a young diasporic writer who writes about her people back home, about immigrants to the USA, and about the mixing of cultures, Lahiri basically tackles with the issues related to 'belonging nowhere' caused mostly by migration and identity crisis. In her literary productions, all such concepts related to identity crisis as inbetweenness, rootlessness, alienation, fragmentation, assimilation show up as the inevitable dilemma of being 'the other' among a dominant homogenous whole. When the deviance between traditional experience, attributed to the minority groups such as immigrants, and the modernity, attributed to the dominant society, hugely contrasts, the margins are usually ascribed the position of backwardness and inferiority. Inevitably, the differences cause a version of dichotomist discourse in which the traditional versus the modern. Such a dichotomist variation causes the minority groups to go through identity crisis heightened by rootlessness and inbetweenness. Eventually, the members of the ethnic group become "inbetweeners", transcending any predetermined classifications, practices, and memories. Within this study, Lahiri's short story collection will be examined by specifically identifying how the dilemma of 'inbetweenness' is manifested in the various stories in the collection. Thus, this study aims to unearth how the 'earth' becomes 'unaccustomed' when the ethnic characters lose their sense of belonging and connection to their ethnicities, and to investigate the experience of being the other in an 'unaccustomed earth' in Lahiri's short stories.

RE-WRITING TRANSLATED LITERATURE IN TURKISH:
THE CASE OF "*EQUAL STORIES*"

Gözde Begüm Aküzüm, Marmara University

Equality is a concept which could be considered in various aspects within a society. With that being said, this concept is mostly taken account of in terms of gender equality, and it is traditionally as well as subconsciously rooted in the very early ages of human beings; as a result of the effect of societies' shaping their members. In parallel with this, children's stories and fairy tales contribute to the children's perception of the world and the nature. Moreover, they contribute to their world view regarding the gender-specific social roles of the human beings. They also have an effect on the way children think as well as on their behaviour within the society they live in. That is why, stories can be used as a tool for imposing certain behaviours and/or thoughts – either ideologically – in children as young adults. This has also been the case in translated children's literature, for works to be translated are chosen according to a set of social norms in a literary system (cf. Gideon Toury, 1978/1995; Itamar Even-Zohar, 1978/1990). Shared by societies throughout the world, classic children's stories have the same aim as well. These stories could be used as tools to make children have good deeds or to designate gender-specific roles on them. In line with this, translated classic children's stories have started to be re-written in Turkish context in recent years, resulting in "*Equal Stories*" project – a series of classic children's stories re-written in Turkish language which holds the aim for reflecting equal social status of men and women. This project has aimed to put the concept of gender equality in children's mindset by asserting the claim that equality is of vital importance, for equal participation of women in social development would mean sustainable development of societies and its members. This study examines "*Equal Stories*" by focusing on how child figure has been re-written and re-interpreted to reflect gender equality as is claimed. In this respect, the study deals with unveiling the ways how gender-balance has been formed for the sake of strengthening women roles in these stories by giving examples and by illustrating the strategies used in the series. Discussion will be formed around whether realization of the claim that gender equality has been presented in those stories as well as the possible effects of the asserted claim on children as target readers.

Unveiling Human Anger as a Response to Decline in John Osborne's *The Entertainer*

Gül Kurtuluş, Bilkent University

In John Osborne's *The Entertainer* (1957), the portrayal of angry characters is central to the theme of anger. The characters who are in despair throughout the play not only reflect the national emotions of the time due to their British identity but also portray the frame of mind of the individual in 1950s British society. The play is set in post-imperial Britain during which the characters do not feel supported or cared for by the nation, expressing their feelings of loneliness and hopelessness, emphasized through the literary technique of aposiopesis. The tension between the nation and the individual that is emphasized throughout the play is not resolved. Osborne asks the question of what the future holds regarding the nation's state. By evoking a catharsis through the emphasis on emotions and the theme of anger, *The Entertainer* criticizes the social stagnation of 1950s Britain and urges the audience to respond to individual and national emotions. With its social commentary and bold style, the play precisely captures the values and ideals of the Angry Theatre and the British New Wave. This paper aims to explore the interaction between human and society as well as human and individual within an amalgamation of music hall scenes and domestic scenes as presented in *The Entertainer*. The setting of the music hall is significant because it is a dying tradition of theatrical entertainment in Osborne's time, which contributes to the portrayal of the decline of the nation's vitality as well as the suffering of the individual.

Challenging the Anthropocentric Boundary: A Transhumanist and Posthumanist Analysis of Animal Agency and Bioethics in Adrian Tchaikovsky's *Dogs of War*

Gülşah Çınar Yastıbaş, Atılım University & Kuğu Tekin, Atılım University

Adrian Tchaikovsky, a prominent British author, is renowned for his exploration of complex themes involving animal consciousness, morality, and non-human perspectives within his narratives. A notable example is his critically acclaimed near-future science fiction novel, *Dogs of War*. The novel tells the story of Rex, a genetically modified canine, and his fellow members in the bioform assault unit, who undergo biotechnological augmentations to serve as terrifying weapons in war zones, but gradually outgrow their subservience to achieve independence, displaying an admirable fight for their own rights within the context of bioethics. Drawing on the theoretical frameworks that combine transhumanism, posthumanism and animal studies, this study aims to offer a comprehensive examination of Adrian Tchaikovsky's novel *Dogs of War*. By emphasizing its significance as a work of literature that challenges the long-existing fragile boundary separating humans and animals, this study aims to analyse the hierarchical relationship between humans and animals. It further explores how the resistance of the bioforms in the novel blurs this constructed boundary. Additionally, the study acknowledges the agency of non-human beings, and highlights the need for a more ethical and equitable approach to our relationships with other sentient beings. By analysing the depiction of ongoing anthropocentric attitudes that deny animal agency and uphold human exceptionalism, the study points out how the author adopts a precautionary stance against new technology in the hands of those with unscrupulous power and oppressive control, which could lead to apocalyptic repercussions in a technologically mediated transhuman future.

The Analysis of Human Subconscious and the unconscious mind in Theatre of Cruelty conceptualised by Antonin Artaud

Gulten Silindir Keretli, Kilis 7 Aralik University

Antonin Artaud aims to shock the audience through gesture, image, sound and lighting in his theatre. One of the most influential theatre theorists of the 20th century and a key figure of the European avant-garde, Antonin Artaud developed the ideas behind the Theatre of Cruelty. The authors like Peter Brook, Samuel Beckett, Jean Genet, Jerzy Grotowski and Romeo Castellucci trace the influence of Artaud's ideas. Theatre of Cruelty is a philosophical discipline. Artaud wants to cut off the bond between the audience and the actor. The brutality in Artaud's theory was sensory, to shock and confront the viewer, to go beyond words and connect with emotions and thus awakening the nerves and heart. He believed that gesture and movement were more powerful than text. Sound and lighting can also be used as means of sensory distortion. He argued that the audience should be placed at the centre of a performance. Theatre should be an act of organized anarchy. Theatre of Cruelty intends to liberate human subconscious and reveal the human nature to man. Moreover, influenced by André Breton who is the major theorist of the surrealist movement, Artaud's works of art are highly influential of surrealism. For this reason, the unconscious mind is to be analysed within the surrealist movement in order to unveil the inner workings of the mind. In this study. Theatrical performances such as Marat/Sade, Spurt of Blood and The Changeling are aimed to be analysed from the viewpoint of human nature and the unconscious mind within the framework of surrealist movement.

Dialogue Between Human and Place: Bioregional Reading of Marina Carr's
By the Bog of Cats…

Gülşen Sayın, Atlas University

In his important study on bioregional literary criticism, David Robertson points up the major principles of bioregionalism as a holistic integration of the human with the place in terms of a bioregion and the interconnection between human psychology, spirituality, and the physical world (Robertson 1996: 1017). Bioregionalism assumes an entanglement of humans and nature, focusing on the value of nature while also focusing on human life within nature. As Robertson underlines, it has a thorough psychological and spiritual dimension as well as social, political, and economic dimensions.

Marina Carr's *By the Bog of Cats…* (1998), an appropriation of Eurupides's *Medea* in the contemporary rural Irish context, has received little attention from ecocritics. Although some critics have situated the play in an ecofeminist perspective focusing on the protagonist's deep attachment to the bog, it has been mostly critiqued in terms of Irish national identity struggle, class conflict, postcolonial context, Greek tragedy lineage, Syngean influence, and the function of grotesque because of the protagonist's enmeshment with the landscape and its non-human or hybrid entities.

In alignment with bioregional literary criticism, this paper aims to reinterpret Marina Carr as an ecologically conscious playwright who wants to contribute to preserving the boglands in contemporary rural Ireland, and *By the Bog of Cats…* an "eco-drama" by shifting the critical focus from traditional Irish discourse to the setting of the play - Irish midlands – to explore the dialogue between human and place, emphasizing the permeability of both.

De-evolution and Civilised vs. Uncivilised Human Beasts in Rushdie's *Shame* (1983)

Güven Kayhan, Yaşar University

What precisely draws the line between animals and humans? The common tendency to identify a human perpetrator of brutalities as a beast labels violence as a momentous criterion that renders humans more akin to animals in cultural designations. Accordingly, a deeper involvement in violent acts distances a human further from a society of moral values, predominantly of guilt and shame, and gradually leads to a conflict with the civilised world. Rushdie provides an excellent example to support this conventional postulation in his novel *Shame* (1983) through the tragic character named Sufiya Zinobia, who, as a consequence of her inability to cope with her family's shameless deeds, literally de-evolves into a beast and causes havoc in Pakistan. This paper aims to explore the entire process of Sufiya's transformation into "the beast of the apocalypse" with an emphasis on her detachment from the civilised world and retreat into the bosom of nature. The further comparison of Sufiya the beast's violent acts to those committed by some prominent human characters in the novel will question the correlation between humankind and civilisation by drawing attention to the probable existence of fully human beasts who can effectively and dishonestly conceal their animality within a civilised society.

Sing Until There Are No Nazis Left. The Message of *The Voice Against Forgetting*: Esther Bejarano

Habib Tekin, Marmara University

Esther Bejarano (15.12.1924 – 07.07.2021) was a German-Jewish Shoah witness who survived the Auschwitz-Birkenau concentration and mass extermination camp. In the minds of the National Socialists, she was not a full Jew because her grandmother was German. She was consequently sent to the women's concentration camp Ravensbrück. In addition, according to Nazi regulations, it was prohibited for people with (partly) "Aryan blood" to wind up in a concentration camp. In the Auschwitz concentration camp, Esther Bejarano, who played the accordion in the girls' orchestra, had the opportunity, among other things, to live a "less" barbaric, forced existence in comparison to the other Jewish prisoners and camp workers. After her liberation, she emigrated to the United States and then to the newly established nation of Israel, where she met her husband. Since, according to her own statement, she did not support the Zionist-tinged Israeli policy, a large number of Palestinians were killed in the conflict, and her husband was also a pacifist, the family decided to return to Germany.

This article focuses primarily on exposing the National Socialist mechanisms and thus outlining the Nazis' pronounced resentment towards Jews, the life of a young girl in the girls' orchestra of the Auschwitz death camp, the presentation of Esther Bejarano's own contribution to the collective and cultural memory, and secondarily on comparing Nazi patterns of behaviour with Israel's Zionist policies toward Palestinian people and the refugee policy of the West, especially Germany. This secondary approach is intended to be illustrated with the Shoah witness, because in her final interview shortly before her death, she takes a more targeted approach to that political philosophy and warns against - primarily right-wing - radical ideologies that are becoming more pervasive each passing day.

Testing the Limits of the Human Mind: Science Fiction in Meillassoux and Garcia

Hakan Atay, Mersin University

This paper is set to examine the ways in which two speculative philosophers, namely Quentin Meillassoux (b. 1967) and Tristan Garcia (b. 1981), dare to redefine science fiction, first to display, then to push the limits of the human mind. In *Métaphysique et fiction des mondes hors-science* (*Science Fiction and Extro-Science Fiction*) Meillassoux, a key figure in the speculative realism debates, claims to have come across a strange text that does not fit the underlying logic of science fiction narratives, which is based upon the scientific expectation to discover the reasons behind any given event. Meillassoux, through a step-by-step analysis, shows that where we think there is only one regime of fiction, there are actually two: science fiction (SF), which seems to be bound to replicate the form of scientific explanation, and extro-science fiction (XSF), which breaks ties with anticipation by opening itself up to absolute contingency. Garcia, as a novelist and science fiction writer himself, defines science fiction as a brand-new art form, and not just a literary or cinematographic genre, in pursuit of representing human possibility. In his essay entitled, "Avant-hier et après-demain: science-fiction, fantaisie et philosophies de l'histoire" ("The Day Before Yesterday and The Day After Tomorrow: Science Fiction, Fantasy, and the Philosophies of History"), Garcia takes an unusual step, and claims that fantasy literature shares the exact same artistic form with science fiction. For Garcia, SF and fantasy

literature correspond to two complementary movements of looking for the human possible on earth and beyond, in past and future, creating "a little machine of thinking and compensating, that work at the heart of human imagination without cease." Meillassoux, by introducing another regime of science fiction beyond the world of science, and Garcia, by redefining science fiction as an independent form of art in search of human possible, test the limits of the human mind, and prove the flexibility of the human thought through their engagement with science fiction.

MARQUEZ'İN HÜZÜNLÜ KADINLARINDAN MARÍA DOS PRAZERES'İN YALNIZLIĞI

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María dos Prazeres Gabriel García Márquez'in 1979'da yazdığı, 1991'de El Espectador adlı gazetenin eki olan Magazín Dominical adlı dergide, 1992'de de yazarın Avrupa'da yaşayan Latin Amerikalıların hikâyelerini anlatan öykülerinden oluşan *On İki Gezici Öykü* (Doce cuentos peregrinos) adlı kitabında yayımladığı kısa öyküsüdür. En çok tanınan eserlerinden biri olmamasına rağmen, kendine özgü bir edebi tarzı olan Marquez'in kısa öykü koleksiyonu içerisinde karakterlerin derinliği ve yazarın evrensel temaları ele alış biçimiyle dikkat çekmektedir. Mesleğini bırakıp son günlerini Barselona'da, harap bir halde satın aldığı bir asma katta geçirmeye karar veren Brezilyalı yaşlı bir fahişe olan María, geçmişinden yara almış yalnız bir kadın olarak tasvir edilir. Üç ay önce gördüğü rüyaları, kendi ölümüyle ilgili bir haberci olarak yorumlayıp cenazesini ve hatta cenazesinden sonra olacakları planlamakla ilgili kararlı ve takıntılı bir gayret gösterir. Hikâye ilerledikçe María'nın hayatının detayları ve bir fahişe olarak deneyimlerinin yanı sıra yalnızlığı ve kendi ölümüyle ilgili takıntılı düşünceleri de ortaya çıkmaktadır. Marquez, okuyucuya hüzünlü bir kadın olarak gelebilecek olan María'nın hayatını, anılarını, arzularını ve kendi ölümlülüğüyle mücadelesini tasvir ederken yer yer politikaya da değinmiş ve mizahi bir üslup kullanmıştır. Büyülü gerçekçilik, batıl inançlar, geçmiş, siyasi ve tarihsel çerçeve gibi Marquez'in anlatısına özgü özellikler gösteren *María dos Prazeres*'in asıl irdelediğiyse yazarın çalışmalarının değişmez iki teması olan yalnızlık ve ölümdür. Bu çalışmada, öykünün başkahramanının ve anlatıcının, María'nın, hikâyenin sonunda şaşırtıcı bir dönüşüm gösteren yalnızlığını nasıl ele aldığı incelenmiştir.

Julius Caesar: An Inquiry into the Tragedy of Being Human

Hamdi A. Serdar, Recep Tayyip Erdogan University

Julius Caesar holds a unique place among Shakespeare's tragedies. This can be attributed to the following aspects of the play.

To begin with, the correspondence between the tragic hero and the title of the tragedy in *Julius Caesar* is weak, if not absent. Unlike his other tragedies which have eponymous heroes such as *Macbeth* and *Hamlet*, *Julius Caesar* has a tragic hero of a different kind: Brutus. Despite appearing to be the villain of the play, he bears the true characteristics of a tragic hero. Whereas Julius Caesar dies and leaves the play halfway through it, Brutus's hamartia leads up to his tragic death which closes the play.

Secondly, only in *Julius Caesar* does Shakespeare devote one single scene to one single character. It is Artemidorus. Shakespeare allows him to occupy the whole stage alone for one whole scene. He lets no one else in his entire collection of plays have the whole stage to himself for one whole scene. But Julius Caesar fails to recognize this and ignores him completely.

Thirdly, only in *Julius Caesar* does Shakespeare allow for the use of prose. The switch from verse to prose occurs in one crucial scene where Brutus speaks in self-defense for his killing of Julius Caesar. Brutus's choice of prose for his speech rests upon his hope that he might appeal to the reason of the public this way; however, it proves futile in the end. It should also be noted that apart from Brutus, nobody else in *Julius Caesar*, including the title character himself, is granted the freedom and the privilege to speak in prose.

All three of them – Julius Caesar, Artemidorus and Brutus – fail to realize their projections of being a human in the sense that they have deemed proper. This makes it a play about the tragedy of being human. In this regard, this study aims to discuss in depth why being human is shown to be something tragic in *Julius Caesar*?

Nature and Friendship as a Healing Power in *Anne of Green Gables*

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Anne of Green Gables narrates the story of Anne, an orphan girl from early 20th century, who survived unfortunate relationships and eventually moved away from cruel families who tried to take advantage of her either to look after their children or take care of household chores. Anne is a brilliant orphan girl, struggling to cope with life's challenges along with loneliness in face of cruel adults. Anne of Green Gables, written in 1908, by Montgomery depicts a young girl along with an honest and disciplined family - made up of two siblings: Marilla and Matthew Cutbert-, adopting her first unwillingly and then turning into a mutual affectionate relationship. As her life cycle, even the process of her adoption comes into existence through her endeavor. Her talkative, friendly, imaginative, and hard-working personality one more time helps her to earn; however, this time she deserves a family. Her need to have the sense of belonging and home is the most important desire she has until she has her place in Green Gables. Anne deserves a family with her labor, but she also needs a place in society. She needs to be accepted not only in the family and neighborhood but also at school. While in the process of getting used to the place as a newcomer, Anne first becomes friends with nature and soothes herself with her surroundings to erase the pain of her unfortunate past experiences. Anne's mindfulness attitude towards nature, turns out to help her to find a way in her immediate surroundings and ends up as building up strong relationships and effective academic success. Anne's involvement in the nature and her relationship with her friends as well as her imaginative mind heals her to become a healthy adolescent, while the readers are witnessing her growth, development, and maturation in the process of her school life, forming relationships, and discovering her identity.

Human, Body, and Society:
Conflicting Roles and Quest for Self-definition in Bobbie Ann Mason's "Shiloh"

Hediye Özkan, Aksaray University

Bobbie Ann Mason's short story "Shiloh" in *Shiloh and Other Stories* published in 1982 explores the fluidity of identity and gender roles through the conflicting relationship between Norma Jean and Leroy Moffitt. While Norma Jean is masculinized through body building, work, and writing, her husband Leroy is emasculated after a leg injury, a symbolic castration which forces him to stay in the domestic sphere. Both transforms physically with the increasing awareness of their bodies while Norma Jean's gradual physical transformation accelerates her emotional detachment from her husband who dreams of building a log house as his fantasy of rescuing their failing marriage. I argue that Norm Jean's subversion of paternally sanctioned culture and repressed maternal terrain through the critical deconstruction of her body and intellect is the liberation of the culturally constructed human body within the institution of marriage. Her bodily, intellectual, and emotional conflict with the cultural and political configuration of gender roles is an attempt to restore the set of categories and her symbolic castration due to the loss of her baby. Discussing how gender is a humanly performance as a ritualistic repetition and strategy of survival, this paper examines how corporal constructions and transgressions serve for the emancipation of human from the boundaries of body and gender roles while it creates a crisis in masculinity, yet offers ways of reconsideration of the intricate relationship between body and identity.

Poe, The Light-House Keeper: Joyce Carol Oates's Posthumanist Imagination

Hivren Demir-Atay, Mersin University

Joyce Carol Oates's short story, "Poe Posthumous; or, The Light-House," fictionalizes Edgar Allan Poe as a lighthouse keeper at Viña de Mar. Included in Oates's *Wild Nights! Stories About the Last Days of Poe, Dickinson, Twain, James, and Hemingway,* the story abounds with references to Poe's work. One obvious reference is to Poe's manuscript, posthumously entitled "The Light-House," which is "unfinished" like Poe's life. Writing Poe's premature death, Oates complicates the central themes of Poe's manuscript, namely human loneliness and isolation. While Poe's manuscript portrays a man contemplating his intended loneliness on the lighthouse, Oates's short story centers on the lighthouse keeper –Poe– who experiences an existential transformation leading to the replacement of his belief in human supremacy by the realization that human and non-human species coexist. Although Oates's posthumanist imagination seems to deconstruct the anthropocentric narrative voice of Poe's "The Light-House," her intense engagement with Poe's other works paves the way for considering his posthuman potentials. This paper will attempt to explore these potentials by shuttling between Oates's "Poe, Posthumous" and some of Poe's works. It will ask how Poe's well-known psychological depictions of human loneliness, isolation, and fear vis-à-vis the natural and material world relate to these potentials and how Oates construes Poe's dilemmas regarding human and non-human species.

Beyond the Woman-nature Dualism: Muriel Rukeyser's Ecofeminist Poetics

Hu Xing, Chungbuk National University

For Muriel Rukeyser, a poem can be conceived as an organic entity where all elements are interconnected with each other. She has a firm conviction on that "life needs to be realised in terms of the principle of relevance between different aspects." Rukeyser's idea of interconnectedness of all things makes it possible for us to reimagine women's relationship

with the natural world beyond the traditional cultural construction of dualism. Assumptions of traditional dualism have constructed conceptions such as "mother earth" and "wild and uncontrollable femaleness" associating nature and female to each other. The patriarchal perspective of women as nature and the representation of nature of as female have reinforced oppressions of women and nature, which are grounded on the deep-seated dualism. Rukeyser's relational ecopoetics suggests an equal and complementary relationship within all existing things and beings. The interconnectedness and coexistence she emphasizes can play a role in deconstructing dualist and hierarchical conceptions with which man dominates woman and nature, thereby liberating woman and nature from their subordinate positions and oppressive relations. Thus, this paper will draw on some of Rukeyser's poems to demonstrate how she frames complex issues around nature and women to present conflicts and dilemmas involved in the traditional cultural perceptions of women-nature relationships, and how she reconfigures a more ecological women-nature relationship in line with the fundamental interconnectedness (not of the dualistic relations) between discrete elements including human and nonhuman.

Questioning the Dehumanisation of Colonised *Humans* by Means of a Rebellious Language: Aimé Césaire's *A Tempest*

İmren Yelmiş, Hacettepe University

A Tempest (*Une Tempête*, 1969), a play written by Aimé Césaire (1913-2008), a Martinican playwright, poet and politician, and cofounder of the Négritude Movement with Léopold Sédar Senghor, is a postcolonial response to Shakespeare's *The Tempest* (written and performed in around 1611). Throughout *A Tempest*, it is possible to observe that the Caribbean black slave, Caliban, reflects his anti-imperialist views via his metaphorical weapon, the rebellious language, and tries to shatter the racist colonialist discourse and the dehumanising, depersonalising ways of the colonisers represented within the play by Prospero, who attempts to see Caliban off-centre and a chattel slave due to his black colour and who calls him as "ugly ape," "a savage," "a dumb animal," and "a beast" (Césaire 11). Prospero's words represent centuries-old dehumanising instruments of the racist colonialist discourse produced as an excuse for the exclusion of the black slaves from the definition of the ideal human in which the white European man is included. Caliban's following response to Prospero's words, however, turns upside down the constructed definitions of the idealised human, and brings a new definition for the white man: "I don't think you're so handsome yourself. With that big hooked nose, you look just like some old vulture" (Césaire 11). Caliban's response, in a way, reverses the so-called fixed definitions of the white colonisers, and dehumanises this time the white man by likening him to a wild animal: vulture, which reflects the "brutal violence" of the colonial power. In fact, as a challenge to the widespread western interpretations of Shakespeare's play, *A Tempest* is a glorification of black culture, and mirrors the perspective of the colonised, and is an instrument to accentuate the fact that the blacks are humans, too, and had their own culture, history, art, and identity, which were attempted to be erased by European colonisers. In line with these discussions, this paper aims to discuss Césaire's *A Tempest* as a postcolonial play that defies the thoroughly and systematically dehumanising ways of colonisers reinforced within Eurocentric discourses, as a result of which, in Césaire's words, there would be "[n]o human contact, but relations of domination and submission which turn […] an indigenous man into an instrument of production."

Machine Learning Bias and Its Influence on Artificial Intelligence Translation:

Anthropocentric Paradigm in AI

İncihan Hotaman, Ege University

This conceptual paper aims to explore whether the anthropocentric paradigm often discussed in translation studies can also be reflected within the limitations of artificial intelligence translation. The human factor, which is recognized and studied in humanities and linguistic disciplines, is of particular importance in translation processes. This anthropocentric paradigm – as postulated by F. Grucza within the scope of anthropocentric linguistics – posits that language resides not in the text but in the human mind. Thus, translators play a vital role in communication and the translation of specialized knowledge, making them intrinsic to the translation process and implying that translation, like other fields, is susceptible to the anthropocentric paradigm. In terms of artificial intelligence translation, machine learning involves using data and algorithms to imitate human learning for artificial intelligence models. Since most of the training data used for machine learning algorithms are sourced from the internet and predominantly created by humans, the possibility of anthropocentric biases contaminating the training process are ever-present. Biases can stem from various sources, such as biased training data, algorithmic design choices that reinforce societal biases or human prejudices reflected in texts which can be an unwelcome result of the anthropocentric paradigm. Focusing on the profound influence of machine learning bias on artificial intelligence translation, emphasizes the role of the anthropocentric paradigm in shaping these biases. Understanding the impact of machine learning bias and its relationship with the anthropocentric paradigm is essential to enhance the accuracy, fairness, and societal implications of AI translation.

"THIS NIGHT, OR LATER AND FOREVER": NARRATIVE AND HISTORICAL TEMPORALITY IN *DRACULA*

İpek Kotan Yiğit, İstanbul Kültür University

Scholarly discourse surrounding Bram Stoker's *Dracula* (1897) has long centered on the psychoanalytical and postcolonial aspects of the novel; vis-à-vis the fragmented structure of the narrative which utilizes then-modern technologies, media-related dimensions of the novel have also been accorded some attention, albeit to a lesser extent.

A relatively neglected aspect, however, is the novel's treatment of temporality, particularly in relation to Count Dracula and his immortality. More specifically, I argue that through the figure of the immortal, "Un-Dead" and nonhuman Count Dracula, the novel attempts to reconcile two different modes of temporality that have become increasingly irreconcilable in its late 19th century cultural context. Through this liminal character who was once human but is now something else, and whose lifetime corresponds to historical epochs approximating eternity from a human perspective, *Dracula* as a text explores how it might relate the human timescale of the narrative's temporality to the historical, and even eternal timescale implied by an increasingly embattled Christian worldview. That Count Dracula, the novel's nexus of the

human and the eternal, is a monster who must be exterminated according to the logic of the narrative does not augur success for the reconciliation project, but the attempt is nonetheless made, and is quite significant.

In exploring temporality as a key concern in *Dracula*, I refer extensively to St. Augustine's writings on the nature of time, particularly as laid out in Book XI of *Confessions*, where he discusses time as a subjective experience, distinguishes between *chronos* and *kairos*, and posits a connection between time and memory; all central issues in *Dracula*. Mikhail Bakhtin's formulation and discussion of the chronotope is also relevant, as it highlights how temporality is intrinsically embedded in the structure of the novel.

ECOSOCIALISM vs CAPITALIST WASTE IN KAREN TEI YAMASHITA'S *THROUGH THE ARK OF THE RAIN FOREST* AND LATIFE TEKIN'S *BERJI KRISTIN: TALES FROM THE GARBAGE HILLS*

İsmail Kaygısız, Munzur University

The ecosocialist conception that ecological crises stem from the capitalistic idea of growth finds a concrete ground taking the stratification and commodification of peoples and the natural landscape into consideration. Synthesizing basic principles of ecology and Marxist critique of political economy, ecosocialism offers a radical alternative to the unsustainable capitalist status quo. This challenges both the "market ecology" that acts in tandem with capitalism as well as the traditional "productive socialism". An analogy can be drawn between the exploitation of lower classes and that of nature, which is embedded in capitalistic denial of subjectivity to both of these elements. In a similar vein, Felix Guattari and Antonio Negri in *Communists Like Us: New Spaces of Liberty, New Lines of Alliance* (1990) claim that the post-1960s era has witnessed the formation of collective subjectivities. They express a positive stance towards this new politics of collective subjectivities which signifies a transition from "politics as ideology" to "politics as subjectivity." This politics of subjectivity, or denial of it, is further complicated by capitalism's manipulation of people and nature, which sets up barriers against recognition. This dynamic is exposed in environmental fiction through narratives depicting how toxic capitalism operates on the lower classes. This paper intends to explore how toxic capitalism, in concert with waste, oppresses and exploits both nature and the poor. It draws from the ecosocialist critique of capitalism's encapsulation of these entities. The discussion focuses on Karen Tei Yamashita's *Through the Arc of the Rainforest* (1990) and Latife Tekin's *Berji Kristin: Tales from the Garbage Hills* (1984), touching upon the very mechanism of capitalism, the ideology of growth and the concept of environmentalism of the poor.

Unraveling the Anthropocene and Capitalocene in Paolo Bacigalupi's *The Windup Girl*

İsmail Onur Sonat, Haliç University

This paper scrutinizes the portrayal of the Anthropocene and Capitalocene in Paolo Bacigalupi's 2009 Cli-Fi novel, *The Windup Girl*. Set in a future Thailand that is experiencing environmental collapse, the novel paints a picture of a nation that has been destroyed by genetically engineered calamities, rising sea levels, and the hegemony of calorie businesses. This study explores the

intersection of ecological crisis, biogenetic revolution, economic imbalances, and social divisions within the novel through an analysis of key themes and theoretical frameworks, such as Slavoj Zizek's Four Riders of the Apocalypse, Jason Moore's Capitalocene, and N. Katherine Hayles's concept of Posthumanism. The dystopian 23rd century depicted in the novel is one that is shaped by capitalism's entanglements with nature and humanity's detrimental effects on the environment, as Bacigalupi's depiction of Bangkok as a corrupt city below sea level, sustained by spring-powered pumps, reinforces the urgent need to reassess the exploitative relationship between capitalism, the environment, and societal well-being. Furthermore, by examining the depiction of the posthuman condition, technological advancements, and the displacement of the human in relation to ecological and evolutionary realities, this study highlights how *The Windup Girl* exposes the adverse consequences of capitalist systems on the environment. By illuminating the tangled web of relationships between capitalism, human agency and environmental degradation, the novel compels readers to reconsider prevailing economic models and advocate for transformative change towards a more sustainable and equitable future.

Elsa Sophia von Kamphoevener'in "Gri Güvercin" Adlı Masalında Kahramanın Yolculuğu

Kadir Albayrak, Ege Üniversitesi

Elsa Sophia von Kamphoevener'in "Gri Güvercin" adlı masalında bütün çocukları küçük yaşta ölmüş bir padişahın en son doğan kızının başından geçen olaylar anlatılır. Bir yıldız falcısından akıl alan padişah, kızının yaşaması için önce onu hava, su ve toprak ile temas etmeyeceği bir odaya sonrasında da yaptırdığı bir yer altı sarayına kapatır. Bu sarayda çalışan hizmetçiler ve cariyeler padişahın da uyarısıyla küçük kızın hava, su ve toprak ile temas etmesine engel olmakla yükümlüdürler. Bu yeraltı sarayında padişah, kızını falcının dediği gibi hava, su ve topraktan uzak tuttuğunu sansa da aslında yemeklerin hazırlanmasında kullanılan pek çok şey örneğin bitkiler ve sebzeler saraya girer sadece bahçıvanın getirdiği bu malzemeler bir cariye tarafından tek çıkış yolu olan merdivenden alınır. Masalda bir gün bu teslim sırasında cariyenin çarşafında bir fesleğen dalının kaldığını fark etmediği ve bu dalın gizli merdivenin gizli kapısının yakınına düştüğü anlatılır. Prenses Gizlihan, bu sarayda babasının istediği şekilde hayatını sürdürürken bu fesleğen dalı ile karşılaşır ve başta Prenses tereddüt etse de en sonunda fesleğene dokunur ve kokusunu içine çeker. Bu fesleğen dalı ile dış dünyaya karşı büyük bir merak duyan prenses, cariyesini de ikna eder ve onun yardımıyla geceleri yer altı sarayından gizlice dışarıya çıkar. Prenses Gizlihan, bir gece bahçedeki havuzun yanına geldiğinde büyük bir hayranlıkla suyu seyreder. O sırada havuzun üstüne konan güvercin sürüsünün içinden iri ve gri olanı prensesi izler. Prensesin yanındaki cariye bu durumu fark ettiğinde onu uyarır çünkü ona göre bu güvercin bir cindir. Prenses bir gün gizlice bu güvercinin peşinden sarayından ayrılır ve bir yolculuğa çıkar. Bu yolculukta farklı sınavlar veren prensesin yolcuğu çalışmamızda kahramanın yolculuğu ve erginlenme gibi kavramlar bağlamında incelenmeye çalışılacaktır.

Reconstructing Individual, Family, And Universal History In *Graham Swift's Novel Out Of This World*

Kadriye Tilbe Eser, Izmir Democracy University

Out of This World (1988) is the fourth novel by Graham Swift, and it has four narrators; Harry, Sophie, Joe, and Anna. Each narrator uses first-person narration, and they mostly narrate their own memories. Although there are four narrators, their voices are not evenly distributed. Indeed, Harry and Sophie are the dominant narrators in the novel. *Out of This World* is the recollections of four narrators, and it demonstrates the traumatic family history of the Beech family. The novel is one of the examples of creating alternative histories through memories in contemporary literature. History and literature are intertwined with the rise of postmodernism, however, there are still some points where they differ. As Hayden White has argued, historians are expected to ask and answer some specific questions: "What happened next?" "How did happen?" (7) While they are asking and answering the questions, at the same time they are expected to follow a chronological order. Historians seek "reality" although it is accepted as problematic in the postmodern period. In fact, it is the point that differentiates history from literature. While historians follow chronology to reach "reality", contemporary novelists break the boundaries of reality and fiction, in other words, boundaries of history and fiction. For example, Graham Swift creates alternative histories by using different perspectives in his novel *Out of This World*. This article examines the narrators' metafictional and postmodern approaches to reconstructing individual, family, and universal history in *Out of This World*.

Literary Transhumanism: Bodies and Human-Machines in Ian McEwan's *Machines Like Me*

Kerim Can Yazgünoğlu, Niğde Ömer Halisdemir University

In the twenty-first century, humans have attempted to transcend their physical and mental limits through building up new relationships with technological objects, digital entities, and postbiological systems. Since the Age of the Machine, the Cartesian humanist subject called "Man" (Eurocentric, Heterosexual, Able, White, Christian, Urban, and Upper class) has been longing for immortality and eternity by freeing his own limited self and body from materiality. Taking up the question of what it means to have "transhuman" existence in the twenty-first-century British fiction, this study contends that literary transhumanism provides a generative framework for re-considering the body-as-machine trope and the challenges of how bodies, be them human or robot, are posthumanized in Ian McEwan's *Machines Like Me* (2019). Exploring how "Man" as a living machine recreates his self with technological possibilities, Ian McEwan focuses on the transhumanization of self and consciousness through the humanoid robot Adam, who is at times a child, a companion, a sex toy and a machine for Charlie Friend and Miranda. Set in a retro-futurist London, this speculative novel voices the central proposition: What if machines like humans have agency to replicate humans and to transcend the limitations of the body? As the presentation concedes, the characters as retrofuturist subjects in *Machines Like Me* mirror such contemporary experiences of all-too-human, posthuman existential anxieties. Any dialogue between literary transhumanism and contemporary fiction

thus might return us to the deep-rooted debate about what construes a robot self, a cyborgian identity, and a human. *Machines Like Me* in this sense offers a way of thinking that reassesses the connection between human and machine, mind and body.

The Dehumanization of Contemporary Society Through Social Media in "Nosedive" and "Smithereens"

Kevser Ateş, Samsun University

"Nosedive" and "Smithereens", two different episodes from the British science fiction television series called *Black Mirror*, focus on contemporary world's obsession with social media which takes advantage of humans' insatiable greed for getting attention from others. In these episodes the borderline between the real and the virtual seems so blurred that people do not seem to differentiate one from another. Caught up in this glamorous fantasy world, people are tempted to forget their priorities while interacting with fake ones generated and marketed by new media in this near dystopian future. Nosedive and Smithereens vividly explore and analyze the worst nightmares of contemporary world social media can ultimately bring into being. They examine the consequences of extreme dependence on new media technologies by illustrating with characters immersed into the depths of artificial world these new technologies ensure. The postmodern critic Jean Baudrillard, taking attention to the signs and simulacra surrounding the age of media, highlights the negative aspects of advanced technology and mass media which seemingly guarantee to pave the way for a better and brighter lifestyle, but conversely create a bitter and darker future as is exemplified by these episodes. Drawing a parallel to what Baudrillard asserts in his criticism of postmodern era, "boundaries between science fiction and science fact are fast collapsing" (Best and Kellner, 161). This study aims to explore and deconstruct the crucial threat posed by social media culture aggravated by latest media technologies that play a fundamental role in shaping and constructing contemporary society, which has been remarkably proved by *Black Mirror* episodes.

Exploring Posthumanist Anxiety in a Hyperconnected World: The Circle

Kübra Akdoğan, Arel University

Posthumanism, as a newly emerging philosophical movement, challenges the traditional conception of human identity, definition of being human, and limitations of human capacities. The boundaries of human existence have been redefined by the evolution of human knowledge and advancements in technology. Hence, posthumanism encourages to ponder upon the effects of technology on "the human", boundaries of conventional human understanding, ethical concerns, and the pursuit of a more inclusive future that questions what it means to be "human". All these posthumanist notions resonate in the dystopian fiction of Dave Eggers, "The Circle". The Circle portrays an interconnected society dominated by technology and social media. The characters in the book rely on technology and are willing to share any kind of information, including their personal lives, thus blurring the boundary between their online and offline identities. Therefore, the book presents a posthuman perspective through the characters' efforts to show their identities through their digital presence. This quest for connectivity comes with a sacrifice of individuality and privacy, potentially invoking a feeling of anxiety.

This presentation aims to examine "The Circle" from the posthumanist perspective by discussing the feeling of anxiety created by the intertwined boundaries of the real and the

digital. Therefore, the focus of this presentation is the resulting anxiety invoked by the dominance of technological development in humans, and possible debates for the future.

Questioning the Possibilities of Building a New System Based on *Ecolaw* by Negating Transhumanist Desires in Ray Hammond's *Extinction* (2005)

Mahinur Gözde Kasurka, Middle East Technical University

The Enlightenment ideal has constructed a certain conception of the human that has been seriously criticized from a critical posthumanist standpoint. This central human image leaves out all the others of the discourse by turning them into *tradable, disposable bodies*. Ray Hammond's dystopian novel *Extinction* offers a polarized world in which the wealthy ones who are able to get protection from climate crisis can live on secure grounds while the ones who cannot afford to protect themselves are left to die. Due to rising sea levels, many excluded ones have to struggle in finding a way of living on the open seas since rich countries regulate a system that functions in turning these others into *disposable bodies*. Meanwhile, wealthy nations are able to provide a shelter for themselves from the unwanted consequences of modernity by making an agreement with the ERGIA Climate Management Corporation. The novel openly manifests how transhumanist desires promote an order based on epistemic and material violence implemented against the others. This paper will present discriminative agenda of transhumanism by prioritizing *some* humans and excluding human/non-human others in Ray Hammond's dystopia *Extinction*. It also aims to demystify how and why transhumanism exploits earth-others in establishing a system of law that only works for the betterment of privileged anthropos in the novel. As the novel reflects an environmentally degraded world, this paper further aims to question if it is possible to unlearn exceptionalist policies of transhumanism in an ecologically degraded environment and establish a new order in the current mess by drawing from Margaret Davies's concept *ecolaw* that bears an inclusive agenda of human/non-humans' shared agency away from anthropocentric inclinations. As the term *ecolaw* erases markers of identity within humanist frame, I will endeavor to reveal why we need to bind nature/culture, matter/meaning, subject/object in order to build sustainable orientations of utopian imaginings from a critical posthumanist position by manifesting agentic potentialities of human/non-human entities on a non-hierarchical plane.

Dehumanization in Frankenstein: A Discourse Analytic Study

M.Yasin Demir, Alanya Alaaddin Keykubat University

While Mary Shelley's renowned novel, *Frankenstein* primarily focuses on the consequences of scientific ambition and the dangers associated with assuming god-like powers, it also delves into themes of alienation, isolation, and the dehumanization of both the creature and its creator. By analysing the text through the lens of discourse analysis, this article presents a discourse analytic study that explores the theme of dehumanization in the novel. Drawing upon textual analysis and close reading, this study on *Frankenstein* reveals various instances of dehumanization through direct and indirect discourse, highlighting the detrimental effects of societal biases on individuals and their quest for belonging and acceptance. The novel demonstrates how language is employed to dehumanize characters, particularly the creature and those who deviate from societal norms. Through linguistic strategies such as labelling, objectification, and othering, the novel underscores the destructive power of language in

stripping individuals of their humanity. By examining the dehumanizing language employed by characters such as Victor Frankenstein and others which contributes to the creature's isolation and marginalization, it becomes apparent that societal biases influence the perception of the creature as a monstrous being, reinforcing the process of dehumanization. With a discourse analytic study on *Frankenstein,* it is also expected that the readers may reflect on their own capacity for dehumanization and the importance of empathy in breaking the cycle of exclusion and they are encouraged to consider the ethical and moral implications of their own language choices and attitudes towards others.

Humans and Violence: Cultural Violence in Gender-Based Violence (GBV) Prevention Policies in the Turkish context

M. Pilar Milagros, University of Groningen

Much research has been conducted on gender-based violence (GBV) in Turkey (Acar and Altunok, 2012; Altınay and Arat, 2009; Güler et al., 2005; Özcan, Günaydın and Çitil, 2016; Şahin et al., 2010); those research studies have attempted to explain the reasons behind high GBV rates. Whilst understanding the motives behind physical, sexual, emotional and economic violence is crucial, this conference paper approaches the problem from a different perspective, and examines *cultural violence*, a term coined by Galtung in 1990, and defined as "those aspects of culture, the symbolic sphere of our existence exemplified by … language and art … that can be used to justify or legitimize direct or structural violence" (p. 291). Galtung's concept is used in order to understand how language and discourse may be utilized by humans to enact violence on other humans, and to show the connection between human existence and violence.

This conference paper aims to understand whether, and, if so, to what extent, public discourse of GBV prevention policies in Turkey between the 1990s and 2018 may enact symbolic and cultural violence by portraying women in negative or stereotypical ways thus perpetuating certain preferred social identities while obscuring others. Such analysis aims to contribute to understandings of cultural studies by outlining potential dangers (both pragmatic and symbolic) of uncritically embracing policies and laws in the name of gender justice that may ultimately reproduce gender binaries and normativities that are implicated in the gender-based violence we are attempting to challenge.

Becoming-Animal at the Ends of the World:
The Case of Kurt Vonnegut's *Galapagos*

Mayank Jha, Indian Institute of Technology

Environmentalists believe that we are in the midst of a sixth extinction event caused mainly by human activities destabilizing the ecosystem. More animals are disappearing from our worlds than ever before, leading to a renewed interest in their lives. *Galapagos* (1985) loosely resembles an extinction story as it poses the question of what might happen to us and other lifeforms if we continue to live oblivious of our futures. The only hope for humanity is becoming something that is not at odds with the environment. *Galapagos* modeled on Charles Darwin's theories of natural selection, presents two timeframes, that of the 80s and its near future to a million years later when humans have undergone modifications in their design, making them indistinct from aquatic mammals. Against the backdrop of Darwin's natural

selection, Vonnegut's narrative entices us to think about ourselves, not in terms of "being" but through Deleuze and Guattari's concept of "becoming", a process delineating the continuous shifts in human identities, stretching into the infinite. The essay employs Gilles Deleuze and Felix Guattari's concept of "becoming- animal" to explore humanity's gradual transformation into a transversal, a hybrid, neither human nor animal but possessing the affects of both. The essay concludes that the novel destabilizes normative, fixed, or stable identities to give way to a "molecular" humanity indiscernible from animality, which is not apart from nature but rather a part of it.

AHMADOU KOUROUMA'NIN *ALLAH MECBUR DEĞİL Kİ* İSİMLİ ROMANININ ŞİDDET VE İNSAN İLİŞKİSİ BAĞLAMINDA İNCELENMESİ

Meltem Akın, Selçuk Üniversitesi

Frankofon Edebiyatın önemli temsilcilerinden biri olarak bilinen Ahmadou Kourouma, yazdığı romanlarda genel olarak Afrika'daki eski sömürü ülkelerindeki toplumsal, kültürel ve siyasi sorunları işlerken aynı zamanda insan doğasının karmaşıklığını da ele alır. Kourouma, 2000 yılında yayımladığı *Allah Mecbur Değil Ki* isimli romanında Birahima adındaki bir çocuğun annesinin ölümü üzerine teyzesine bulmak için çıktığı yolculukta yaşadığı maceraları, şiddetle tanışmasını ve tüm bunların sonucunda bir çocuk askere dönüşmesini konu edinir. Romanın merkezinde, çocuk askerler olarak silah zoruyla savaşmaya zorlanan gençlerin şiddetle tanışmaları trajik bir biçimde ele alınır. Söz konusu roman, Afrika'daki farklı ülkelerde görülen çocuk asker sorunsalına dikkatleri çekmeyi amaçlarken aynı zamanda okuyucuyu şiddetin insanlığı sarsan içyüzünü de görmeye davet eder.
Kourouma, romanında bir yandan bir çocuğun içinde bulunduğu zorlu şartlar altında şiddete başvurarak nasıl değişebileceğini anlatırken, diğer yandan da psikolojik travmanın insanların kimliklerini yok ederek şiddetin yıkıcı etkilerini de vurgular.

Bildirimizde Ahmadou Kourouma'nın söz konusu romanında insan doğasının şiddetin etkisi altında kendi kimliğinden ve benliğinden uzaklaşarak bir çocuk askere dönüşmesini ele almaya çalışacağız.

Human and Nature: Exploring the Interplay between Humans and the Natural World in Maja Lunde's "The History of Bees"

Mersiha Ismajlsoka, University of Information Science and Technology

This proposal aims to explore the intricate relationship between humans and nature as depicted in Maja Lunde's novel, "The History of Bees." By examining the novel's narrative, we will delve into the complex interactions, dependencies, and consequences that arise from human activities within the natural world. This paper will analyze how the characters in the novel navigate their roles as both custodians and exploiters of nature, shedding light on the implications of their actions and the repercussions for the future of humanity and the environment.

Drawing from environmental literature and ecocritical theories, this paper will analyze the intricate ways in which the characters' lives intertwine with bees, highlighting the larger themes of sustainability, interdependence, and ecological responsibility. Drawing upon ecocritical

theories, the paper will analyze key characters' narratives, symbolic representations, and the ecological consequences portrayed in the novel.

Through an in-depth analysis of "The History of Bees," this paper will shed light on the intricate dynamics between humans and nature. By exploring the consequences of human actions within the natural world, we hope to inspire readers to reconsider their relationship with the environment and work towards a sustainable future. Ultimately, this research aims to contribute to the Western Cultural and Literary Studies Symposium by fostering a deeper understanding of the interconnectedness between humans and the natural world.

"This Particular Web", or the Monistic and Posthumanist Universe of *Middlemarch*

Merve Bekiryazıcı, Recep Tayyip Erdogan University

George Eliot's *Middlemarch* has usually been a focus of interest in terms of Eliot's sympathetic outlook on human connection and her embracing attitude towards the other. This paper aims to show that the interwoven nature of beings in Eliot's immanent world offers a neo-Spinozist reading of *Middlemarch* from a monistic perspective, opening up a new pathway for posthuman studies. Due to her translation of Spinoza's works, George Eliot and her novels have been taken together with Spinoza's philosophy by some scholars; yet, as this paper argues, the way this relationship may direct our attention to posthuman studies needs further elaboration. The main argument of this paper will be based on Rosi Braidotti's concept of critical posthumanism that focuses on the decentralisation of human and the collaboratively linked nature of human and non-human beings in the post-Anthropocene. Drawing on Spinoza's concepts of monism and affect, Braidotti addresses the interconnectedness of beings in a non-hierarchical order and how shifting our focus to the entangled nature of the universe offers new perspectives for humanities. In the light of her theories, this paper thus aims to highlight the monistic universe of *Middlemarch* and the ways Eliot's novel can be read within the context of critical posthumanism.

Fictional Humans Through Artifical Intelligence:
Martin Crimp's *Not One of These People* (2022)

Mesut Gönenç, Aydın Adnan Menderes University

This study aims to analyse how Martin Crimp's *Not One of These People* (2022) explores themes such as power dynamics between humans and machines, technological developments, identity and language, as well as how the play examines the effects of deep-fake computer technology and artificial intelligence, which create entirely fictitious characters blurring the line between reality and fiction to an extraordinary level. Crimp's play centres on fictional identities and digital humans created by the author, depicting men, women, homosexuals, transgender and black people through (not real) photographs of people of different geographies, ages, ethnicities and genders. In contrast to Roland Barthes' essay 'The Death of the Author', Crimp as a playwright creates or voices characters, none of whom exists in reality, even if they are fictional. As in *Attempts on Her Life* (1997), the audience is not simply asked to follow the videos. Instead, the audience is asked to question what they see and what is true or not through the new people created and to find the themes emphasised. This work delves into how machines,

technology and artificial intelligence are centered to create different fictional characters/digital humans and confront presumptions about what we traditionally call human beings.

İNSAN İNSANA: EDEBİYATTAN İNSAN MANZARALARI

Mine Özyurt Kılıç, Ankara Sosyal Bilimler Üniversitesi

Prof. Dr. Uberto Tosco insan vücudu ve sağlık bilgisi kitabında "İki ayağı üzerinde yürüyen, ellerini rahatça kullanabilen bir hayvandır. Büyük bir beyni olup, bunun sayesinde konuşup yazabilir. Genellikle aile hayatı sürer. Çocukları yavaş büyür ve eğitimi uzun sürer. Aileler örgütlenerek daha büyük sosyal toplulukları, aşiret ve ulusları meydana getirirler." diye anlattığı insana bakan felsefeciler, sosyologlar, antropologlar, sanat tarihçileri ve ilahiyatçılar "İnsan nedir?" sorusuna bambaşka yanıtlar verir. İbranicede toprak anlamına gelen "adamas" ya da orijinal Yunan Yeni Ahitte "insan oğlu" anlamına gelen "anthropos" ya da "geradamas" denen insana bakan Cicero (106 BC–46 BC) "İnsan nedir?" sorusunu: "Hepimize insan deniyor, ancak sadece insani bilimler aracılığıyla uygarlaşmış olanlarımız insandır," diye yanıtlar. Cicero, Yunancada bizi insan yapan şeyi sevmek (*philanthrôpía*) ve eğitim *(paideia)* sözcüklerine denk düşen, başkalarına şefkat ve sempati duyma yetisine sahip olmak, uygar ve nazik olmak anlamlarını taşıyan "humanitas" tartışmasında bu özelliklere sahip insanların yüceldiğini vurgular. Sonuç olarak, insan olmayı, insani bilimlerle yetişmiş olmakla ve insan olmanın ne olduğuna dair tartışmaların toplamına hâkim olmakla eş tutar. Cicero'dan hareketle soralım: "Humanities" yani İnsani Bilimlerin ana damarlarından biri olan, insanı kendi içinde, yanındaki ve karşısındaki insanlarla, bulunduğu toplulukla, kendi dışındaki ve ötesindeki yaşantılarla, evrenle ilişkisi içinde resmeden edebiyat ile yetişmek insan olmaya dair bize neler sunar?

Farklı dönemlerde ve farklı türlerde, insanı anlatan, imgeleyen, insana seslenen, insan ve insanlık temsilleri ile öne çıkan yapıtları ele alarak edebiyatta insanın evrimine bakmayı amaçlayan bu konuşma, yazıyı araç olarak kullanıp insana ulaşmayı uğraş edinmiş *homo sapiens sapiens'e, homo faber'e* ve "okuyan, adlandıran, anlamlandıran ve bütün bu işlemleri bir "oyun" oynayarak, yani hem haz duyarak hem de haz vermeye çalışarak yapan insan" *homo semioticus'a* kulak verecek. "İnsan İnsana: Edebiyattan İnsan Manzaraları" başlıklı bu konuşma yeryüzündeki bir döneme adını veren anthropos'un hümanist, post-hümanist ve post-truth evrelerden yankılanan sesini insani bilimlerden duymanın yeryüzünü kaplayan canlılara ne söylediğini duymaya, bunu birlikte düşünmeye bir davettir.

The Crisis of Masculinity?: The Biggest Scam in Human History

Mine Özyurt Kılıç, Ankara Sosyal Bilimler University & Murat Göç Bilgin, Celal Bayar University

The history of humanity is frequently characterized with moments of crises; moments of political and social crises, disasters and plagues, crises of identity, and of course crises of masculinity. However, the so-called crisis of masculinity looms as the pivotal moments of transformation and restoration of patriarchy while they have often remained hidden in plain sight. This panel proposal offers to unveil the fraudulent representations of the moments of masculinity crisis in different texts while eliciting the true nature of masculinity crises as the gist of the crises of human civilization. By following the tracks of a critical reading of

masculinities in literature, these papers comprehensively discuss the root causes and consequences of masculinity crisis and eventually identifies the construction of masculinities as an inevitably crisis-inducing institutional body.

De/Re/territorialization and Posthumanization in Olga Ravn's *The Employees*

Muhsin Yanar, Ağrı İbrahim Çeçen University

Nano-, bio-, info-, and cognitive (NBIC) technologies seek to modify, enhance, and transform the human species by dominating their bodies and the physical territories that they occupy and interact with. That is, advanced technologies have taken over the human species both physically and conceptually as a form of social engineering, and have come to see future potential in conquering, controlling, and disciplining them. On the other hand, Posthumanism, as a philosophical framework, advocates for a more inclusive and pluralistic understanding of the human experience, and it challenges traditional notions of the human by acknowledging the transformative impact of technology on bodies, identities, and social structures. It acknowledges how advancements in technology such as artificial intelligence, genetic engineering, and other scientific advances are continuously modifying and transforming human bodies, identities, and spaces. This is, as this paper argues, a process of de/re/territorialization and posthumanization in which traditional body and society boundaries and structures are weakened, destroyed, and rebuilt. De/re/territorialization and posthumanism, in this sense, are both concerned with the alteration of the human condition and the investigation of new boundaries and possibilities. They question traditional concepts of identity, agency, and embodiment, as well as provide alternate viewpoints on the future of the human species in connection to technology. Drawing on Posthumanism, and Gilles Deleuze and Félix Guattari's concepts of de/re/territorialization, this paper seeks to answer how human species in Ravn's The Employees are de/re/territorialized and posthumanized. Finally, this paper suggests possible implications for what it means to be human.

Cracks, Mud and Misfits: The Crisis of Masculinity in the Fall of the House of Usher

Murat Göç Bilgin, Celal Bayar University

Edgar Allan Poe's seminal work, the Fall of the House of Usher, stands out as one of the masterpieces of early modern literature and its tremendous impact on understanding the emergence of modern man have been analyzed from a variety of perspectives. However, rarely has it been scrutinized through a gender lens, particularly with a particular emphasis on the representations of masculinities. The Fall of the House of Usher offers an insightful discussion of the crisis of masculinity, an agonizing transition from traditional forms of masculinity to genteel masculinity in 19th century America. Roderick Usher's howling pain and sufferings and pain correspond to the calamities of a dying age of traditional aristocratic masculinities while the narrator's inquisitive tone and adamant self-entitlement entail a robust masculinity of industrial capitalism. The so-called crisis of masculinity is best exemplified in the cracks of the walls of the house and the faltering nature surrounding the property, which marvelously symbolizes the inevitable collapse of the traditional masculinities. Indeed, a discussion of the crisis of displacement of masculinity in the House of Usher inarguably implies that the crisis of masculinity in the 19th century America which was withstanding an ill-structured industrialization and urbanizations is not peculiar to an

epochal transformation of the construction of gender roles but rather it unveils a constitutional fallacy inherent to the construction of patriarchal masculinities. This paper, therefore, will explore the construction of masculinities with a particular focus on the crisis-inducing nature of masculinities. In this regard, it is suggested that the tragic account of the fall of the House of Usher is an impeccable allegory of the rise and fall of masculinity and the reincarnation of a new form of patriarchy.

The Road To Redemption: Ageing and Masculinities in Cormac Mccarthy's The Road

Mustafa Buyukgebiz, Alanya Alaaddin Keykubat University

The central theme of Cormac McCarthy's novel The Road is the relationship between an unnamed father and his young son. The novel is set in a post-apocalyptic world in which a nuclear war has wiped out the majority of the population. The father and son are among the few survivors and must travel south to find a warmer climate and a place to rebuild their lives. In a variety of ways, the novel explores the themes of aging and masculinities. The father is a middle-aged man who finds it difficult to accept that he is no longer the young, strong man he once was. He is also concerned about how he will safeguard his son in an increasingly perilous world. Son, on the other hand, is maturing in a world where traditional masculine values have been eradicated. In a world where violence is commonplace and the strong prey on the weak, he must learn to survive. The Road challenges traditional notions of masculinity by depicting a vulnerable father and a strong son. The father is not a stereotypical action hero; rather, he is a flawed and imperfect man doing his best to protect his son. The son is not a helpless child; rather, he is a resourceful and resilient adolescent who is learning to care for himself. The novel suggests that neither aging nor masculinity are fixed categories. They are fluid, ever-changing concepts that are shaped by the environment around us. In a post-apocalyptic society, traditional notions of masculinity may be irrelevant. Nonetheless, the father and son in The Road demonstrate that it is possible to find courage and hope in the face of adversity. The paper will also argue that The Road offers a new vision of what it means to be a man in a post-apocalyptic world, one that is not defined by violence and ruthlessness, but by compassion, hope, and the ability to find redemption. This vision of masculinity challenges traditional notions of masculinity in literature and offers a more hopeful and optimistic view of what it means to be a man.

Posthumanism as Postmodern Human Experience in *Klara and the Sun*

Müjdat Bulmuş, Pamukkale University

This research interrogates the concept of human identity as presented in Kazuo Ishiguro's literary work, *Klara and the Sun* (2021). The novel depicts a society on the cusp of transhumanism, wherein the boundaries between humans and machines become increasingly indistinct, potentially leading to the interchangeability of these entities. The novel portrays a transhumanist dystopia wherein the inexorable progression of human evolution towards a genetically and biologically enhanced state is facilitated through technological advancements.

Constituting a critical posthumanist context which demonstrates the "mutually dependent and co-evolving" nature of the human, other life forms and the environment, the novel provides an

analogy between the postmodern human experience and posthumanism as proposed by Donna Haraway in her seminal work "A Cyborg Manifesto" (1985). This study examines the post-human state depicted in the novel, focusing on the dispersal of human identity and the decentering of humanism. It also explores the process of mechanizing the human and humanizing the machine, as well as the underlying indifference between cyborgs and humans, who are constructed from similar components and interconnected relationships.

MEKSİKA'NIN FETHİNE YARDIM EDEN YERLİ ÇEVİRMEN: LA MALİNCHE

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'Yeni Dünya'nın ilk kadın çevirmeni, La Malinche tarihe çok tartışmalı bir figür olarak geçmiştir.

Yaşamına Malinalli adı ile başlayan küçük kız, babasının ölümü sonrası köle olarak verilir ve böylece, yolu Küba adasına yerleşmiş, Meksika'yı fethetmek için fırsat arayan İspanyol denizcilerle kesişir. Parlak zekası ve yüksek seviyedeki dil becerisi ile kısa sürede castellano/İspanyolca'yı öğrenerek İspanyolların Meksika'yı fethetmelerine ciddi ölçüde yardım eder. Bernal Diaz del Castillo, *Historia verdadera de la conquista de la Nueva España*, adlı eserinde La Malinche'nin önemine işaret eder. Bu özelliği ile, Meksika'lılar için bir 'hain' olarak anılmaktadır. Ne var ki, savaşkan ve gelenekler için insanları kurban verme geleneğini takip eden Aztec kralı Mactezuma'dan halkın kurtulmuş olması açısından da, la Malinche bir anlamda 'kurtarıcı' olmuştur.

Bu denizcilerden Hernán Cortés ile çevirmenlik yapmak dışında bir aşk ilişkisi de yaşayan La Malinche, bu ilişkiden ilk 'mestizo'yu dünyaya getirir. 'Mestizo' bir İspanyol ve bir yerliden doğan kişilere verilen sınıfsal ve genetik addır. La Malinche, bu bebeği ile, bir yandan iki ırk arasında bütünleşmeyi temsil edip, 'Yeni Meksika'nın annesi' olarak adlandırılırken, diğer yandan da kimilerine göre genleri bozmakla suçlanmıştır.

Öte yandan La Malinche, Meksika feminist hareketi için, 'La Chingada', yani tecavüze uğramış ve tarihsel olayların kurbanı olmuş bir kadın olarak geçmekte olsa da, aynı zamanda yetenekli ve zeki bir kadın figür olarak sembolleşmiştir. Bu özelliğiyle, Octavio Paz *El Laberinto de la Soledad* (1950) (Yanlızlık Labirenti) adlı eserinde La Malinche'ye referans yapmıştır.
Çeviri, çevirmenin önemi ve böylesine tartışmalı bir tarihsel kadın çevirmen figürü konusunda çalışmamı paylaşmak isterim.

Fransızca Hukuk Metinlerinde Kullanılan "Acte" Teriminin Türkçeye Çevirisinde Karşılaşılan Çeviri Sorunları ve Çözüm Önerileri

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Uzmanlık metinleri çevirisi sürecinde terim çalışmaları oldukça önemlidir. Bir uzmanlık metni çevirmeninden beklenen alan bilgisine sahip olmasıyla birlikte kaynak metindeki terimlerin erek dilde işlevsel eşdeğerlerini bulabilmesidir. Bu metinler içerisinde yer alan hukuk metinlerinde de hukuk bilgisinin yanı sıra metni anlamak ve çeviri amaçlı çözümleyebilmek için öncelikle terimlerin anlamlarını kavramak gerekir. Fransızca "acte" terimi çokanlamlı bir terimdir, hukuk metinlerinde kullanıldığı bağlama göre farklı anlamlara gelmektedir ve

Türkçeye çevirirken eşdeğerini bulmakta sorunlarla karşılaşılmaktadır. Yapılan araştırmalarda bu terimin Türkçeye çok farklı şekillerde çevrildiği görülmüştür. Terimin kaynak dilde çok anlamlı olması, sistem farklılıkları ve benzeri nedenlerle erek dile aktarılması ve işlevsel eşdeğerinin bulunması konusunda sorunlar yaşanmaktadır. Hem kaynak dilde ve kültürde kullanım alanını bilmek hem de erek kültürde hangi kavrama karşılık gelebileceğini belirleyebilmek oldukça sorun yaratmaktadır. Zamanla yarış içerisinde olan bir çevirmen için bu terimin erek kültürde işlevsel eşdeğerini bulmak zaman kaybına yol açmaktadır. Çevirmen çoğu kez hukuk sözlüklerinin bile yetersiz kaldığı bir terim ve kullanımıyla karşı karşıya kalmaktadır. Bu araştırmanın amacı Fransızca hukuk metinlerinde sıklıkla kullanılan çok anlamlı "acte" terimi ve bu terimle oluşturulan birleşik terimleri (acte juridique, acte de naissance, acte illicite, vb.) incelemek, kullanıldığı hukuk alanına göre (medeni hukuk, ticaret hukuku, vb.) Türkçe karşılıklarını çeviride eşdeğerlik bağlamında incelemeye çalışmaktır. Nitel araştırma olarak planlanan bu çalışmada doküman analizi yöntemi kullanılmıştır. Araştırmanın inceleme nesnesini, Fransızca hukuk metinleri ve her iki dilde (Fransızca ve Türkçe) hazırlanmış hukuk sözlükleri oluşturmaktadır. Bu metinler ve sözlükler incelenmiş, içerisinde "acte" teriminin geçtiği örnek tümceler seçilmiş ve terimlere sözlüklerde verilen karşılıklar incelenmiştir. Önerilen Türkçe karşılıkların tümcelerin çevirisinde yeterli olup olmadığı, araştırılmış, her terimin karşılığının sözlüklerde yer almaması durumu, çeviride karşılaşılan olası sorunlar ve nedenleri tartışılmış ve çözüm önerilerinde bulunulmuştur. Araştırmada ulaşılan bulgu ve sonuçların hukuk çevirmenlerine, hukuk çevirisine ilgi duyanlara katkı sağlayacağı düşünülmektedir.

Posthumanism in Contemporary Magical Realist Women's Writing

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Among new narrative forms and expressions that emerged within the changing *Zeitgeist*, women's literature proves an interesting shift from an anthropocentric feminist discourse towards a posthuman perception in magical realist writings. This change in expression in women's literature also signifies a change in the scope of Magical Realism as a literary genre, as herewith its postcolonial home expands to a universal scope, which renders the genre to be an appropriate tool for this emerging concept. The works "The Tiger's Bride", "Grrrimm", and *Şahbaz'ın Harikulade Yılı 1979*, respectively, by Angela Carter, Karen Duve, and Mine Söğüt from English, German, and Turkish literature, observably, bear this posthuman idea. Being rewritings of fairy tales, these works question the 'given' reality concept and present differing perspectives surpassing the frames of gender, human, and animal, thus, go beyond the anthropocentric vein of feminism. By referring to three works within this context by three women writers from different cultures, the aim of this study is to portray that there is a spreading mutual tendency in women's literature that reveals a critical view on anthropocentrism with Magical Realism as a narrative tool. Accordingly, via exploring the main relevant elements in their works, it will be pursued to show that, by rewriting traditional fairy tales with a posthuman perspective in a magical realist manner, these writers present the power of narration and the possibility of other reality concepts that are non-hierarchical.

Transcending Beauty: A Subversion of the Idea of Womanhood through Posthuman Narratives in James Tiptree Jr.'s *The Girl Who Was Plugged In* and Greta Gerwig's *Barbie*

Nursu Kesgin, Akdeniz University & Emine Şentürk, Akdeniz University

The concept of beauty in the prevailing "beauty myth," which presupposes a fixed and singular ideal, has compelled women to continuously modify themselves to conform to the "ideal image". However, the recognition of beauty's fluidity across time and cultures challenges the notion of a universal standard. This study explores James Tiptree Jr.'s *The Girl Who Was Plugged In* (1979) and Greta Gerwig's *Barbie* (2023), examining how these works deconstruct the conventional concept of womanhood through their protagonists, P. Burke and Barbie, in the context of posthuman debates. Tiptree's narrative reconstructs the patriarchal idea of womanhood as Burke undergoes a cybernetic reenactment, revealing the interplay of human and technological influences on her body image. Societal pressures, driven by human ideals, lead P. Burke to seek solace through immersive escapism, ultimately resulting in a tragic demise. Conversely, Gerwig's portrayal of Barbie explores Gloria's escapist tendencies as she navigates the representation of the iconic doll, emblematic of the traditional human-centric "Ideal Woman." However, the human/posthuman dynamic emerges as Gloria's escapism becomes a transformative tool, dismantling conventional notions of womanhood and transcending human embodiment. Barbie's return to the real world and her embrace of an ordinary life under the name Barbara become crucial moments in the narrative, blurring the boundaries between human and posthuman identities. Hence, this research delves into the multifaceted relationship between human and posthuman aspects, deconstructing traditional ideals of womanhood, and revealing the transformative potential of embracing posthuman identities. By analysing the experiences of P. Burke and Barbie, this study offers insights into the evolving landscape of human/posthuman discourse and its impact on our understanding of womanhood in a dynamically changing world.

Tarihe Karşı İnsan Ömrü: Anti-Kahraman Olarak Orlando

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Virginia Woolf'un parodi biyografi romanı *Orlando* (1928) kahramanının yüzyılları aşan yaşam öyküsü ile Rönesans'tan erken yirminci yüzyıla kadar İngiliz edebiyat tarihiyle alay eder. Orlando, I. Elizabeth döneminde başladığı şairlik kariyerini yirminci yüzyılda bir türlü bitmeyen şiirini tamamlayarak sonlandırır. Anlatıcı, edebi tarih ile dalga geçerken Orlando'nun hayatı bir sabah İstanbul'da kadın olarak uyanmasıyla farklı bir akış alır. Kadın olarak devam ettiği yeni hayatında Orlando daha üretken ve kendi üslubunu geliştirmeye başlayan bir şaire dönüşür. Aristokrat bir şairin sansasyonel ve alaycı biyografisi olarak *Orlando*, Mikhail Bakhtin'in kronotop kavramıyla tartıştığı tarihsel zamanı aşan bir biyografik zaman sunarak biyografi, şiir, edebi akımlar, erkek egemen edebiyat camiası ve daha birçok konuyu yazıldığı dönemde alışılmışın dışında olan eleştirel bir bakış açısıyla ele alır. Bu çalışmada, Orlando'nun matematiksel zamanı aşan biyografik yaşamına rağmen cinsiyet değişikliğiyle şekillenen macera zamanının tarihsel kurgu içerisinde yer alması, Bakhtin'in kronotop kavramıyla tartışılacak ve sıradan bir insan olarak Orlando anti-kahraman olarak ele alınacaktır. Bakhtin'in epik ve romans üzerinden incelediği macera zamanı kavramı, Orlando'nun cinsiyet değişiminin neden Türkiye ziyaretinde gerçekleştiği sorusuna tarihsel zamanı inceleyerek cevap arayacaktır.

PİNOKYO ANLATILARINDA CANLANDIRMA VE İNSANLAŞTIRMA: METİNLERARASI BİR DEĞERLENDİRME

Olgun Atamer, Batman University & Mustafa Kemal Sancar, Batman University

Bu çalışma, ilk kez 1881 yılında tefrika halinde yayınlanan ve Dünya çocuk edebiyatı içerisinde önemli bir yer tutan *Pinokyo* eseri ve bu eserin birçok türe uyarlanan anlatılarında var olan insanlaştırma biçimlerini konu almaktadır. Burada amaçlanan, *Pinokyo* hikâyesi ile onun film ve animasyon uyarlamalarında işlenen insan merkezli anlatım öğelerinin ortaya çıkarılmasıdır. Carlo Collodi'nin "*Pinokyonun Serüvenleri*" adıyla yayınladığı kaynak eser ve bu eseri temel alan uyarlamalar, bu çalışmanın kapsamını teşkil etmektedir. Farklı dönemlere ait ve farklı sanat formlarında üretilmiş olmasına karşın aralarında diyalojik bir bağ bulunduğu için görsel ve yazınsal metinlerin bir arada analiz edildiği bu çalışmada metinlerarası yaklaşım kullanılmıştır. Julia Kristeva'nın edebiyat bilimci Mikhail Bakhtin'in diyaloji kuramından esinlenerek kendi göstergebilimsel yazın kuramının merkezine yerleştirdiği metinlerarasılık, hiçbir metnin kendi başına var olamayacağı ancak farklı metinlerle kurduğu etkileşimler ile anlam kazanacağı düşüncesine dayanmaktadır. Bu kuramsal çerçeveden hareketle Collodi'nin eseri, Norman Ferguson, T. Hee ve Wilfred Jackson tarafından yönetilen Disney yapımı animasyon filmi *Pinocchio* (1940), Robert Zemeckis'in yönetmenliğini yaptığı *Pinocchio* (2022) ve Guillermo del Toro'nun yönetmenliğini yaptığı *Guillermo Del Toro's Pinocchio* (2022) filmleri ile kurduğu diyalojik ilişkiler anlamında değerlendirilmektedir. Kaynak eserde yer alan canlandırma (can verme) fantezisi ve insanlaştırma yaklaşımının animasyonda ve filmlerde farklı bağlamlarda yer aldığı tespit edilmiştir. Bu farklılık, eserlerin ortaya çıktığı dönemlerin içinde bulunduğu ideolojik konumlanmaların birer tezahürüdür. Yapılan analiz sonucunda ele alınan anlatılara yansıyan söylemsel etmenler irdelenmiştir. Söz konusu etmenlerin başında Pinokyo karakterinin yalan söylediğinde burnunun uzaması yoluyla, insana atfedilen kötü bir davranışın tahta bir kuklada insandışı bir şekil bozulmasına (deformasyona) neden olmasıdır.

Posthuman Possibilities in Osman Türkay's Poetry

Orkun Kocabıyık, Akdeniz University & Beril Karanfil, Akdeniz University

Osman Türkay (1927-2001) as a celebrated poet of Turkish Cypriot origin, wrote hundreds of lines in Turkish, translated and rewrote some of his poems into English. During his lifetime, he also showed tendency to write and publish his poems in English after he migrated to England where he studies philosophy and journalism. As his poetic experience alters radically in years, his sentimental attitudes towards the world and universe let him mingle his interests in mythologies and East with spaces and western places and his style brought him a modest reputation a space age poet. In this paper, the poetic production of Osman Türkay is examined within a posthumanistic approach arguing that the binaries of human and nonhuman are intertwined. Türkay's poems collected under the title of *Symphonies for The World.* In this poetry collection the poems namely "Variations of a Theme on Modern Man," "The Sky-Tree with Branches Hanging on Earth" are scrutinized through posthuman critical approach.

Plastic Humans

Ozan Atalan, İzmir University, Z. Gizem Yılmaz, Social Sciences University and Sosyal Sahne Theatre Company

This panel is a mixture of academic and artistic works. The panel is designed to start with an academic presentation on plastic pollution in Turkiye. **Ozan Atalan** will discuss the consequences of overpopulation in modernity by paying close attention to boundless

civilisation growth and the consequent eradication of nature. Atalan will further talk about his installation *Monochrome* which calls attention to the destruction of water buffalo habitat in Istanbul. In Atalan's installation, a documentary video shows the water buffaloes' native homes and the building frenzy leading to their destruction. The installation also includes the sculptural component that shows a real water buffalo skeleton on a concrete platform with soil on it. This installation was a part of 16th İstanbul Biennial.

Attending to Ozan Atalan's call, **Z. Gizem Yılmaz** will focus on the plastic pollution and health risks. Keeping in mind that 20 million tons of plastic are going to the sea and that in the area from Antakya to Antalya, 31 kilos of plastic are washing up on shore every day, we believe plastic pollution is one of the most alarming topics in climate change. Along with providing statistical data about plastic pollution, this academic presentation will also criticize eco-friendly production of eco-jeans made out of recycled plastic bottles. Evaluating eco-friendliness based on only production creates illusions as in the consumption stage they also pollute the environment, though invisibly this time. Touching on how much microplastic these eco-jeans are releasing to water in eco-friendly washing machines, this academic presentation will draw attention to the fact that we cannot call any action environmentally friendly by just looking at the production stage. The second half of the panel will focus on artistic works to voice the problem of plastic pollution in Turkiye. Inspired by Chris Jordan's "Midway" and Pınar Yoldaş's "An Ecosystem of Excess," Sosyal Sahne Theatre Company performers will exhibit a dance performance. In this performance, we are planning to illustrate a new form of Human that has adapted to plastic pollution. Attending to Plastivore coined by Pınar Yoldaş, we are going to exhibit new Plastivore human forms with mutant organs to digest extreme plastic consumption. Thinking that we have already been eating and breathing plastic for a long time, we take this as a possible scenario for the future of humanity.

Video Oyunlarında Transhümanizm Esintileri
Ömer Faruk Şahin, Haliç Üniversitesi

Video oyunları, günümüz eğlence sektöründe oldukça önemli bir konumdadır. 2018 yılında yapılan bir araştırmaya göre ABD nüfusunun %67'si, yani yaklaşık 211 milyon kişi, en az bir elektronik cihaz aracılığıyla video oyunu oynamaktadır. Bunların yarısından fazlası ise birden fazla cihaz ile oyun oynayan kişilerden oluşmaktadır. Ticari açıdan en başarılı görsel medya araçlarından biri olarak kabul edilen filmler ile karşılaştırıldığında ticari başarılar elde etmiş video oyunu ürünlerinin ve serilerinin önemi gözler önüne serilmektedir.

Gılgamış Destanı gibi "efsaneleşmiş" eserlerde ölümsüzlük kaygısı aracılığıyla dile getirilen ve günümüzde Marvel sinematik evreninin ilk filmi *Iron Man (Demir Adam)* gibi filmler ile popülerliğinin belki de zirvesine ulaşmış olan transhümanizm felsefesi, özellikle görsel medya ürünlerinde sıklıkla işlenmektedir. Bahsi geçen filme ek olarak pek çok yeniden yapım ile seyircilerin beğenisine sunulan *RoboCop (Robot Polis)* filmi ya da doğrudan mühendislik veya teknoloji ile alakalı olmaksızın zihin kapasitesi geliştirmeye yönelik bir ilacın konu edildiği *Limitless (Limit Yok)* filmi, transhümanizmin temel alındığı senaryoları ile dikkat çeken yapımlar arasında yer almaktadır.

İnteraktif görsel medya araçları olan video oyunları da transhümanizm akımından ziyadesiyle etkilenmiştir. Avni Yerli ve Faruk Yerli kardeşlerin kurduğu video oyunu şirketi Crytek'in yapımcılığını üstlendiği *Crysis* serisi, en popüler video oyunu markalarından olan *Call of Duty*'nin *Black Ops* serisi, *Final Fantasy* ve *Kingdom Hearts* gibi efsaneleşmiş video oyunları ile tanınan Japon video oyunu geliştiricisi Square Enix'in piyasaya sunduğu *Deus Ex* serisi ve aslen video oyunu yerelleştirme şirketi olarak kurulan ancak ilerleyen yıllarda *Witcher* serisi gibi başarılı yapımlara imza atan CD Project Red'in 2020 yılında yayınladığı ve video oyun

camiasında bomba etkisi yaratan *Cyberpunk 2077* gibi pek çok video oyunu ürününde transhümanizm hareketinin esintileri ile karşılaşmak mümkündür.

Bu çalışmada interaktif görsel medya aracı olarak video oyunlarında yer alan transhümanizm imgeleri, bu imgelerin arkasında yatan felsefe, transhümanizmin video oyunları üzerindeki hem görsel hem de interaktif (oynanış) etkileri ve geleneksel transhümanist yaklaşımların video oyunlarında temsil edilme yöntemleri incelenecektir.

DER WEG ZU BACHMANN'S GEFÜHLEN FÜHRT ÜBER DIE NATUR

Özge Aslan, DAAD-Sprachlehrkraft

Die österreichische Schriftstellerin Ingeborg Bachmann (25.Juni 1926 - 13.Oktober 1973) war eine der bedeutendsten Literaten ihrer Zeit und hinterließ viele Werke, die nicht nur in der deutschsprachigen Literatur, sondern auch weltweit anerkannt sind. In ihren Werken beschreibt sie ihre turbulente Innenwelt, ihre Schwierigkeiten und Kindheitstraumata in einer ganz eigenen Sprache, die einerseits von der Liebe und dem Geliebten handelt, und andererseits stark genug ist, um die Farbe des Schmerzes zu zeigen. Bachmann hat die Worte der Natur, die sie in ihre Gedichte einbezieht, geschickt genutzt und manchmal eine heilende, göttliche Kraft, Liebe und Hoffnung hineingelegt und sogar Schwierigkeiten, Nöte, Kindheitserinnerungen und Enttäuschungen ebenso eine Stimme verliehen. Die Natur ist das Sieb für Bachmanns Emotionen auf dem Weg zu den Worten, und wer die Natur versteht, kann auch Bachmanns Welt besser verstehen.

In dem vorliegenden Beitrag geht es sodann darum, wie Bachmann, eine Schriftstellerin, die sich von vielen männlichen Schriftstellern ihrer Zeit abheben und an der Literatur festhalten kann, die Natur in ihren ausgewählten lyrischen Werken wie etwa *An die Sonne, Früher Morgen, Mein Vogel, Von einem Land, einem Fluss und den Seen* u.v.a. als heilende und zerstörerische Kraft zugleich einsetzt. Der Leitgedanke des Vortrags ist ebenfalls die starke Wirkung der von Bachmann verwendeten Worte zu demonstrieren und zu zeigen, wie sie deren literarische Bedeutung an ihre eigene Sprache anpasst. Obwohl sie selbst in einem Interview zum Ausdruck bringt, dass jenes keine besondere Bedeutung für sie hat, sind die Symbole der Natur(elemente) wie etwa „Feuer", „Luft", „Erde" und „Wasser" ein Wegweiser auf dem Weg Bachmann zu verstehen. Für die österreichische Autorin, deren erste Kindheitserinnerungen Kriegserinnerungen sind, tritt die Idee der Natur als mentaler Fluchtort, vielleicht vor allem, in ihrer Poesie mit Symbolen in den Vordergrund, die sich je nach Perspektive der Leserinnen und Leser verändern.

DİLBİLİMDE ÖZNE VE YÜKLEM İLİŞKİSİNİN MATEMATİKSEL BOYUTU

Özge Sinem İmrağ, Sivas Cumhuriyet Üniversitesi

Dil, insanlar arasındaki iletişimin temel aracıdır ve insanların günlük yaşamlarında olayları, düşünceleri ve duyguları ifade etmek ve anlamlandırmak için başvurdukları temel yapı taşıdır. Dilin yapısal ögelerinden biri olan özne ve yüklem, cümlelerin temel bileşenlerini oluşturur ve birlikte anlamı tamamlarlar. Matematikteki fonksiyon kavramı, dilde ortaya çıkan özne ve yüklemin mantık ilişkisini anlamak için bir model sunar. Matematiksel mantıkta bir önerme $P(x)$ şeklinde ifade edilir. Bu önerme dilbilim düzlemine uyarlandığında $P(x)$ formülündeki "P" yüklemi, "x" ise özneyi temsil eder ve bunlar değişkenler olarak kabul edilir. "x" değişkenine

atanan değerler, "P" yükleminin değişmesine neden olur. Dolayısıyla, yüklemin ifade ediliş biçimi özneye bağlı olarak değişiklik gösterir. Bu durum, matematikteki fonksiyon kavramıyla benzerlik taşır. Fonksiyonlar, girdileri belirli bir çıktıya dönüştüren dönüştürücü araçlar olarak düşünülebilir İlgili bağlamda, "x" ve "y" değişkenleri arasında bağlantı kurulduğunda, "x" değişkeni değiştikçe "y" değişkeni de değişir ve "y", "x" değişkeninin bir fonksiyonu olarak adlandırılır. Bir önermede ya da daha geniş bir çerçevede bir "tümce"de özne değiştikçe yüklem de değişeceği için yüklemler, öznelerin bir fonksiyonu olarak nitelendirilebilir. Örneğin Almancada öznesi *ich* olan bir tümcenin yüklemi *komme* şeklinde ifade edilirken, öznesi *wir* olan bir tümcenin yüklemi *kommen* şeklinde ifade edilmelidir. Bu duruma başka bir örnek olarak ise dil bilgisel olumsuzluk kavramı gösterilebilir. Öznesinde "hiç kimse" veya "hiçbir" gibi mantıksal niceleyicilerin bulunduğu tümcelerde Almanca ve İngilizcede yüklem olumlu yargı taşıyacak şekilde oluşturulurken, Türkçe ve Fransızcada yüklem olumsuz yargı taşıyacak şekilde oluşturulmaktadır. Bütün bu durumlar matematikteki sabit fonksiyon, birim fonksiyon, örten fonksiyon, içine fonksiyon gibi çeşitli fonksiyon türleri ile bağdaşmaktadır. Bu çalışmada özne ve yüklemin tekillik-çoğulluk veya olumluluk-olumsuzluk durumları bağlamında Türkçe, Almanca, İngilizce ve Fransızca arasındaki benzerlik ve farklılıklar fonksiyonlarla ilişkilendirilerek karşılaştırma yöntemiyle incelenmeye çalışılacaktır.

Gaelic as a Medium to Create Emotional Bonding in Brendan Behan's *The Quare Fellow*

Özgün Ataman, Zonguldak Bülent Ecevit University

As an activist and an IRA member, Brendan Behan (1923-1964) tended to write about the concerns on his agenda in his works as he was one of the most versatile and prolific writers in Ireland. That is why, his political activism can be scrutinised in his plays. Among his concerns, the importance of language, specifically the mother tongue, to create an emotional bond is one of the foregrounded ones because as a result of reading Irish novelists and his parents' reading Irish ballads at home, Behan became interested in his own literature and language; thus, he became aware of the function of language. Besides, while being imprisoned due to his activism, he studied Gaelic vigorously. Hence, as a writer living in post-independent Ireland, he delved into the significance of the mother tongue because although Ireland became a Free State in 1922, English was still the commonly spoken language and Behan was completely against this. In this sense, the aim of this paper is to analyse the function and importance of language, Gaelic, to create emotional bonding among Irish people in Brendan Behan's *The Quare Fellow* (1954).

Redefining Humanity: Toxicity and Slow Violence in Indra Sinha's *Animal's People*

Prachi Priyanka, Sharda University

We live in an inhospitable world that has become home for filth, pollution, contamination and industry-sponsored bio-disaster. Conspicuously, humans are committing ecocide and bringing irrevocable changes in ecology. South Asia as a whole is particularly vulnerable to climate change impacts that is evident in the rising temperature, the extreme weather events, and the

deterioration in the quality of air and water. Among the literary works that depict claustrophobic effects of industrial disaster; Indra Sinha's *Animal's People* holds a significant position. The novel is set in Khaufpur, a place converted into a toxic wasteland due to a massive gas-leak from a chemical factory and has metamorphosed Animal, the protagonist, whose uncompromising narrative perspective resists the violence against his body. The paper contends that the disability and vulnerability of the human body provides an approach for rethinking the relationship between the human and non-human world in the Anthropocene. The paper also explores issues related to environmental toxicity, their consequences and the unending protests of the victims due to the denial of justice in the novel. The study seeks to demonstrate sustained concern with ecological exploitation and climate change, and condemns the impacts of western environmentalism in postcolonial contexts. By stripping "the other" of his humanity and repositioning him "as an animal," the paper argues how colonial power that relies upon dehumanization of others, justifies its violence in the novel.

NOT HUMAN ENOUGH: THE LAST WHITE MAN OF HAMID

Reyhan Özer Taniyan, Pamukkale University

The 9/11 attacks turned into the watershed moment of current history. This fateful day of the 21st century has been the lynchpin of the plethora of different narratives for the global rhetorical ideologies in which the mindset of the 9/11 hijackers, terrorists, Muslims, and Americans is investigated. Various political, religious, and cultural perspectives have been explored in the works ranging from literature to philosophy, but the core has been on the problematisation of different nations and classifications of human. Such a stereotyping ultimately has brought the old-buried notion of xenophobic othering. These were accompanied with patriotism, national hatred, clarification campaigns and reverse stereotyping through which the polarised sides defined and shaped. Mohsin Hamid is one of the Muslim writers who has engaged in a search of counter response to stereotyping. Like his earlier works, in his latest novel, *The Last White Man* (2022), he fights against the idea of stereotyping and the othering. The novel starts with a sudden and magical metamorphosis of a white man named Anders into an "undeniable brown" man. This shocking event of Anders pushes him into an unwanted immigrant life and turns him into a hateful Other. This exposition of the novel mirrors the mindset of stereotyping ideology of the humanity, and it fuses the light to question and scrutinize the humanity and the problem of w/hu man is. Therefore, this paper will discuss the question of human and the shades of humanity within the xenophobic practices of neo-colonialism through the discourse of Hamid and his latest work *The Last White Man*.

Liberal Humanism in *The Reluctant Fundamentalist* by Mohsin Hamid

Saman Hashemipour, Haliç University

The Reluctant Fundamentalist by Mohsen Hamid sparks a debate on liberal humanism, and its repercussion during post-9/11 throws Neo-Orientalism and Islamic terrorism into question— recounted by Hamid. The novel mirrors all aspects of humanism and liberal intellection as a cultural product of humanism in the West. Despite the apparent quest of the central character,

basic debates on the state of the world in our age and time remain blank. Avoiding bias consideration and comebacks regarding issues is the basic quest of liberal humanism pursuant to socio-political and economic contexts. Hamid's sensibilities of the fluctuant Western paradigm opposing immigrants, fundamentalism, and terrorism during post-9/11 is depicted from the protagonist's perspective. The central character observes the sufferings of his beloved city/woman and stages his changed position in society while the world of his dreams is crumbled, and he must select between staying in the country of his dreams or returning home country. *The Reluctant Fundamentalist* is invigorated in a threshold world of multiple borders—of characters and cultures—by the medium of brace contradictions. Accordingly, this study surveys the neoliberal American society in the context of liberal humanism globally after the polarization of Islam/liberalism in the realm of Orientalism discourse.

An Analysis of News Translation in Multilingual News Media: The Case of BBC News and BBC News Turkish

Sara Bokaie, Yıldız Technical University

Studies in the subarea of news translation have started to appear more frequently in the field translation studies since the 2000s. It is possible to categorize approaches applied in these studies into three categories: Product-oriented, process-oriented and reception-oriented approaches. In the present study, from a process-oriented perspective, based on the concepts of "transediting" introduced by Karen Stetting in 1989 and "journalator" coined by Luc van Doorslear in 2012, the news disseminated by BBC News and BBC News Turkish to two different cultures will be analyzed. In this context, the news on the Russia-Ukraine war published in English and Turkish in the above-mentioned news media between 2022 and 2023 will be chosen through an eclectic method. Then, the news text samples will be subjected to a two-stage analysis. In the first stage, the examples will be analyzed with a focus on the concept of "transediting". In this analysis, after determining the information flow sharing of the news text samples, the elements emphasizing the focus of the news will be highlighted and subjected to a lexical, semantic and communicative analysis. Thus, the focus and message of each news text sample will be determined. Then, the findings from this stage of the analysis will be subjected to a holistic analysis with a focus on the concept of "journalator". At this stage, it is aimed to define the "journalator" identity of the news media in question and the visibility of the news translator based on this identity. As a result of analyzing the findings, the study aims to determine the similarities/differences of the messages that the news presented by the same news media to readers from two different cultures and the visibility/invisibility of the translator.

LES ENJEUX DE l'HOMME AUGMENTÉ ET LA QUÊTE DE L'IMMORTALITÉ DANS LE ROMAN *L'INVENTION DES CORPS* DE PIERRE DUCROZET

Seçil Yücedağ, Selçuk Üniversitesi

Dans le roman intitulé *l'Invention des corps*, lauréat du Prix de Flore 2017, Pierre Ducrozet aborde le sujet du transhumanisme, de la reprogrammation du corps contemporain et des innovations technologiques. Les progrès scientifiques et techniques donnent de l'espoir de la

création de l'homme augmenté affranchi des limites biologiques et de l'immortalité. La philosophie du transhumanisme, que l'on peut lire comme un prolongement de la pensée humaniste, rend l'individu dépendant des machines tout en glorifiant l'importance de l'individu. Bien que le transhumanisme soit davantage abordé dans le domaine de la technologie et de la philosophie, on trouve les premiers exemples concrets de cette idée dans la littérature. Les cyborgs, les robots, les hypertextes, les personnes mécaniques et l'intelligence artificielle font partie des romans de science-fiction. *L'Invention des corps* est un roman d'anticipation sur le monde contemporain, l'utopie d'internet, l'exploration des réseaux et sur le corps réinventé. Le personnage principal Álvaro, jeune professeur mexicain d'informatique s'exile en Amérique après les tragiques événements d'Iguala et atteint le laboratoire transhumaniste dirigé par Parker Hayes, le milliardaire de la Silicon Valley. Il y découvre les expériences transhumanistes du monde moderne. *L'Invention des corps* qui est au cœur du transhumanisme a aussi une structure rhizomatique par la superposition des intrigues et des personnages. Le roman est fondé sur un monde fictionnel où il y a des interconnections représentant les identités numériques. Nous essaierons d'analyser cette forme rhizomique en nous basant notamment sur le mouvement transhumaniste et l'ouvrage intitulé *Transhumanisme et Fictions Posthumanistes* de Mara Magda Maftei.

Human, Disaster, and Literature

Seda Arıkan, Fırat University

The recent devastating earthquakes in Turkey brought into question the place and function of literature in disaster studies. The perception of natural disasters in literature has frequently been the focus of many writers and theorists, especially in the aftermath of a natural disaster. The portrayals of disasters in fiction oscillate between many approaches – they promote fear or warning, reveal a sensational point of view, speculate on the possibility of heroism, and question the authentic causes of natural disasters by a reference to environmental and political injustice. It is a well-accepted argument that a natural disaster is not dangerous in itself but becomes so due to human activities, human values, and human vulnerabilities. Since politics strictly correlates with human vulnerability, disaster narratives either legitimise or delegitimise the prevailing political discourses. Mark Anderson, in *Disaster Writing* (2011), states that disaster narratives are always in competition with rival versions of the existing social and political power; in the end, the triumphant version of events achieves canonical status as the basis for political action. In this context, this study asks whether disaster fiction is represented with socio-economic and political issues or not, whether it perpetuates mainstream politics or challenges them, and whether it is politically empowering and can be a determinant and a consolation in disaster studies by scrutinising three collections of earthquake disaster stories from world literature – Haruki Murakami's *After the Earthquake* (2000), Kadir Yüksel's collection of Turkish stories on earthquakes, *Fault Rupture: Earthquake Stories from Turkish Literature* (2013) (*Fay Boşluğu: Türk Yazınından Deprem Öyküleri*), and the collection of earthquake stories published by PEN Turkey Writers Association, *The Moon is Shaking* (1999) (*Ay Sallanıyor*).

ANNIHILATION OF NATURE: MANIFESTATIONS OF ENTROPY THROUGH ANTHROPOCENTRIC PROCESSES*

Seda Fikriye Yılmaz, Istanbul Aydın University

Humanity treats nature and its resources as 'free gifts', and every time an energy source is exhausted, a new 'commodity frontier' is demanded so that humanity can re-organize and maintain its existence. Moreover, this process of transforming energy for any kind of purposes is represented as paving the way for a great progress of humankind. Yet, within the thermodynamic rules, the transformation of energy always requires a new energy source, which makes the process of expanding possible only at the cost of increasing entropy. In Jeanette Winterson's *The Stone Gods*, it is demonstrated that each time a chance is given to begin with new land, people, environment and natural resources, human beings exploit the sources of nature for transforming the environment into what they desire, which they call civilizational progress. However, the continuous transformation and re-arrangement by the human hand in isolated systems cause entropic increase more than the natural process; therefore, the exploitation of nature becomes, by design, an entropic system. In this paper, I argue that all four stories, "Easter Island", "Planet Blue", "Post-3 War" and "Wreck City", represent how human beings cause larger scale destructions every time they claim or attempt to decrease the entropy. In other words, entropy spreads like a disease in the physical world of each chapter, and manifests itself as destruction, which can be interpreted as the metaphor of entropy.

Mourning for the Lost Ecology in the Posthuman World of Androids and Electric Animals in Philip K. Dick's *Do Androids Dream of Electric Sheep?*

Seher Özsert, İstanbul Nişantaşı University

Philip K. Dick constructs a chaotic posthuman universe in his science fiction narrative *Do Androids Dream of Electric Sheep?* in which the Earth's ecology has been destroyed. In this dusty wasteland world, people are deprived of any connection to nature and there is a grievous desire for rare real animals. The lost ecology and the extinct animals the dreadful agents for the human misery. In a world full of kipple, Dick delineates the endless quest of humans for their authentic selves. It is a hyperreal world of fragmented simulation as Jean Baudrillard notes on the text. The artificial replications of the lost ecology do not satisfy human beings, on the contrary, they trigger people's desire for the out-of-reach natural life forms. Dick's dark imagery of the cyberpunk narrative reveals the ominous connection between humans and technology. This paper investigates the environmental damage in the post-apocalyptic world and the humanity's struggle for finding the natural within the masses of junk. By grounding on ecocritical arguments in science fiction narratives, the scope of this article is to explore how Philip K. Dick's 1968 novel *Androids Dream of Electric Sheep?* demonstrates the shattering world through replicants as the signs of catastrophe and the desperate human desire for organic entities.

Human Happiness and its Discontents in Samuel Johnson's *Rasselas*

Selena Ozbas, Yeni Yuzyil University

This paper is divided into two sections. The first part attempts at exploring the conception of human happiness in the utopian society of Samuel Johnson's short story, *Rasselas, The Prince of Abyssinia.* Although Johnson is not primarily known for his utopian fiction, the strong utopian element in *Rasselas*, it will be argued, ensures that an idealist approach to human happiness represents in itself an unattainable case. Instead, it will be maintained that the story

that is provided in the form of an oriental tale, reverts our expectations from a utopian narrative. For, under Johnsonian terms, a false, fictive, and imaginary understanding of human happiness causes unhappiness, distress, and destitution. The second part of this paper, on the other hand, focuses on the discontents and the shortcomings of Johnson's rejection of the promise of human happiness in utopian fiction. For in as much as Johnson rightfully observes that an idealistic construction of happiness is prone to vulnerability and fictitiousness, I will argue that in his mission to reconcile his reader with the realities of life and express his contemporary concerns about the corruptive element in fiction, Johnson's anti-utopian conception of human happiness paradoxically creates a selfless world where the individual is forced "to be driven along the stream of life without directing their course to any particular port." Accordingly, the anticipated conclusion draws on the point that in *Rasselas*, Johnson brings to view a rather anti-utopian conception of happiness but in doing so he ironically overlooks human agency, or better put, autarchy. In the end, it will be concluded that the absence of autarchy in *Rasselas* directs our attention towards the teleological and close-ended background upon which Jonson the moralist's understanding of human happiness rests.

Engelsiz İletişim Bağlamında Diliçi Çeviri Uygulamaları

Semanur Ağca, Marmara Üniversitesi

Günlük hayatta insanlar birçok farklı iletişim engelleri ile karşılaşmaktadır. Bu iletişim engelleri arasında Klaus Schubert ve Isabel Rink'e göre zihinsel engel, uzmanlık engeli, uzmanlık dil engeli, kültürel engel, bilişsel engel, dil engeli ve medya engeli sayılabilir. Bu engellere sahip bireyler, genellikle standart dilde ve/ya uzmanlık dilinde yazılan ve seslendirilen metinleri anlama konusunda zorluk yaşamaktadır. Bu tür engelleri aşabilmek için iletişimi sağlayacak profesyonel çevirmenlere ihtiyaç duyulur. Nitekim çevirmenlerin sorumlulukları, yalnızca farklı diller arasında iletişimi sağlamakla sınırlı olmayıp, aynı zamanda aynı dili konuşan kişiler arasında da iletişim sorunlarının çözümünde etkili rol oynamaktır. Zira Holger Siever, çeviriyi işaret sisteminde göstergeler arası ve göstergeler içi; dil düzleminde dillerarası ve diliçi; kültür düzleminde ise kültürlerarası ve kültüriçi olarak kategorize eder. Çeviribilim uzun yıllar boyunca metinlerin dillerarası çevirisine odaklanmıştır, ancak son yıllarda göstergelerarası ve diliçi çeviri büyük önem kazanmıştır. Bu çeviri türüne işitme engelliler için yapılan altyazı ve üst yazı çevirileri, görme engelliler için dublaj ve sesli betimlemeler örnek olarak gösterilebilir. Tüm bu metinler bir kaynak metinle bağlantılı olduğundan diliçi çeviri kapsamında değerlendirilir. Bu tür metinlerin çevirisinde kültürel, duruma özgü ve bağlamsal özellikler büyük önem taşır. Belirli görev ve işleve sahip olan bu metinlerin çevirisinde, *situated translation* yaklaşımı yararlı olabilir. *Situated translation*, çevirinin amacını belirleyen ve çeviri stratejilerinin geliştirilmesine yardımcı olan hedef metnin belirli bir durumdaki işleyişine odaklanır. Bu stratejilerden biri hedef kitlenin bilgiye erişimini sağlayacak eksik [art alan] bilgileri telafi etmek için gerekli çerçeveleri oluşturmak amacıyla hedef metne bilgi eklemek olabilir. Nitekim *situated translation* yaklaşımında belirli bir amaca hizmet ederek duruma özgü erek metin oluşturmak esastır. *Situated translation*, bireyleri ve onların önceki bilgi ve becerilerini incelemekle kalmaz, aynı zamanda onların dil ve sosyal çevreleriyle olan etkileşimlerini de inceler. Bu çalışmada engelsiz iletişimin sağlanması adına diliçi çeviri bağlamında yapılan uygulamalar ele alınacak ve bu tür çevirilerde *situated translation* yaklaşımının önemi vurgulanarak kuramsal bir düzleme yerleştirilecektir.

Posthumanizm Çağında Yazınsal Anlatı ve Yazınsal Çevirinin Yazgısı

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Birinci Dünya Savaşı'nın ardından modernizm etkisi ve İkinci Dünya Savaşı'nın ardından postmodernizm etkisi altına giren Batı felsefesinin günümüzde posthümanizm ile yeni bir paradigma değişiminin eşiğinde olduğu söylenebilir. Aydınlanma düşüncesi ve pozitivizmin saygın konumunu postmodernizm aracılığıyla yapı söküme uğratan Batı felsefesinin "anlam", "bütün" ve "orijinal" kavramlarına savaş açıp yazar kavramını öldürmesi, edebiyat ve çeviribiliminde yeni bir döneme işaret etmiştir. Metinlerarasılık, uyumsuzluk, parçalılık ve açık uçluluk yeni bir edebiyat anlayışını desteklerken yazarın belirlediği biricik anlamın yerine okurun/çevirmenin çoğul okumalarının geçmesi çeviribilimde okuru yücelten bir dönemi başlatmıştır. Postmodernizmin getirdiği bu çoğulcu belirsizlik etik tartışmalarına yol açmış ve şüpheyle ele alınmıştır. Yaklaşan posthümanizm çağında bu belirsizlik, yazınsal anlatı ve çevirinin insan öznelerinin konumunu külliyen sarsabilecek gibi görünmektedir. Peki yapay zeka edebiyat yazabilir ya da çevirebilir mi? Posthümanist anlatıda yaratıcılık ve etik olgusu nasıl yer bulabilir? Bu bildiri, edebiyat kelimesi yerine yazınsal anlatı kavramını kullanarak edebiyatı genişlemiş yeni sınırları ile ele almayı hedeflemektedir. Bildiri, batı felsefesinde modernizm ve postmodernizm paradigmalarının yazınsal anlatı ve yazınsal çeviriye etkilerini karşılaştırdıktan sonra posthümanizmin söz konusu alanlara olası etkileri hakkında kuramsal bir sorgulama yapmayı amaçlamaktadır.

İNSANİ VE TOPLUMSAL BOYUTLARIYLA ÇEVİRMEN SUAT DERVİŞ'İN HAYATI

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Suat Derviş ile ilgili yapılan araştırmalar genellikle ya edebiyatçı ya da gazeteci yönüne vurgu yaparlar. Onu, kendi koşullarının yapılandırdığı bir "insan" olarak inceleyen yaklaşımlara çokça rastlanmaz. Yaşamının her döneminde önüne çıkan zorluklar, hayatının şekillenmesine, seçtiği mesleklere ve hayata bakışına çok önemli etkiler yapmıştır. Suat Derviş, hayata hiçbir zaman tek bir pencereden bakmayan bir entelektüel olarak, savunduğu değerler doğrultusunda hayatla ilişkisini yeniden sorgulayabilen ve olaylara yeniden pozisyon alabilen bir insandır. Onun yazar, gazeteci ve çevirmen kimlikleri bir bütün olarak onun insani karakterini oluşturur. Hayatı boyunca yaşadığı zorluklar kendisini, belli insani değerleri savunmaktan hiçbir zaman alıkoymamış ve bu değerler uğruna, bu değerlere uymayan düşüncelerle mücadele etmekten ve bunun bedelini ödemekten kaçınmamıştır.
Bu çalışmada, Suat Derviş'in yazar ve gazeteci kimliği ile birlikte çevirmen kimliği, içinde bulunduğu genel toplumsal yapı, aile çevresi, dönemin koşulları, o dönem kadınının toplumsal konumuyla birlikte ele alınacaktır. Suat Derviş'in yazar, gazeteci ve çevirmen kimliklerinin araştırılmasında, yazdığı ve çevirdiği eserler kadar, içinde yaşadığı toplumsal koşulların sosyolojik ve yorumbilimsel olarak açıklanması, onun seçimlerini ve tercihlerini anlamlandırmada büyük önem taşır. Böylece, Derviş'in yaşamı boyunca yaptığı tüm seçimlerin, onun insani karakterinin bir ürünü olarak ortaya çıktığı görülebilir.
Suat Derviş'in meslek yaşamının şekillenmesine etki eden faktörlerin incelenmesinde, öncelikle yazar ve gazeteci kimliğinin ve sonrasında çevirmen kimliğinin oluşumunda yetiştiği sosyal çevrenin, içinde bulunduğu siyasi atmosferin ve aldığı eğitimlerin önemli bir etkisinin olduğu görülür. Bir yazar, bir gazeteci ve bir çevirmen olarak Suat Derviş'in yaşamöyküsünün incelenmesinde her bir seçiminin arkasında yatan toplumsal geçmişinin izleri görülmektedir.

Rethinking Psychological Control and Distorted Memories in Arnold Wesker's "Denial"

Suna Chung, Chungbuk National University

Arnold Wesker's psychological drama "Denial" was first performed in 2000 at the Bristol Old Vic Theatre in England. The play explores the issues behind False Memory Syndrome (FMS), a mental condition that describes the uncertainty of memory when one human controls the psychology of another human. Religion or psychotherapy becomes cornerstones that people can rely on in isolated situations deprived of social interaction. In a chaotic environment in which humans feel intimacy with the cornerstone they depend on, psychological control occurs when individuals dominate other individuals, or a group controls a specific set of individuals. In psychology, gaslighting is conceptualized as a pathological, psychological phenomenon in which the perpetrator manipulates the victim's psychology and situation to make him doubt himself, incapacitating him. Since the concept of gaslighting is related to memory distortion, these fake memories end up affecting one's social life. In the plot of this drama, the memories of other characters dramatically contrast with Jenny Young's memory of her father sexually abusing her. The protagonist's psychotherapist, Valerie, controls the protagonist psychologically, and then Jenny Young is gaslighted by the Valerie. As a result, Jenny Young's memory is distorted, and the bonds of Jennie Young's family are collapsed. Psychological control is a current problem in our society today. This play mirrors this contemporary psychological control issue. Hence, a discourse from a new perspective on the moral norms surrounding false memory syndrome is needed. At the same time, a new expansion in the research field is required from various perspectives on psychological control and gasliting, which has emerged as a major issue in modern society.

Affective Witnessing of Violence Against Women in Keum Suk Gendry-Kim's Graphic Novel *Grass* (2018)

Ş. İlkay Akarçay, Middle East Technical University

Violence continues to be a pervasive element in our world, rendering the notion that some people are more disposable and vulnerable to violence than others. This is a stark and disquieting concept that comes up in discussions of human rights and social inequality. Violence, as Slavoj Zizek argues, functions on multiple levels: it includes direct physical violence and subtler forms of coercion that sustain dominance and exploitation, including the threat of violence". Many recent graphic narratives speak of real-world acts of violence inflicted on the human and explore the contexts from which they emerge. The representation of violence in the graphic form opens up complex questions concerning the act of portraying violence, its ethical implications, and its influence on readers. Grances Guerin and Roger Hallas argue that images, by enabling readers to 'see' rather than merely 'know' can facilitate affective engagement. In Keum Suk Gendry-Kim's graphic narrative Grass (2018), what kind of witness is the reader urged to become as they are confronted with images depicting acts of violence, specifically sexual violence against women? In this paper, I consider the controversial topic of sexual violence, analyzing the intricate graphic strategies in which such extreme instances of violence are visually represented and rendered palatable. I further discuss how affective engagement is generated to immerse readers in a visual world that allows them to witness the atrocities inflicted on the human with a heightened level of immediacy and emotional intensity.

Retemporalizing Gated Communities:
Ruin Temporality and Market-Driven Development in Henrietta Rose-Innes' *Nineveh*

Ş. Sarper Dörter, Kültür University

This paper analyses the opposing modes of temporalities in the uncanny spaces of Henrietta Rose-Innes' *Nineveh*. The novel provides a ruin site that disturbs the atemporal market-driven urban development of contemporary late capitalist South Africa. *Nineveh* is the story of a pest controller named Katya Grubbs whose method prefers relocation rather than extermination. Upon being hired to handle the vermin infestation in a sterile gated community called "Nineveh," she searches the area for the source of infestation. During her investigation, Grubbs discovers the underground double of the pristine architecture above. Unlike the manicured surface, this spatial doppelganger ruin site portrays an uncontrolled, spontaneous, and decaying ecosystem of the vermin, the squatters, and other nonhuman life forms. Named after the ancient Assyrian city, Nineveh represents the nostalgic vision of imperial grandeur which is highlighted by the site's emulation of classical architecture. I posit that Nineveh's ruin double is where the suppressed historical resurfaces: The allegory of "pest relocation" instead of "extermination" engages the persistent and evolving practices of empire in South Africa, such as racialized unemployment, xenophobia, gentrification, and other forms of displacement. Despite its polished and niche architecture, Nineveh's surface represents a regressive form that avoids history. However, the underground double's decaying form bears new potentialities through its reconceptualization of the other not as an infestation but as its extension.

THE BOOK OF EVE: THE REWRITING OF A LIFE FROM THE BEGINNING

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Constance Beresford-Howe's novel, *The Book of Eve*, (1973) challenges the traditional interpretations of the biblical Eve as a symbol of female weakness and sinfulness. The novel explores the obvious consequences of a life led by the typical image of biblical Eve. It seems to be a major intertextual link to the creation story recorded in Genesis in which Eve is narrated as a curious and disloyal female holding the forbidden fruit in her hand that stands for knowledge, hence power. Nevertheless from the perspective of the biblical story of the fall or the dominant discourse, Eve, who is created after Adam as an extension of him, falls and causes the loss of the Garden because of her disobedience and violation of God's decree. She is stigmatized as "evil" since she epitomizes the sinful and destructive aspects of femininity and is represented in a negative manner for having trespassed gender differentiation. In the context of this interpretation it is possible to assume that the protagonist Eva, in the novel, stimulates the desire to learn and conveys the messages related to her needs to achieve her autonomous identity and happiness. The connection to the biblical figure of Eve is evident in the parallel of Eva's quest for self-discovery. Just as Eve in the Bible gained knowledge by partaking of the forbidden fruit, the character Eva in the novel seeks to gain her own independence and reclaim her own sense of self. By taking the two texts into consideration, this paper aims to indicate the journey and transformation of the biblical Eve from a male-structured story into a novel created by a woman.

La femme, indivudu humain et sociétal, dans *La Mère Sauvage* et *Yalnız Efe*:
une comparaison socio-culturelle

Tilda Saydı, l'Université Adnan Menderes & Elif Milli, l'Université Economie à Izmir

La littérature comparée se place au cœur d'une multiplicité socio-culturelle avec un aspect remettant en question les problèmes sociétaux. La présente communication se penche sur « la femme », individu humain aussi bien que membre de la société, dans deux différents univers socio-culturels, au sein des œuvres de deux nouvellistes réalistes.

La productivité existentielle de la femme a historiquement été enfermée dans son rôle familial. Exposé au sexisme social et figure de passivité dans la sphère publique, l'individu féminin a été privé des droits éducationnels et constitutionnels. Dans ce contexte, étudier la position féminine dans les exigences de guerre et de banditisme, devient intéressant, au sein de deux sociétés, française et turque, à travers *La Mère Sauvage* de Guy de Maupassant et *Yalnız Efe* d'Ömer Seyfettin.

Deux théories guident notre étude : Théorie marxiste affirmant que les conflits de classes sociales et les événements socio-économiques inspirent la littérature, et l'approche historico-philosophique signalant que la littérature d'une nation est liée à la fois à l'accumulation de sa propre tradition historique ainsi qu'à sa communication avec la littérature des différentes nations.

La présente étude compare deux portraits humains ; conclut à la condition féminine appartenant à une couche sociale dont femmes à l'âme triste, bornées, déprimées, sans éducation et moyens économiques. Le paradoxe de la vengeance, la mutualité de la souffrance et la socialité de la guerre y sont représentés par deux héroïnes, victimes de la souffrance, de la déception et du désespoir causés par la guerre et la lutte contre l'injustice.

Makineleşme ve Çevirmenin "İnsan" Olarak Çeviri Sürecinde Değişen Rolleri

Tuba Ayık Akça, İstanbul Üniversitesi

Dil, insanın kendini, duygularını ve düşüncelerini özgürce ifade edebilmesini sağlar. İnsan, toplumsal boyutta yaşamını sürdürebilmek için iletişime ihtiyaç duyduğunda dil onun en güçlü yardımcısıdır. Farklı diller söz konusu olduğunda, iletişimin sadece dilsel değil, kültürel boyutta da gerçekleşmesi gerçek bir iletişim için gerekli ve önemlidir. Çeviri, farklı diller arasında hem dilsel hem de kültürel boyutta iletişimi olanaklı kılan bir araçtır. Günümüzde, yapay zekâ teknolojilerinin gelişmesi ile birlikte hayatın her alanında makineleşmenin etkilerini gözlemlemek mümkündür. Makineleşmenin getirdiği yenilikleri ve değişimleri göz önünde bulundurduğumuzda, bazı mesleklerin önemini yitirdiğini bazılarının öne çıktığını, bazılarının da bu yenilik ve değişimlere uyum sağlayarak kendini yeniden şekillendirdiğini söyleyebiliriz. Makineleşmeyi çeviri olgusu ve çevirmenlik mesleği açısından ele aldığımızda, söz konusu teknolojik gelişmelerin, çevirmen haklarına, akademik çeviri eğitimine, çevirmenin gelirine ve çeviri sürecinde çevirmenin «insan» olarak çeviriye kattıklarına etkileri kaçınılmazdır. Tüm bu koşullar altında, bir çevirmenin mesleğini yerine getirirken, bilgi teknolojilerinden yararlanmaması mümkün değildir. Bu çalışmada, teknolojik gelişmelerle birlikte çeşitlenen makine çevirisi programlarında ve bilgisayar destekli çeviri programlarında çevirmenin konumunu tartışırken, bu hızlı gelişmelerin gelecekte çevirmenlik mesleğine olumlu ve olumsuz etkileri ele alınmaya çalışılacaktır. Gelişen çeviride bilgi teknolojileri araçları ile birlikte çevirmenin mesleki çerçevesinin nasıl yeniden şekillenip değişebileceği,

makineleşmenin karşısında çeviri öncesi, çeviri sırası ve çeviri sonrası süreçlerde «insan» olarak nasıl konumlanacağı da bu çalışmanın tartışma konularından olacaktır.

BATI ÖLÇÜTLERİNE GÖRE ÜLKEMİZDEKİ SAĞIR VE/YA İŞİTME ENGELLİ BİREYLERİN İŞARET ADLARININ DEĞERLENDİRİLMESİ

Tuğçe Ören, Marmara Üniversitesi

İsim, bireyi tanımlayan ve ona hayatı boyunca eşlik eden temel kavramlardan biridir. İsimler toplumlara göre farklılık gösteren yasal ve kültürel normlarla ilişkilidir. Bununla birlikte S/sağır ve/ya işitme engelliler, kişileri belirtmek için geleneksel olarak ilgili kişinin "işaret adını veya ismini" kullanır. S/sağır ve işitme engelli bireylerin isimleri, kimliklerinin bir parçası olmakla birlikte işaret adı kavramı Sağır kültürü için oldukça önemlidir. Bu bireyler yaşamlarının büyük bir bölümünde fonetik ya da resmi isimlerinin yerine işaret adlarını kullanır. Bununla birlikte işaret adları doğduktan sonra sahip olunan resmi isimlerden farklı bir yöntemle, bir başka deyişle Sağır bireyin yakın çevresi tarafından kimi ölçütlere göre verilir. Her ülkenin kendi içinde işaret adını oluşturma ve kullanma pratiğine bağlı olarak kültürel farklılıkları vardır. Bu bağlamda çalışmada Türk İşaret Dili'ni kullanan S/sağır ve işitme engelli bireylerin sahip olduğu işaret adlarının hangi yöntemlere göre verildiği, Amerikan İşaret Dili araştırmacısı Samuel James Supalla'nın ölçütlerine göre mercek altına alınarak değerlendirilecektir. Bunun için on S/sağır ve işitme engelli bireyle işaret adları üzerine anket yapılacaktır. Bu yolla Batı dillerinden biri olarak varsayabileceğimiz Amerikan İşaret Dili'ndeki işaret adı oluşturma sistemiyle, ülkemizde anadili Türk İşaret Dili olan Sağır ve işitme engelli bireylerin işaret adlarına dikkat çekmekle birlikte bu bireylere yönelik farkındalık kazandırmak amaçlanmaktadır.

A Posthuman Future in *Black Mirror*

Tuğçe Soygül, University of Turkish Aeronautical Association

The posthuman figures appear not only in literature both also in science fiction films and TV series, reflecting embedded fears of humans about the capacity and the place of technology in the world as well as the indefinite future in which the human being might find themselves and the emergence of an intelligent non-human agent through the advancements in technology. In that sense, science fiction films present a series of ideas, challenging the current understandings of humanity and reality. The engagement of the genre with posthumanism and its concepts can be perceived in a way that popular and critical posthuman theories can be merged because science fiction narratives not only offer dreams and tales about speculative advancements in humans and the field of technology, or more specifically the non-human other, but also have intrinsic scope for critical debates about the relationship among technology, human, and posthuman. Hence, the repercussions of such discussions can be observed in the British sci-fi Tv series, *Black Mirror* (2011-), mostly focusing on the problematic consequences of new technologies on the body and the mind of the human individual, damaging one's emotions, mental health, and interpersonal relationships. The aim of this article, therefore, is to analyse the darker side of the human-technology relationship presented in *Black Mirror* by taking two of the episodes into consideration; "The Entire History of You" (2011) and "Be Right Back" (2013) in which the human and the posthuman intra-action breaks the boundaries between

humans and technology through transhuman beings; namely the cyborg and the android respectively.

"COLD SNOW IS FINGERING THEIR CHEEK"
NATURE AS AN UNDEFEATABLE ENEMY DURING WAR IN WILFRED OWEN'S
EXPOSURE **AND SARA TEASDALE'S** *THERE WILL COME SOFT RAINS*

Tülay Dağoğlu, Istanbul Aydın University

War poetry composed during the years of 1914-1918 presents an arena in which the nature of war is intertwined with the physical and psychological situation of the poet-soldier. Such an interrelatedness is exacerbated by the setting of war: nature, as an undefeatable enemy, foregrounding the opposing forces of nature and man and the ugliness of war. Poet-soldier's direct war experience calls attention to nature as a gruesome war setting which defies a Romantic emphasis on its glory and beauty. Representing Victorian imagination of nature, Mathew Arnold's view of natural scenery in one of his poems "nature is red in tooth and claw" can be seen as a point of departure which is intensified by even completely subverting the Romantic outlook in the 20th-century view of nature. This time it is far from the Romantic sublime, it is not to be eschewed, not to be tamed, or controlled in the way the Victorians did, but to be fought against, like an enemy, on the battlefield. Not offering benevolence, nurturing, or bringing life, nature responds in a cruel way bereft of mercy towards the soldier in the trenches or as an enduring force asserts its supremacy over human endeavours in war. Given the fact that the battlefield serves as a mirror reflecting the period's treatment of and their failure to live in harmony with nature, the elements of the natural world operate as tormenting forces intensifying the helpless situation of the soldier. Nature as a cruel enemy on the battlefield is well portrayed in Wilfred Owen's *Exposure* (1918-20) while the human beings' perpetual conflict with it is depicted in Sara Teasdale's *There Will Come Soft Rains* (1918). On this trajectory, this study aims to explore the real battle of the soldier against the hostile environment in Owen's *Exposure,* and the power of the natural world in Teasdale's *There Will Come Soft Rains.*

Thomas Browne on the Human Condition

Victor Lenthe, Bilkent University

This paper examines Thomas Browne's *Hydriotaphia*, a literary meditation on funeral rites published in 1658, during a relaxation on press censorship in Interregnum England. Since Browne's occasion for writing was the archeological discovery of the remains of the funerary remains of Anglo-Saxon warriors, the book is often read as a meditation on mortality and on the passage of time. So too, given Browne's royalist political commitments, is it sometimes read as trafficking in nostalgia for the ceremonies associated with monarchy. Yet I seek to impute to Browne's book a metaphysical argument about the ways in which culture gives meaning and value to a human life. This was a pressing question in Interregnum England, which had recently experienced a brutal civil war that had caused casualties both of human life and of the institutions that help people find meaning in life. Literacy, for example, had plummeted, because schools had been destroyed. In this context, I want to show, Browne's meditation on funeral rites is also a meditation on how culture endows human lives with meaning and value. This is important, because it positions Browne among larger seventeenth-century debates about

whether religion held a monopoly on the human soul. Though praising the religious ceremonies involved in funerals, Browne (so I show) treats them as a subcategory of human culture and thus ultimately proposes a secular worldview in which human life gives value and meaning to itself.

Translanguaging Practices Shaping Domestic Human Interactions:
A Case of a Turkish Bilingual Family

Vildan İnci Kavak, Gaziantep Islam Science and Technology University & Duygu Evis, Gaziantep Islam Science and Technology University

The advancements in communication, transportation and education has led humans to encounter a variety of languages on a daily basis, resulting in a more diverse and enriching linguistic experience in the modern world. This phenomenon has significant implications for the construction of identities, social interactions and language skills, from which the translanguaging theory emerged as a groundbreaking approach to the study of bilingualism and multilingualism. The theory proposes that communication transcends the limitations of named languages (Li Wei, 2011). It maintains that humans employ not only their first language but their entire linguistic repertoire available to negotiate meaning (Blackledge and Creese, 2010; Garcia, 2009), which means that they consistently cross language and identity boundaries during bilingual and multilingual interactions intentionally or unintentionally in both spoken and written communication (e.g., Canagarajah, 2011; Garcia & Kano, 2014).

Parents and children continuously engage in translanguaging practices in bilingual homes, which allows them to develop literacy skills and strategiesin two or more languages by creating an accessible, collaborative and immersive learning and interactional environment. In light of the discussion, this study aims to explore the nature of translanguaging practices of a 6-year-old Turkish bilingual child with her parents in various literacy events. As a longitudinal study, the data were collected through video recordings of the child during three months. Videos were recorded by the parents regularly during any daytime activities. Initially, the recorded data was transcribed and episodes featuring translanguaging were identified. Later, they were analysed in terms of their structure and functions in the speech. Participant observation with video recordings and field notes were used to gather data, and the data analysis focused on the literacy events defined by Heath (1982) and types of language use. The results reveal that bilingual children and their family members used languages flexibly and strategically to create and negotiate meaning and roles in human verbal interactions. The findings are congruent with previous studies on immigrant families' literacy practices and translanguaging practices in classroom contexts. Using both languages in tandem contributed to clarifying meaning in communication, role construction and expanding the dynamics of children-to-adult interactions.

The One that is Many: Oedipus and Ideology

William N. Coker, Bilkent University

This paper begins with what prominent classicist L. Douglas Olson has called a "perverse" question: what if Oedipus, and before him Jocasta, had simply ignored the oracles prophesying his incest and patricide? Instead, they acknowledge the power of prophecy in their attempts at

avert its realization: resistance is a form of recognition. I contend that *fate* is a matter of language. Unlike the forensic speech of Oedipus, who can only piece together what happened after the fact, oracular speech *makes* things happen—if people believe in it. The gods act on the world through the enigmatic speech of priests and prophets, but their speech becomes action only when mediated by the reactions of the humans whom it entraps.

Apollo's speech *interpellates* people; faith in Apollo functions as ideology in the sense popularized by Louis Althusser. In the light of Sophocles's tragedy, Aristotle's dictum that "the human is the political animal" means that human thought is necessarily ideological. Oedipus once rescued Thebes from the Sphinx by answering the question whose answer is himself ("man," *Anthropos*), but he avoids recognizing himself as the murderer because of a contradiction in the testimony that says that multiple men killed Laius, and "one cannot equal many." Yet both the Sphinx's riddle and a speech by Tiresias alluding to it indicate that *Anthropos* is the one that is also many. The gods are in us, and split us, making us foreigners to ourselves: this is what it means that the human is a creature of ideology.

Human-Animal Relationships and Narration of Animal Emotions in James Herriot's Selected Stories

Yağmur Sönmez Demir, Çankaya University

Animals have always played significant roles in various aspects of human life, and they have been featured in myths, plays, and poems of nearly every civilization. Partly due to anthropocentrism, humans have long desired to believe that they are the most important beings in the world. As pointed out by several critics, gaining a deeper understanding of nonhuman living beings and the dynamic interactions between them and humans may challenge the notion of human exceptionalism. Stories about the relationship between humans and animals present diverse aspects of their entanglements. A veterinarian, James Alfred Wight, who was born in 1916 in Durham, England, published his works under the pseudonym of James Herriot. He fictionalized his memoirs as a veterinarian and wrote short stories and novels about the animals he treated with kindness. In "The Girl in Green Trousers," "The Old Retainers," and "A Case of Poisoning," he explores the profound connections between humans and animals. In these stories, readers' attention is drawn to sentience of animals with insights into the mental processes of the narrator, characters, and animals. The veterinarian, as a homodiegetic narrator, conveys his emotions in parallel with those of animals, and he empathizes with both the animals and their owners. In addition to narrating animals' emotional states in detail, he also keenly observes the animals' physical cues that express their emotions. Through vivid and detailed descriptions of the animals and their feelings, the stories invite the reader to feel empathy with the characters and the narrator. In this study, it is argued that the aforementioned stories demonstrate that animals are sentient beings and that human beings should assume a responsibility to treat them with respect and compassion.

An Analysis of Ian McEwan's *Machines Like Me* and Jeannette Winterson's *The Stone Gods* regarding Posthuman History

Yasemin Baysal, Bingöl University

The rise of the posthuman world as a brand-new area of study necessitates the need for objects of knowledge specifically designed to research it; therefore, posthuman history is one of these objects of knowledge. As an entirely new concept, posthuman history is defined as "the historical study of the posthuman world" (Zoltán-Boldizsár 1). To conceptualize this term, two components are to be defined "an object of knowledge" as the "posthuman world" and "an approach to the studied object" as "historical" (Zoltán-Boldizsár 1). In posthuman history, "history" does not conform to the conventional understanding of history as a discipline. To put it more clearly, posthuman history does not have an established theoretical background; however, it is not confined to human relations. The historical inquiry of the posthuman world requires a reconsideration of the historical approach. Consequently, the purpose of this study is to discuss the concept of posthuman history in terms of its theoretical framework. Furthermore, it aims to investigate the historical approaches to the posthuman worlds in two contemporary novels, Ian Mcewan's *Machines Like Me* and Jeanette Winterson's *The Stone Gods* in order to put the thesis of posthuman history into practice. These novelists present the interaction between human and nonhuman through their novels concerning the entanglement of human and natural worlds, so their approaches to the posthuman worlds of these novels will be inquired in terms of the transformation of theoretical understanding of history as a discipline.

Rereading Nature Through Imagery: *Window* and *Belonging*

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Among many concepts that ecocritical literature touches upon, 'home' unravels the human subject's problematic relationship to Nature. Presented as the common space all human beings live in, it has long been favored as the very home of all living beings. The disturbing indifference of people to its rapid exploitation; however, entails to question what home currently means for human beings and where actually they feel belong. The changes made to the landscape changes not only its physical characteristics but also the nature of the mutual intercourse between the land and the human. The fact that human agency is actualized through the objectification of nature harms the natural and ever-existing bond between nature and human beings. Children's picture book author and artist Jeannie Baker's wordless books *Window* and *Belonging* are powerful accounts of the changes made on the urban landscape observed through a window. The successful use of collages leaves no need for words to illustrate the entanglements of the human being with the surrounding environment and the damage caused to such an extent that renders it unrecognizable as home. What is striking in Baker's art is her insistence to reclaim nature rather than drawing a totally dystopian picture. While *Window* is a story of loss, vividly documenting the change of a rural landscape into a chaotic city, *Belonging* hopefully traces the transformation of an urban landscape into a green area again, which enables the human subject to reclaim it as home. This paper will explore how wordless picture books invite young readers – as well as readers of all ages – to engage in a world of images and assign meanings to a visual text. The interaction between semiotics and ecocriticism is a productive relationship that fosters ecoliteracy through imagery. The visual discourse in the books rests upon previous knowledge of the human reader about ecological issues, making it necessary to be aware of the established hierarchy between human and non-human. The absence of words confronts the reader with striking human-made scenes that cause a disturbing feeling and offers a new approach to the natural environment.

A Way of Human's Being in the World:

Love and (Anti-) *Bildung* in *The Mill on the Floss*

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George Eliot's *Mill on the Floss* (1860) exemplifies *bildungsroman* that has been defined in literary criticism as a crucial form for making sense of the relationship between human and society under the influence of capitalist modernity. Yet the protagonist Maggie Tulliver's "arrested development" in the novel goes against the literary conventions of the genre and rejects adulthood as a fixed state of being, which offers an implicit, albeit powerful, critique of the nineteenth-century capitalism. Maggie's failure to achieve the *bildung* ideal that cherishes humanism/capitalism leads the novel to be classified towards the late twentieth century as an anti-*bildungsroman*. This paper aims to interrogate this classification by redefining Maggie's agency and moral development based on her engagement with social emotions, love in particular, rather than her pursuance of rational, socially acceptable acts. Love, as a capacious humane term inclusive of a wide range of loves imbricated in a network of discourses about gender, family, patriarchy and capitalism, enables an ethical way of becoming for human beings in the world and a localized affective formation that has the potential to defeat an inhumane system like capitalism when it infuses with social, political and ethical ideals. Deleuze's recently theorized writing on love discusses the possibility of love beyond its conventional positioning as a socially organized affect. Deleuze conceives the subject in a constantly unfinished state and builds connections between love, subjectivity and otherness, which parallels Eliot's conception of sympathy that introduces love as an ethical form in her narratives. Within this context, this paper suggests that the parallel between Deleuze's and Eliot's conception of love as elicited from the novel introduces an emotional ethic with potential to complicate the relationship between capitalism as an inhumane and (anti)*bildung* force and the *bildungsroman* genre as the grand narrative of humanism.

CYBER-HUMANS: THE USES OF SCIENCE IN A STEAMPUNK NOVEL: *INFERNAL DEVICES*

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Scholars agree that apocalypse has represented times of radical change to social and political systems as older orders are replaced by a realignment of respective norms. This paradigm is predicated upon an understanding of apocalypse that emphasizes the rebuilding of communities in dystopia imaginings after catastrophe that has been caused by the wicked uses of science through over-ambitious scientists targeting cyber-humans has occurred. As such, the retro-futuristic steampunk novel, *Infernal Devices* (1987) by K.W. Jeter draws the focus to the roles of scientists in a dystopic society. Dedication to gain absolute power and knowledge for the reproduction of cyber-human beings, as seen in different annals of history rather frequently, is known to have led societies into devastations through versatile means. Thus, the novel implies the characterization of a particular scientist and his wicked concepts of applications of science for evil purposes and dystopic humans; the author bases the theoretical background onto Foucault's knowledge theory and employs the plot stories in a scientific sub-genre steampunk fiction. Thus, this study intends to display how *Infernal Devices* handles a retro-futuristic setting and time, and how Jeter depicts the catastrophic and apocalyptic end for the target society. The paper also tries to prove how Foucault's knowledge theory is revisited in that Jeter explores the function and outcome of human experimentation with artificial intelligence and

devices. It shows the extent to which the fundamental rules of nature can be modified to give alternate sciences.

The State of Alienation in William Faulkner's "A Rose for Emily"

Zennure Köseman

"A Rose for Emily" is American author William Faulkner's short story in which there is the state of alienation as a thematic subject. This implies that there is a psychoanalytic approach in the short story. The main character Miss Emily Grierson in Jefferson Country, Mississippi is alone. She is an unmarried woman living in the American South. Although she is away from townsfolk, she attracts the concern and suspicion of them just after her father dies. She concerns a man romantically from the North and this takes all the attention of the townspeople on her. After her father's death, she begins a relationship with Homer Baron. Curiosity is there as she deals with him. She is in Southern Belle where traditions and customs are significant. Yet, she shocks the town by breaking the social customs expected of her. This indicates that she is apart from what the social life expects of her. In a way, she is all alienated from her social environment. She becomes a different person from her social life. In other words, she is all alone and lonely herself. With the consideration of Emily Grierson's psychological matter brings forth the consideration of the complex relationships between individuals and society in the American South. As an alienated person, she is alone and solely considers herself. She is all lonely and alienated from her social life as a whole.

Traduction en réseau dans la 'Zone Critique' : *L'Oiseau* et *L'Insecte* en écotraduction

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« La nature » est un grand écosystème dont l'homme n'est qu'un des habitants entre autres de la « Zone critique ». Ce fait souligne la fragilité du « monde humain et biologique, et montre comment humanité et nature sont intimement mêlées ». Suivant la théorie de l'acteur-réseau (ANT) ou Sociologie de la traduction, la « traduction » désigne le processus par lequel des acteurs, au départ différents, finissent par la négociation, la mobilisation et la persuasion, par l'entrée en dialogue autour d'une vision commune d'un problème à traiter. S'engager contre l'anthropocentrisme, c'est admettre que l'humain est inconcevable sans l'autre, c'est-à-dire le non-humain et que la connexité entre acteurs du réseau repose sur une pratique de traduction. C'est ici qu'intervient la notion de « tradosphère » comme la somme de tous les systèmes de traduction de la planète et de toutes formes dont l'information circule entre les organismes vivants et non vivants et est traduite dans un langage ou un code. Partant de ce cadre théorique, cette communication traite la 'traduction' de l'*Insecte* et de *l'Oiseau* des « Michelets » avec les étudiants en traduction. Poétiques et autobiographiques, ces deux ouvrages ont été rédigé pour traduire le regard et le jugement des lecteurs envers ces êtres vivants. Le choix, la lecture et la traduction de ces ouvrages représente donc un acte d'écotraduction, met et appelle différents acteurs en dialogue dont les Michelets, les oiseaux, les insectes et traducteurs. Donner la voix aux silencieux est en ce sens un engagement pour traduire le regard de l'homme envers ces '*peuples*' d'insectes et d'oiseaux.

"They Weren't Really Human":

Men And Masculinity Crisis in Maggie Gee's The White Family

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This paper examines men as (non)humans in crisis at the intersection of gender relations, xenophobia and homophobia by analysing Maggie Gee's novel, The White Family (2002). The novel is about the conflicting web of relationships among the members of the eponymous patriarchal family in Hilledsen Rise. Alfred White, the dignified keeper of the fictional Albion Park, is hospitalised due to a fatal brain cancer. Soon after Alfred's retreat, his wife May has an endless struggle to keep the family together in her husband's absence.However, the precarious relationships among the family members are revealed, and the Whites face a tragic end for their family union. Dirk, the youngest of the family, murders a man of colour in Albion Park; despite his constant wish, Darren cannot negotiate with the father during his short visit; Shirley becomes a lone mother for her children without a proper family. Focusing mainly on the unresolved clashes among the Whites, the novel successfully portrays the fall of the traditional family in parallel with the rise of the Far Right in postcolonial England. Accordingly, this presentation argues that the novel foregrounds men's complex challenges in contemporary British society influenced by historical legacies and power dynamics. Through close textual analysis and contextual research, it is suggested that Gee's multidimensional portrayal of men and the patriarchal family challenges stereotypes and provides insights into their experiences within the postcolonial context. By scrutinising the themes of masculinity crisis, male violence, xenophobia, and homophobia, this paper deconstructs particular discourses on gender relations and their impacts on the contemporary human condition in postcolonial England.

Beyond Humanity: Posthuman Bodies in Warren Ellis and Jason Howard's *Trees*

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In Warren Ellis and Jason Howard's graphic novel *Trees*, the story unfolds in a world that has been profoundly altered by the arrival of massive alien structures aptly named the Trees. As nonhuman entities, these towering megastructures disrupt and challenge conventional notions of humanity whilst highlighting the interconnectedness and interdependence between different forms of life. Although the narrative follows multiple viewpoints and shifts to several locations, the focal point is usually on one of the Trees. By positioning the story in and around the nonhuman, we may gain insight into how *Trees* challenges established notions of the human, and opens up avenues of thought where we may contemplate the possibilities and dilemmas of our own posthuman condition. By focusing on the principles of posthumanist thought that challenge the traditional notions of the human and explore the possibilities of transcending human limitations—drawing especially on the works of Hayles, Haraway, Wolf and Braidotti—this paper plans to delve into the narrative elements and images that reflect posthuman perspectives in this specific graphic novel.

Revisiting *The Waste Land*: an ecofeminist critique of the oppressed other

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Published in 1922, *The Waste Land*, by T. S. Eliot is regarded as the masterpiece of the English high modernism. By bringing together various avant-garde techniques, the poem is regarded as a literary manifestation which both explores the post-world War I trauma and represents its creator's response to the emergence of a decentred universe due to the collapse of the Western epistemology and its progressive history. As part of its engagement with tradition, the poem's formal experimentations ranging from its attack on plot organisation, violation of causality and linearity to its defiance of generic and rhythmic classifications function as concrete images that display the fragmentation in the physical and spiritual lives of the inhabitants of the Waste Land. Nevertheless, being a modernist poet, T. S. Eliot, like his contemporaries William Butler Yeats and James Joyce, is stimulated by the desire for reconstructing an alternative logocentric universe through the revival of myths from various cultures and backgrounds. Eliot reviews the unifying function of the "mythical method" in "Ulysses, Order, and Myth," and celebrates it as the new logos by portraying Tiresias, the Greek seer, as a figure who overcomes dualistic codifications between all men and women in *The Waste Land* ("Ulysses"178). However, when analysed from the perspective of environmental humanities and ecofeminism, it is revealed that Eliot's treatment of myth and sexuality as remedies for drought, sterility and alienation in the Western world is codified by the dichotomous logic of the anthropocentric discourse. Thus, this paper aims to offer an ecofeminist challenge to the inherent Man/woman-nonhuman duality and analyse the marginalisation of the oppressed other in *The Waste Land*.