



Welcome to the 6th Pamukkale Conference of
English Studies for Undergraduate Students
“AWARENESS IN HUMANITIES”
Hosted by English Language and Literature
Department of Pamukkale University



Conference Programme
27 May 2022

27 May 2022
Friday
Opening Session



09:45 – 10:00
Conference Room
315

“Welcome Address” by the Head of the Department
Assoc. Prof. Şeyda SİVRİOĞLU



Prof. Mehmet Ali ÇELİKEL

“Cultural Solipsism and Americans in Rural Turkey
in Sermiyan Midyat’s Ay LavYu”

Chair: Assoc. Prof. Şeyda SİVRİOĞLU

27 May 2022
Opening Session
Keynote Speaker

10:00 – 11:00

Conference Room

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Conference
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The 6th PACES Programme – Morning Sessions

“Awareness of death
between Senecan and
Shakespearean plays”

by
Dicle SUNGUROĞLU
Mehmet Akif Ersoy
University

“Configuring the Idea of
Masculinity in William
Shakespeare’s plays
Macbeth and Hamlet”

by
Cihan ÖZALIR
Muğla Sıtkı Koçman
University

“Political and Social
Awareness: Cevat Fehmi
Başkut’s Buzlar
Çözülmeden”

by
Kemal KARA
Munzur University

Review of the Session
– Question and
Answer Part

11:00–11:15

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11:45–12:00

“Awareness of Class
Distinction in John
Osborne’s Look Back in
Anger (1956)”

by
Doğaç KAYNAK
Mehmet Akif Ersoy
Üniversitesi

“Blasted as a Nonviolent
Play: Sarah Kane’s Concern
for Humanity”

by
Kübra YOLCU
Bingöl University

“This is not a Pipe”: One
World Picture/ Different
Perspectives in Tom
Stoppard’s After Magritte”

by
Naime ERTÜRK
Ankara University

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“Awareness of death between Senecan and Shakespearean plays”

by

Dicle SUNGUROĞLU

Mehmet Akif Ersoy University

Chair: Prof. Mehmet Ali ÇELİKEL

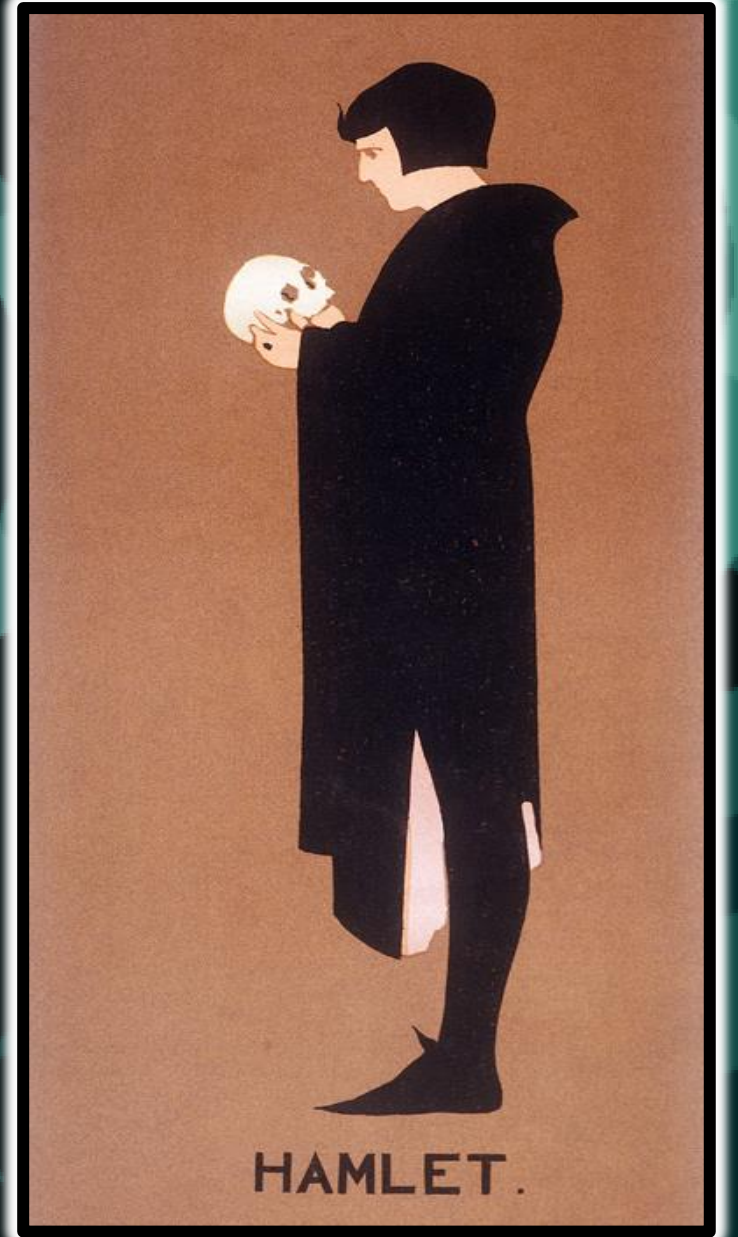
11:00

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For famous critics, Shakespeare was influenced by Latin playwright and philosopher Seneca. The common theme among their plays was mainly death. So, how the "death" evolved from the Senecan age to the Shakespearean? To write about Seneca who had a sophisticated life revolved around politics and love, was so curious about death, ended up his life by committing suicide. Shakespeare, on the contrary; had a rather wealthy life approximately one thousand years after him and was highly influenced from his tragedies. Why death was so common question among their plays is; in my opinion, the charming nature of it, people were so curious about that and it was so simple to reach that comfort. Was there really after life? Or a limbo? What was the meaning of life there is an absolute ending? Knowing the overwhelming nature of this obscurity, they wrote almost all their prominent plays about death and murder. The darkness inside the human since the beginning of the remotest time was always needed an explanation. Today we still argue that what was Hamlet's motivation for not to commit suicide, like Seneca did once. Why Shakespeare named his most famous character Hamlet after his sons death? The answer might be about his awareness of death and the unnamed gap beyond that border. Maybe he wanted to keep alive Hamlet in this way.



“Configuring the Idea of Masculinity in William Shakespeare’s plays Macbeth and Hamlet”

by

Cihan ÖZALIR

Muğla Sıtkı Koçman University

Chair: Prof. Mehmet Ali ÇELİKEL

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Throughout history, the studies of gender have been conducted by numerous scholars, theorists, and writers. However, nowadays gender studies have been increasingly popular in comparison with the past. In this regard, women’s studies are statically at the core of gender studies as opposed to men’s studies. For instance, women are associated with the existence of angle; they were angles in the house in the nineteenth century, later on, with the rising awareness of the existence of women in society, writers treated the subject of killing the angle in the house and could have sent the angels to the external world. Nevertheless, this never came true for the understanding of men in sedentary societies. On the other hand, some writers preferred to write about the domestic issues of women, while others were writing about the identity of women in literature. To enlighten the reader, Jane Eyre was introduced to the society in order to reflect the subjugated existence of women in Victorian England; however, as a male figure, Edward Rochester was pushed to reflect the patriarchy of men in Victorian society. Accordingly, it is clear that men were not the focus of attention in comparison with women in literature.

This study, therefore, aims to discuss how masculinity was treated in Shakespeare’s plays Macbeth and Hamlet with specific attributions to the pieces of Peter Murphy, Stephan Horlacher, Jose Armengol, and Murat Göç as proficient writers in Masculinity studies.



“Political and Social Awareness: Cevat Fehmi Başkut’s Buzlar Çözülmeden”

by
Kemal KARA
Munzur University

Chair: Prof. Mehmet Ali ÇELİKEL

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This paper aims to examine the function of literature in raising political and social awareness with particular attention to Cevat Fehmi Başkut’s play Buzlar Çözülmeden (1965). The play concentrates on the adventures of two men (Kaymakam-Governor and Hakim-Judge) who escaped from a psychiatric hospital and ended up in a small town that is detached from the outside world due to cold and snow. As they call themselves Governor and Judge, they are mistaken for the new governor and his friend by the townspeople. The public have been desperately waiting for him to cope with the social problems afflicted the town as the merchants and wealthy people of the town take advantage of tough winter conditions and bully townspeople. Ironically enough, all the failing sides of bureaucracy including bribery, moral degeneration, and many other troubles are eliminated under the administration of the new “bogus” governor, who represents long-awaited Godot. In the town, social order is restored, albeit coincidentally, which connotes that a form of Shakespearean “dream space” is established with their arrival. However, this almost fable-like atmosphere ultimately bears a tragic potential resulting from the conflict between ideal community and powerholders who are prone to corruption, just like in Shakespearean comedy universe. Drawing upon the concept of “dream space” and its political implications, this paper aims to explore the ways in which the play becomes functional in raising the social and political awareness about the contemporary politics of the time.





**Review of the Session
Question and Answer Part**

11:45 – 12:00

“Awareness of Class Distinction in
John Osborne's Look Back in Anger
(1956)”

by

Doğaç KAYNAK

Mehmet Akif Ersoy Üniversitesi

Chair: Asst. Prof. Arpine MIZIKYAN

11:00

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Room

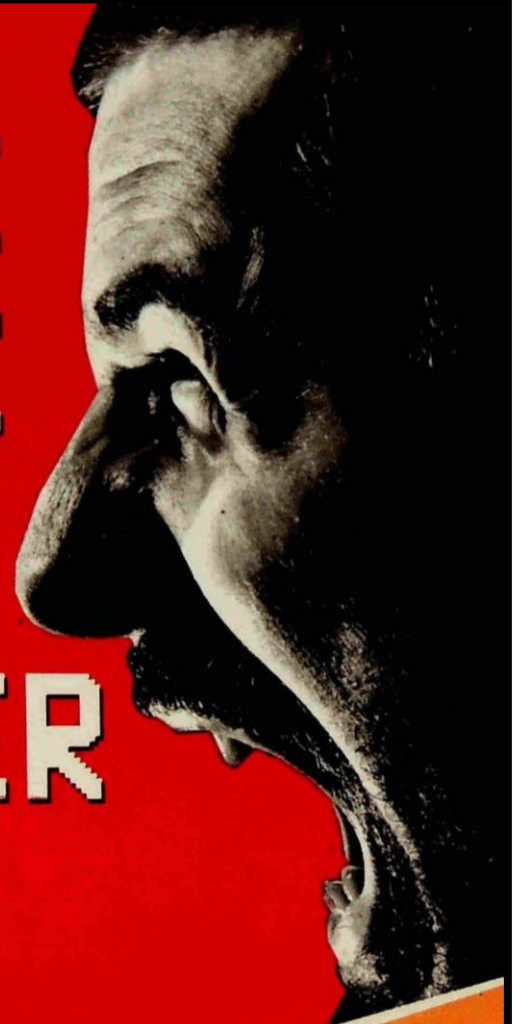
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How have you ever thought of yourself as stuck between two social classes of the society? In John Osborne's Look Back in Anger, the play revolves around working-class individuals who can't get out of their class. Moreover, they are bound to be stuck in prearranged social classes because they were labelled as working-class citizens before they were born.

When we are born, we are tagged in the name of our parents. So, we don't have the privilege to choose our social classes. For instance, in the play, Jimmy Porter is an educated working-class individual who hopes to ascend from the lowest rank. Yet, In the 50s, Welfare State Policy was dictated by the government to enhance the living conditions of poor citizens. Nevertheless, this policy failed due to Britain being a class consciousness society, making getting out of a specific class much harder. Moreover, the play ensures that two specific class cannot converge through Alison (an aristocratic wife) and Jimmy's (working class husband) lousy marriage.

To conclude, John Osborne manages to reflect how a class consciousness society blocks social ascension and how we are born with social etiquettes. Even though the nations try to help social distinction through policies, it is a fact that we are what we are delivered from. Class distinction is inevitable and social constructions can't be changed. This fact is even shown by the marriage of Alison and Jimmy's bad marriage.

LOOK
BACK
IN
ANGER



Olist

JOHN OSBORNE

“Blasted as a Nonviolent Play: Sarah Kane's Concern for Humanity”

by
Kübra YOLCU
Bingöl University

Chair: Asst. Prof. Arpine MIZIKYAN

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Sarah Kane is one of the most prominent playwrights of English Literature in 1990s. Kane, who believes in the power of theater in changing people's perspective, has an intention for the audience that humanity should not be silent about the disturbing issues around them. The playwright who makes the audience think by the scenes of both mental and physical violence, sexuality, rape, death and war aims to make a difference by writing with the light of in-yer-face theater in *Blasted* because in-yer-face theater makes the audience face with the issues which are unspoken and concealed. By analyzing *Blasted*, this study highlights the definition of violence, how women are exposed to rape, but during the times of war, the violence of rape can be towards not only female but also male and child victims. The play also points out how war gets people do frightening matters as killing, torturing, raping, committing suicide and even eating dead bodies and many more violent behaviors. Sarah Kane who adopted the idea that it is impossible to avoid violent actions uses this violent actions in order to raise humanity's awareness. This study discusses *Blasted* as a nonviolent play that targets the audience's indifference towards violence as a threat to humanity.

BLASTED

SARAH KANE



**“This is not a Pipe”: One World
Picture/Different Perspectives in Tom
Stoppard's After Magritte”**

by
Naime ERTÜRK
Ankara University

Chair: Asst. Prof. Arpine MIZIKYAN

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After Magritte (1970), which is a post-modern play, dramatises how images and perceptions can be misleading. The play approaches the perception of reality from differing perspectives only to show that none of them is real. Post-modernism emerges as a reaction against modernism which makes great use of metanarratives. Being grand narrations of grand stories that aspire both to explain and to change the world, metanarratives form ideologies and narrations to lead and oppress great numbers of people. Therefore, as a post-modern play, After Magritte critiques ‘reality’ functioning as a metanarrative, and a small narrative limited to a small group of people is used to reveal that reality is not always what it seems to be. Moreover, with his use of pastiche, Stoppard enriches his play by combining different works of art and utilises surreal imagery as in a Magritte painting to question reality as a form of metanarrative and to disclose characters’ different perspectives, all of which fail to correspond with reality. Thus, this paper will engage with the use of reality as a metanarrative and its deconstruction as a small narrative in After Magritte by focusing on each character’s unique perception.

Presented by Ömer KODAL

***After
Magritte***

***Tom
Stoppard***



**Review of the Session
Question and Answer Part**

11:45 – 12:00



Lunch Break 12:00 – 13:00



27 May 2022

Afternoon Session

Keynote
Speaker:

13:00

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Asst. Prof. Arpine MIZIKYAN

“Darkness Visible”: What Makes the
Darkness Visible to Satan in Milton’s
Paradise Lost”

Chair: Prof. Meryem AYAN



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The 6th PACES Programme – Afternoon Sessions

“The Path to Awareness
Is Through Love”

by

Rana Nur TURGUT
Tokat Gaziosmanpaşa
University

“Dreams of Dust and
Unfinished Elegies –
Coming-of-age Awareness
in 1990s and 2000s U. S.
Indie and Alternative Rock
Music”

by

Kristian KOLAR
University of Maribor

“Distortion of Awareness in
Fantastic Fiction, Escapism
and Alice in Wonderland
Syndrome”

by

Sudegöl OKŞAŞ
Pamukkale University

“Tangerines The Tragic Tale of
The Schlemiel: A Comparative
Essay on The Element of
Unawareness in Jewish
Humour”

by

Ulaş ERSEZEN
Yaşar University

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“AIDS Recognition:
Queer Consciousness in
Angels in America:
Millennium Approaches
by Tony Kushner”

by

Mustafa Can PATAN
Akdeniz University

“Reconstruction of
Female Identity with
Rising Awareness: Alice
Walker’s The Color
Purple”

by

Rabia ERDEM
Karabük University

“Feminist Criticism of Jane
Austen's Pride and
Prejudice And Henrik
Ibsen's A Doll's House: The
Woman Characters Who
Are Aware of Patriarchy”

by

Şahin İLHAN
Ege University

“Is Medusa a victim
or a villain in the
patriarchal society?”

by

Yağmur GÖKSEL and
Yağmur SARITAŞ
Pamukkale University

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“The Path to Awareness Is Through Love”

by

Rana Nur TURGUT

Tokat Gaziosmanpaşa University

Chair: Asst. Prof. Baysar TANIYAN

14:00

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“I Am Aware

Positive, I am aware yes, I am well aware, its awareness yes

Signs of the time and I know about it I am aware yes. You must be aware

Signs of the time and I know you got to be well aware yes.”

As Carl Dawkins says in his song, Aware of Your Love, "I am aware". Am I really aware? Are we, humans, aware? Are we aware of what is happening around us and what we need to be aware of? I think only those who know true love are "aware" of whatever is going on. In this song by Dawkins; "Signs of the time and I know all about it awareness

Signs of the time and God told me you got be aware

Signs of the time you to learn to share this thing call love" what he is trying to say is that awareness is born out of love. Based on this song, we can say that we need love to raise awareness.



**“Dreams of Dust and Unfinished Elegies – Coming-of-age
Awareness in 1990s and 2000s U. S. Indie and Alternative Rock
Music”**

by
Kristian KOLAR
University of Maribor

Chair: Asst. Prof. Baysar TANIYAN

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The ‘coming-of-age’ narrative has been omnipresent in music and has often intertwined with nostalgia, anticipatory nostalgia, grief, homesickness, and other notions that fall under the blue petal of Robert Plutchik’s Wheel of Emotions.

Cole and Allahar (2007) warn that the negative perception of adolescence is a commonality, that is, that they are perceived as “a period in life when raging hormones turn hitherto well-behaved children into unmanageable tyrants.” With the diversification of the musical scene in the 20th century, essentially every music genre addressed the coming of age.

In the indie and alternative rock genres in the 1990s and 2000s, adolescent tyranny and the coming-of-age narrative, combined with the dissatisfaction of living in stacked American suburbs devoid of ambitions, prompted songwriters to address coming of age, such as Smashing Pumpkins’ third album, “Melon Collie and the Infinite Sadness” (1995) and American Football’s debut album, “American Football” (1999). I will explore the awareness of growing up in American indie and alternative rock music and categorize the main types of responses to the awareness of coming-of-age.



“Distortion of Awareness in Fantastic Fiction, Escapism and Alice in Wonderland Syndrome”

by
Sudegöl OKŞAŞ
Pamukkale University

Chair: Asst. Prof. Baysar TANIYAN

14:30
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In my opinion, the topic of ‘awareness’ cannot be discussed without mentioning the popular fantastic works. We could accept the roots of fantasy as the first oral supernaturalistic fairy tales and legends; and from these kinds of tales, until the Old Victorian Gothic novellas, the other 19th century fantasy works, and the modern mostly known best sellers, it could be clearly observed that there was a various kind of distortion in people’s awareness through this world we live in. Especially in Middle Ages and Victorian Era, people used fantasy as a device of their belief and this leads them to superstitious fears created by Vampires, Dragons, Witches, Ghosts, etc. In other words, the fantastic stories effect their awareness through the real world. This effect is the same when we talk about the modern world since the modern people created a kind of fantastic world to escaping the harsh realities of the world such as wars, and economic crisis. We can call it as ‘Escapism’, and this idea or behaviour of alienation effected millions of people nowadays. Moreover, while speaking of distortion in awareness, the main fantasy work that comes to minds is C.S. Lewis’ ‘Alice in Wonderland’. The work is quite unique, and it fundamentally shows to readers a child’s own awareness between itself, and the world surrounds it. A little girl grows up, her body physically and sexually changes, and she is gradually losing her innocence by involving into the adult world. Since this kind of treatment of awareness effected the scholars too much; a mental illness about perception of the objects, time and space is named after Lewis’s magnificent literary work.



"Tangerines The Tragic Tale of The Schlemeil: A Comparative Essay on The Element of Unawareness in Jewish Humour"

by
Ulaş ERSEZEN
Yaşar University

Chair: Asst. Prof. Baysar TANIYAN

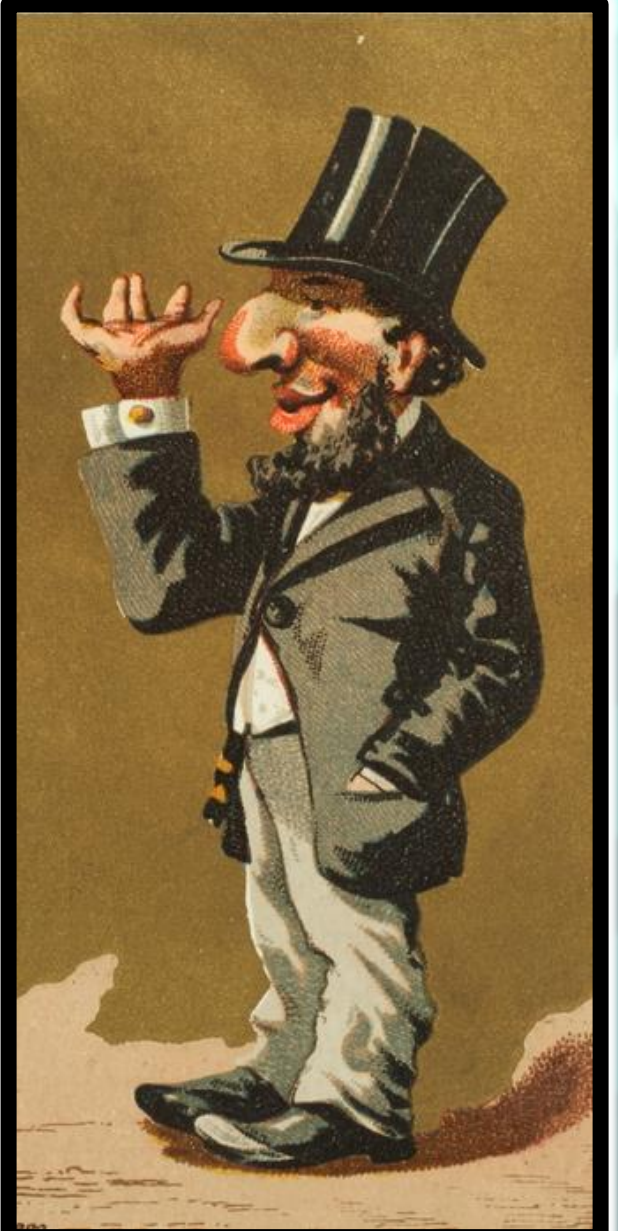
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Jewish people's sense of humour is recognized throughout the world; its notable characteristics are the use of Jewish archetypes, the Jewish family life, and self-deprecation. The reason for this style of humour could be for coping with the threats the Jewish community has faced throughout the history. Ruth Wisse has the same outlook on this topic; as she explains in a talk she gave in University of California "...Jewish humour is ... a way of coping with that heaviness. Jewish humour is a necessary part of the Jewish psyche that wants to live with some kind of a balance. It does not want to become pessimistic..." The element of unawareness also plays an important role in developing this style of humour; this unawareness is presented with the archetype schlemiel. The schlemiel even though is a comedy archetype can function as a tragic hero as well; especially in contemporary narratives, and the schlemeil's tragic tale is what creates the comedy. Ruth Wisse explains how the Jewish humour combines tragedy and comedy as follows "...this is not the separation of tragedy on the one hand comedy on the other ... , but this is the fusion of laughter and awe of tragedy and comedy." Moving on from these claims the works of Philip Roth, Etgar Keret, Simon Rich, and the Coen Brothers will be analysed comparatively to explain the different approaches for using the schlemiel archetype, the element of unawareness, self-deprecating humour, and these concepts' effects on creating a tragic hero.





**Review of the Session
Question and Answer Part**

15:00 – 15:15

“AIDS Recognition: Queer Consciousness in Angels in America: Millennium Approaches by Tony Kushner”
by

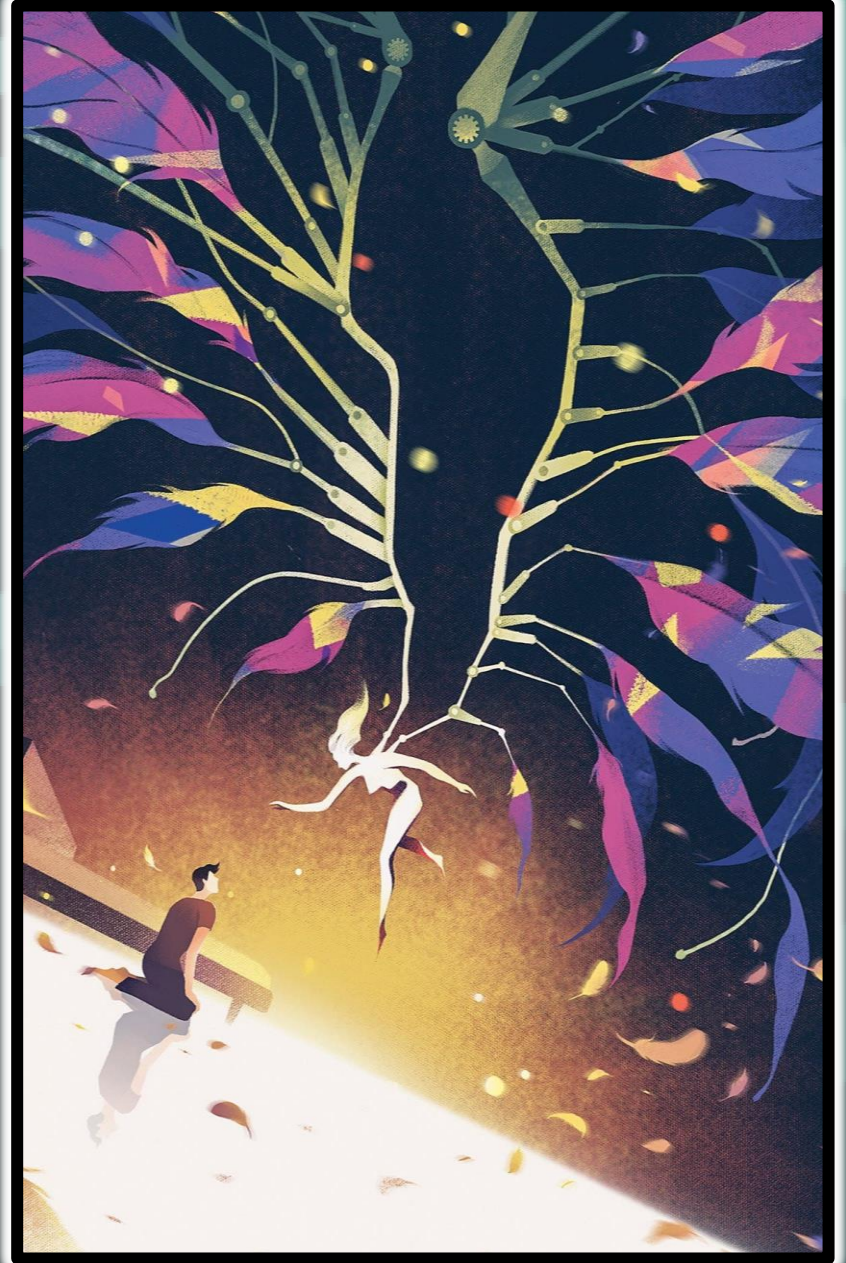
Mustafa Can PATAN
Akdeniz University

Chair: Asst. Prof. Reyhan ÖZER TANIYAN

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As well as having been stamped as the hallmark of queer drama in the literature of North America, Angels in America contributed in great extent to raise awareness for the queer and AIDS activism which was having its heyday at the beginning of the 1990s. Angels in America, published in 1991, conveys the story of the 1980s detached and isolated communities of HIV positive people, Jews, Mormons, and homosexuals as the AIDS epidemic striking at its most destructive period in North America. I will attempt to analyse the ways in which the AIDS crisis and queer awareness are intertwined into the long-lasting discussion of identity politics in Angels in America, and I will both argue the effects of the underrepresentation of different minority communities on different characters, and how the play criticizes the misconceptions about these minorities.



“Reconstruction of Female Identity with Rising Awareness: Alice Walker’s The Color Purple”

by

Rabia ERDEM

Karabük University

Chair: Asst. Prof. Reyhan ÖZER TANIYAN

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Suppressed female identity is a serious problem that has been going on for centuries. This crucial issue has been discussed on many political and social grounds as well as in literature. Regarding the field of literature, new construction systems and self-identities of women have been tried to be re-established by feminist writers against the identities corrupted because of patriarchy. At this point, Afro-American author Alice Walker’s novel, *The Color Purple* (1982), has a significant role to see a new type of woman identity. In this work, Walker conveys to the reader the life of the female character Celie, who has to grapple with various problems such as rape, violence, child marriage, and deprivation of working life in the male-dominated world. What makes this novel important and unique is that despite all the aforementioned negativities, Celie broke the oppressed female identity as a result of the awareness she gained in a period of her life and built a new, free identity instead. This study aims to dwell on how the lost female identity is reconstructed as a result of the gained awareness. To do this, the study touches on Alice Walker and *The Color Purple* first. Later, the study presents how the main character Celie achieves to get rid of all the troubles that she faced and reconstructs her corrupted identity thanks to her awareness at the final stage.



“Feminist Criticism of Jane Austen's
Pride and Prejudice And Henrik Ibsen's A
Doll's House: The Woman Characters
Who Are Aware of Patriarchy”

by
Şahin İLHAN
Ege University

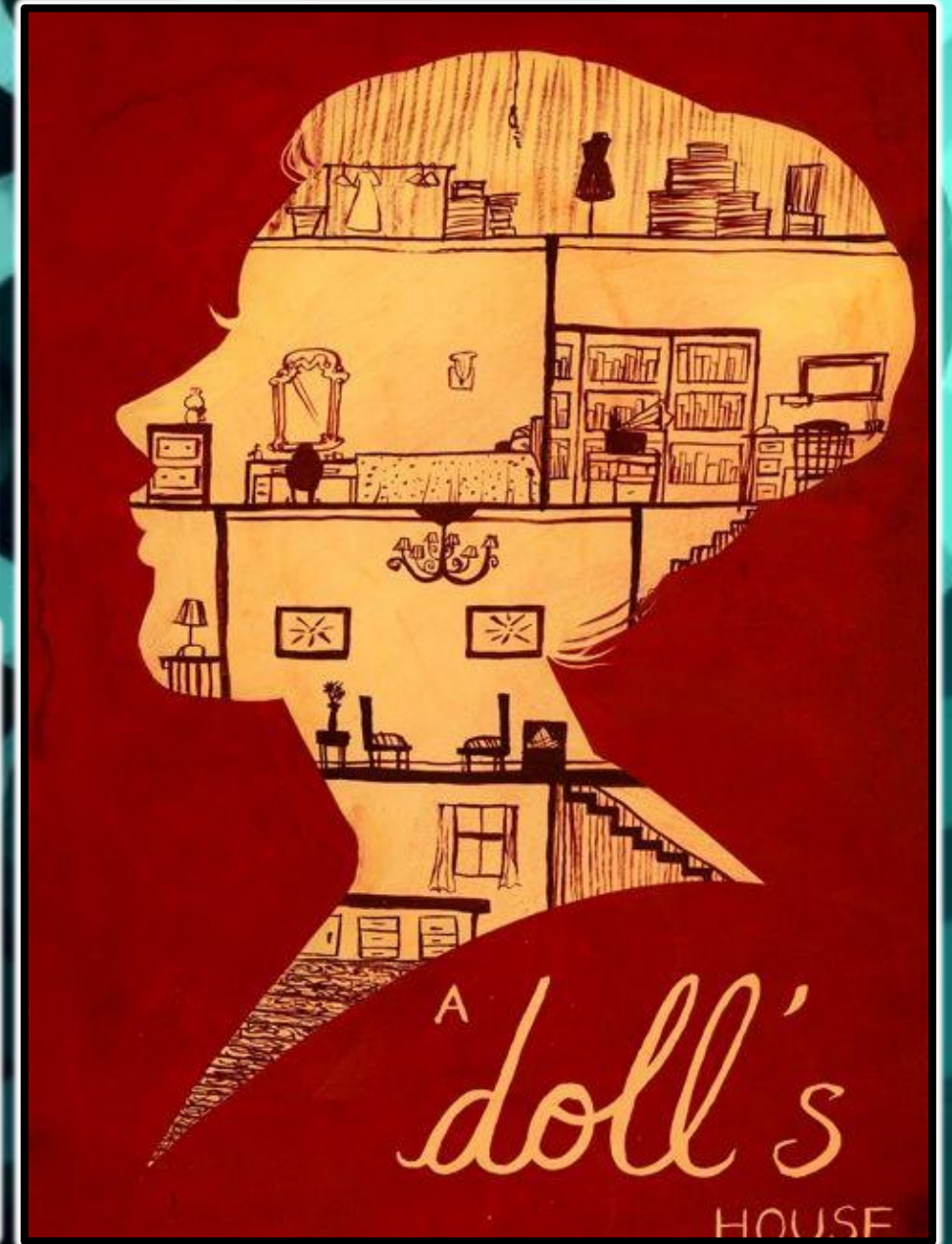
Chair: Asst. Prof. Reyhan ÖZER TANIYAN

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Women have been neither seen nor heard by men like they have not been existing for a very long time. They have had neither right to speak nor work and gain their own money in the patriarchal families. A life, that is deprived from the most basic rights, have been seemed to be fit for women. Thus, in this way, The patriarchal mindset have impoverished the woman both existentially and physically. They have given women the roles such as being a daughter, wife, and mother making them deprive of the chance to live as human and the most basic rights because of the responsibilities that have come along with these roles. In literature, according to Virginia Woolf, women could be the most discussed “animal”. There have been the writers and critics that criticize the patriarchal mindset in various ways. Being one of these ways, woman's awareness of their being impoverished by patriarchal mindset has been reflected in literature. So in this essay, it will be examined that how the idealized women characters become aware of how patriarchal mindset weaken their existence by means of economic independence, gendered bias and roles, and how this led them to take action and stand up, resist and at very least, not to accept to fit to gender norms of society by analyzing the characters of Jane Austen's Pride and Prejudice and Henrik Ibsen's A Doll's House.



“Is Medusa a victim or a villain in the patriarchal society?”

by

Yağmur GÖKSEL and Yağmur SARITAŞ
Pamukkale University

Chair: Asst. Prof. Reyhan ÖZER TANIYAN

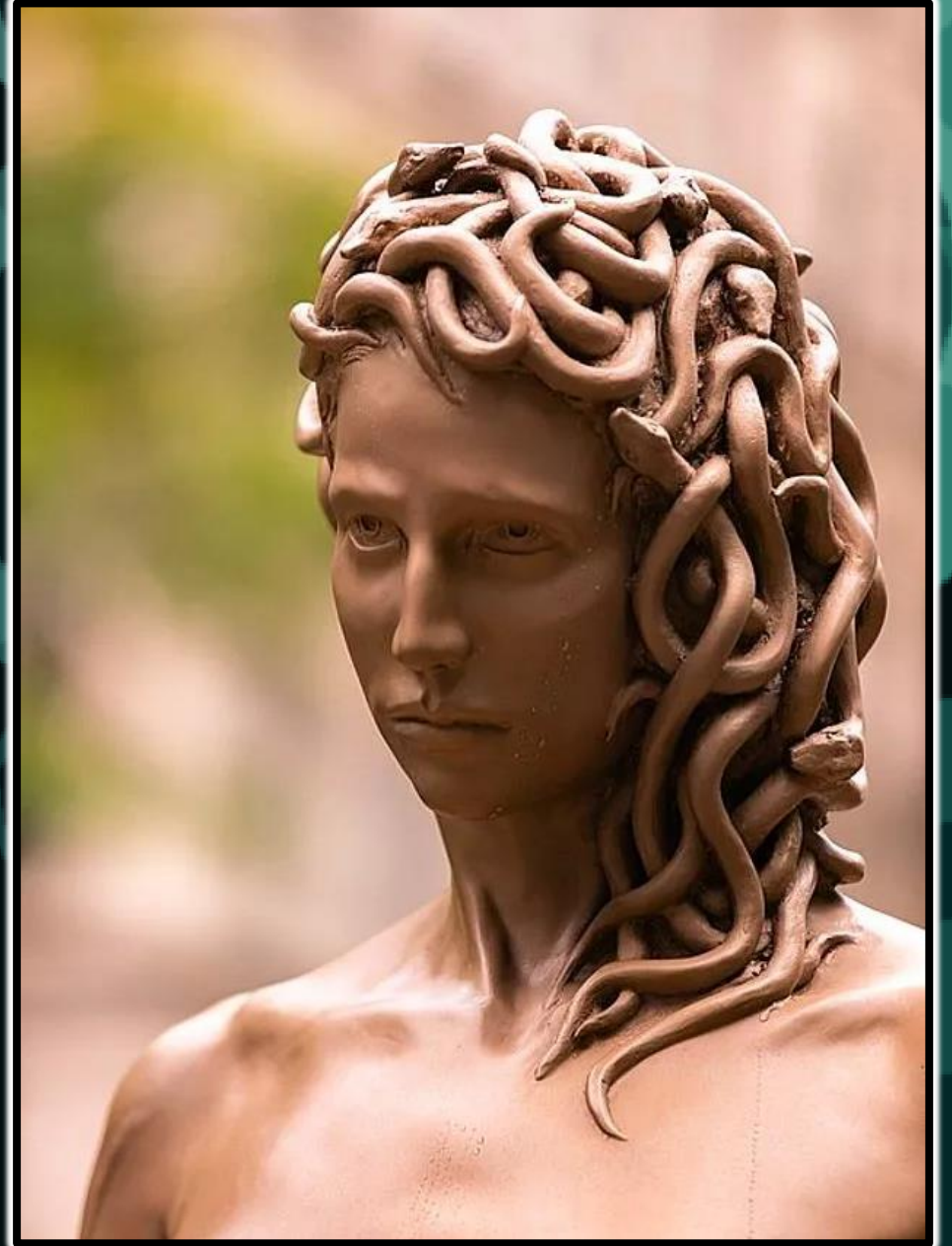
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From which perspective we see the world shapes the way we create our ideas and actions, accordingly it becomes our reality. If this newborn reality becomes our main material to carry in our bag with us throughout life, there appears a twisted sense of truth. At this exact point, the level of awareness is the key aspect and comes in sight as ‘game-changer’ fact while evaluating the matters of verity: One either goes towards black, white, or gray and which direction he/she prefers to go is related with the way that person comprehends the things around her/his. In this sense, how the society pictures Medusa in their world depends on the degree of this awareness mentioned above. Whether she is a villain, or the victim is a conflict, and the solution differs in separate period of times. While she was mostly considered as a villain in the previous eras, with the emerge of many distinctive conceptions, especially with women studies; she is accepted as a victim of patriarchal society itself, who is forced to be a villain but dies as a victim again in the end. As much as the society improves itself intellectually, its perspective extends. Which leads us to think that our perspective is a mirror to the quality of our awareness.





**Review of the Session
Question and Answer Part**

15:00 – 15:15

A photograph of a white coffee cup on a saucer, with steam rising from it. To the left of the cup is a folded newspaper. The background is a warm, out-of-focus orange-red color. A semi-transparent circular overlay is on the right side of the image, containing the text.

Coffee Break
15:15 - 15:30

Conference
Room 315

The 6th PACES Programme – Evening Sessions

“A Study on "Tangerines":
Collective Memory and Identity
in the Face of Wars”

by
Pelin Su AYDIN
Muğla Sıtkı Koçman
University

15:30–15:45
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“The Critical Awareness of So-
Called Contemporary Refugee
Crisis and Refugee Identity”

by
İlkin Doğa BİLGİÇ
Çanakkale Onsekiz Mart
University

15:45–16:00
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“The Landscape and Awareness
in Abdulrazak Gurnah's
Paradise”

by
Buket Merve KURBAN
Mehmet Akif Ersoy
University

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“Self-Awareness and Search for
Individuality in Joyce's A
Portrait of The Artist as A Young
Man”

by
Oset Can TALAS
Aksaray University

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“In Search of Death in Virginia
Woolf's Mrs. Dalloway”

by
Busenur ASLAN
Gaziantep University

“Awareness in Life and
Its Dualities in Moby
Dick” by Herman
Melville”

by
Teslime YILDIZ
Pamukkale University



15:30

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**“A Study on "Tangerines": Collective Memory
and Identity in the Face of Wars”**

by

Pelin Su AYDIN

Muğla Sıtkı Koçman University

Chair: Asst. Prof. Meltem UZUNOĞLU ERTEN

Wars play a significant role in the formation of a country's collective memory and identity. Collectively shared memories bring humans together by means of which they also struggle for acquiring a common consciousness to overcome traumatic experiences remaining in their collective memory. So, literature and films have undeniable importance in raising an awareness of a collective memory. Zaza Urushadze's 2013 anti-war film *Tangerines*, translated into Turkish as “Mandalina Bahçesi” is only one of those artifacts meticulously addresses the effects of wars on collective memory. *Tangerines* demands of its audiences a critical position, requiring them not merely to passively witness the ruthlessness of wars that culminate in deep-seated traumas, but to take on an active role in gaining consciousness and awareness about the insanity and harshness of wars. By incorporating political issues between Georgia and Abkhazia into the plot of the film and dealing with the traumatic legacies of war, Urushadze tries to engender a common sense of unity and collective responsibility against wars that threaten humans' existence.

This paper, therefore, examines Zaza Urushadze's *Tangerines*, and its treatment of the war between Georgia and Abkhazia in light of collective identity and memory. So, the characters and speeches taking place in the film along with the visual elements are examined historically and discussed through a critical viewpoint to display how *Tangerines* criticizes the insanity of wars and raises an awareness of our identities in relation to ‘the memory of the world.’

"The Critical Awareness of So-Called Contemporary Refugee Crisis and Refugee Identity"

by

İlkin Doğa BİLGİÇ

Çanakkale Onsekiz Mart University

Chair: Asst. Prof. Meltem UZUNOĞLU ERTEN

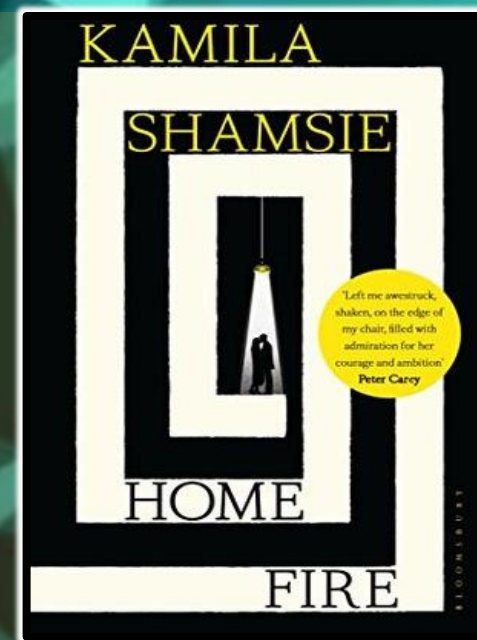
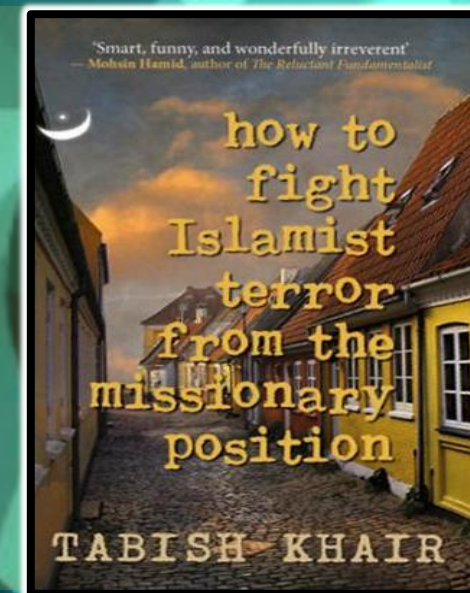
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Literary works individualistically narrate one dimension of the social totality through the aesthetics of literature, and critically focusing on literary works might, therefore, help explore sociocultural, political and ideological contradictions. Considering this argument, it is not surprising that contemporary literary works fictionalise the so-called refugee 'crisis' and reveal traumatic realities shared by refugees. In this context, this paper will analyse Kamila Shamsie's *Home Fire* (2017) and Tabish Khair's *How To Fight Islamist Terror From The Missionary Position* (2012) in order to question how these works create an awareness on so-called contemporary refugee crisis and society's perception of the refugee identity. In these novels, the refugee characters who become part of the mainstream white society are portrayed as the 'proper', while the refugee characters who do not accept to culturally and ideologically become part of the centre are demonised, criminalised and terrorised. This results in where the refugee characters would like to 'normalise' themselves through the internalisation of the narratives of the centre. They desire to fit into the dominant logic of the mainstream 'white' society and become more visible, feel approved, which helps them sustain their political existence in the centre. In order to analyse the ethics of representations on refugee identities desire for 'normalisation' and acknowledgment in relation to postcolonial theory, this paper will unearth how these works create a critical awareness on the question of belonging resulted by biased integration policies.



“The Landscape and Awareness in Abdulrazak Gurnah's Paradise”

by

Buket Merve KURBAN

Mehmet Akif Ersoy University

Chair: Asst. Prof. Meltem UZUNOĞLU ERTEN

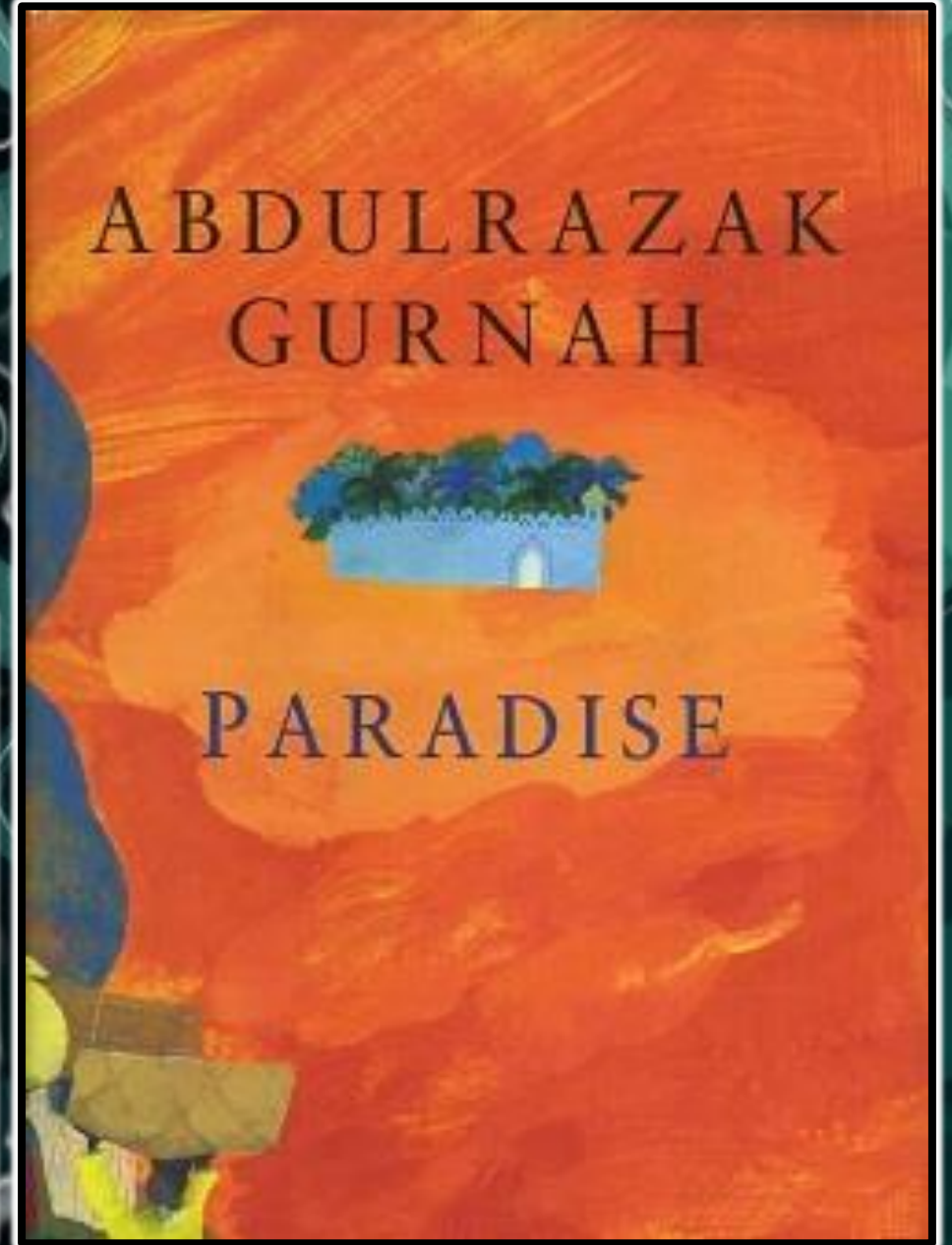
16:00

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In Abdulrazak Gurnah's Paradise, the environment plays a significant role in Yusuf's awareness of his identity. At the beginning of the novel, he has an average life of a twelve-year-old boy, but his life changes when a wealthy merchant named Aziz visits his family. He leaves with Aziz, becoming his slave, as a payment for his father's debt. This physical journey parallels his psychological journey of becoming aware of his new social position. While he is leaving the family house, which is located in the coastal part of East Africa, he is not aware of the reason why he is sent with Aziz. Yet, as they travel to the interior, to the heart of East Africa, he gains an insight into his new reality. In this paper, I am going to discuss in what ways Yusuf's journey from the coastal part to the inner part of the land shapes his perception and contributes to his awareness of his social position.





**Review of the Session
Question and Answer Part**

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“Self-Awareness and Search for
Individuality in Joyce’s A Portrait of
The Artist as A Young Man”

by

Oset Can TALAS
Aksaray University

Chair: Lect. Ali GÜVEN

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Stephen Dedalus, the protagonist of James Joyce’s A Portrait of The Artist as A Young Man, struggles to become an individual after suffering from national, religious, educational, and social doctrines and teachings in his early years. As a young boy, he realizes that what shapes him is the artificial values and expectations imposed by his family, society, nation, or religion. Furthermore, his most innocent feelings are oppressed by other characters like his father, his masters, or his peers, and he has not any chance to express himself in his environment because of the pressure on his individual identity. Stephen challenges each form of oppression gradually in the novel and becomes an individual with his own artistic values. Therefore, I argue that Stephen Dedalus is a notable example of highlighting how important self-awareness and search for individuality is in acquiring a unique artistic expression and development. In these aspects, I will analyse A Portrait of The Artist as A Young Man to display the process of Stephen’s exploration of his individuality as he attains more self-awareness during the course of his development.



“In Search of Death in Virginia Woolf's Mrs. Dalloway”

by

Busenur ASLAN
Gaziantep University

Chair: Lect. Ali GÜVEN

15:45
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Virginia Woolf's Mrs. Dalloway is a well-packaged Pandora's box among modernist novels that focus on life with the evils of death. Death is a widely used theme from ancient times to modern times both in philosophy and literature. It reminds us that we are alive and life becomes meaningful through death. Mrs. Dalloway tells about Clarissa Dalloway who is planning a party in the evening at sixteen hours and starts with the scene where she buys flowers herself for the party and ends when the day begins. The novel is more than that and sheds light on spiritual death in the shape of physical death. Clarissa Dalloway and Septimus Warren Smith, who had never met each other before, are soulmates. This invisible relationship between two different characters is reflected by the technique of interior indirect monologue that helps understand how they were conscious of their death instinct. The atmosphere of post-war London was threaded ingeniously by showing Septimus's interior thoughts. He always envisions the end of his life. His memento mori connects the reader to Clarissa's lifeless life. This memento mori awakens the perception of physical death and spiritual death in the novel. This paper aims to analyze the memento mori in the lives of Clarissa and Septimus and to demonstrate the invisible and visible awareness of death through the life motifs.



“Awareness in Life and Its Dualities in Moby Dick” by Herman Melville”

by
Teslime YILDIZ
Pamukkale University

Chair: Lect. Ali GÜVEN

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Herman Melville draws attention to the awareness of life by writing the Moby Dick in 1851 before the existentialism movement coined in 1927. Although the story seems like a simple whaling, when read with its subtext, Melville gives a message about the duality of life. In this work, it is conveyed to the reader that Ahab goes on a sea voyage with the obsession of catching the white whale and Ishmael survives at the end of the story. Through the character Ahab, who sees the life as one-dimensional, mankind's life is told; on the other hand, the necessity of being open to multidimensional meanings is explained through Ishmael. A person who is aware of this ambiguity gains a greater perspective on life and is free from one-sided thoughts. In this respect, Melville's Moby Dick has been a masterpiece ahead of its time, a classic that conveys the awareness of life with the existentialist perspective mentioning the polysemy of things in the world.





**Review of the Session
Question and Answer Part**

16:15 – 16:30



**Closing Session and
Concluding Remarks**

16:30 - 17:00



Dinner Organization

18:00 - 21:00