PACES 2025: "WOMAN"

Conference Programme

PROF. ŞEYDA SİVRİOĞLU
Head Of The Department

Welcome Speech

09:45 – 09:50

İSMAIL ÇETİŞLI CONFERENCE HALL

PROF. GILLIAN MARY
ELIZABETH ALBAN
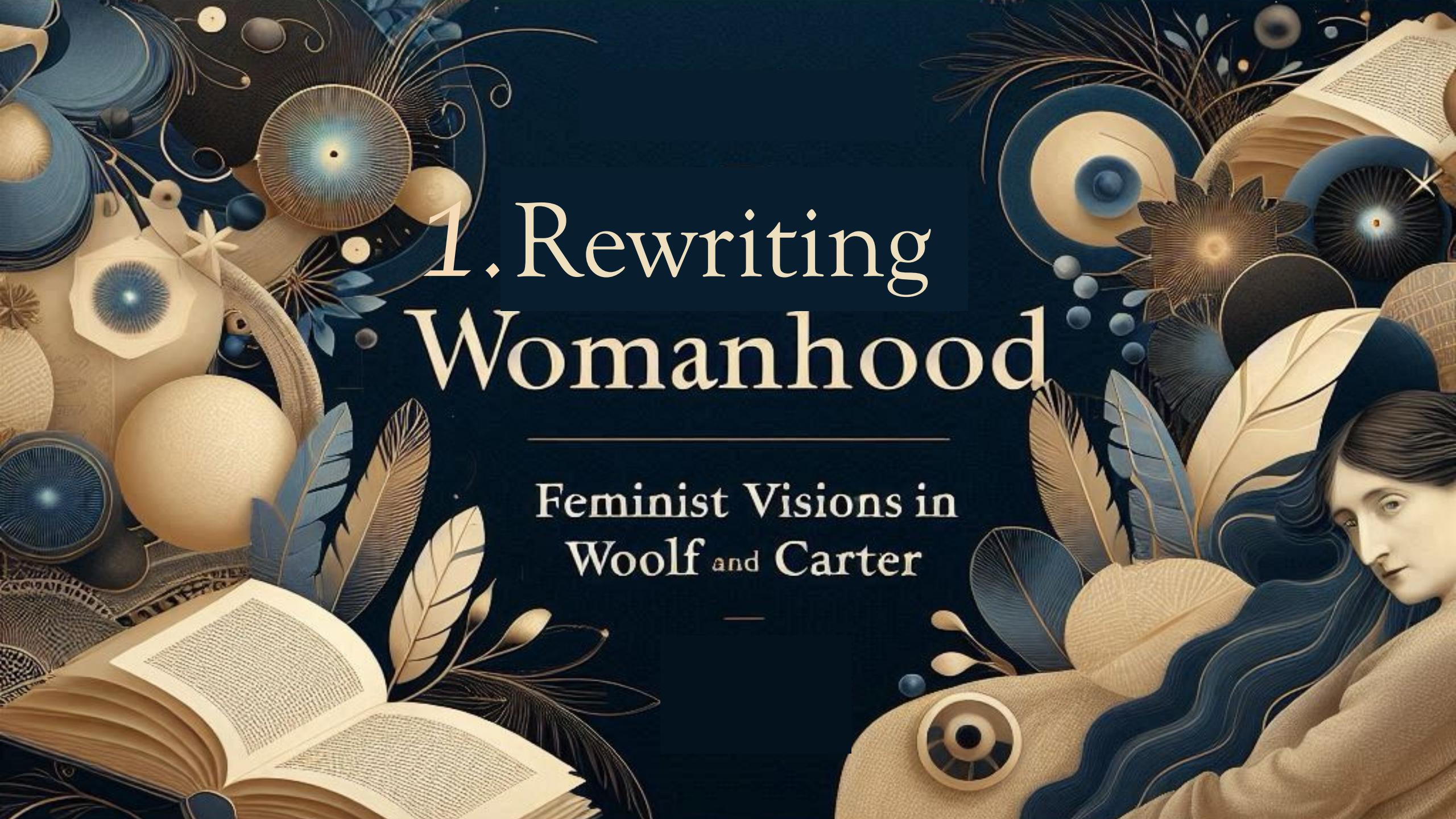
İSTANBUL KÜLTÜR
UNIVERSITY

Keynote Speaker

09:50–10:40

İsmail Çetişli Conference Hall

"Women Wielding their Medusa Gaze in Literature"

Coffee Break 10:40 – 11:00

1. Rewriting Womanhood

Feminist Visions in Woolf and Carter

"As a feminist writer, Virginia Woolf and her masterpieces" *by*
<u>Lana Suna</u>

11:00 11:15

Conference Room
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As a woman , throughout the history, we faced many challenges and problems for expressing ourself, our rights and freedoms. In every century, The patriarchal society made some blockades for women in education freedom writes an in literature. The biggest female writer who take control and change this stereotypical and cliché bias of patriarchal society was Virginia Woolf. In her masterpieces like A room of one's own, To the lighthouse or Mrs. Dalloway represents how women lived under pressure and blocked their creativity by society and society common place thoughts. The biggest aim for these presentations is change the mindset of humanity for equality of women, rights of women and explain the inner world of women. The biggest impediment for women in literature is seen as objectivity and superficial for making masterpieces, books and poems. Moreover, Virginia Woolf changed the perspective of human being from ignore to precious. Virginia Woolf represents the Hane Austen, Emily Brontë , Charlotte Brontë and George Elliot as the previous feminist leaders for path the feminism and feministic movement. The other valuable aim for equality in society, economically independence for woman and a place for creativity. My goal for this crucial presentation is comprehend diversity ideas about equality , Virginia Woolf and feminism and teach the pros and cons about right among humanity, and presents the importance of visual communication and talking with people as well. The third aim of this presentation is clarify the importance of wave of feminism from old century to now.

Chair: Asst. Prof. Elçin Parçaoğlu

"Angela Carter's The Bloody Chamber: A Reality Beyond Fairy Tales"
by
Beray Nisa Altuntaş

11:15
11:30

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ANGELA CARTER'S
THE BLOODY CHAMBER

In literature, women have been portrayed by men as needing to be rescued throughout history, and in the end, they have always been presented as beings in need of being rescued by others. With the birth of "female" feminist writers, who were passive in society and literature, they became active subjects. The feminist writer who gave women the position of active subject with The Bloody Chamber is Angela Carter. In this work, Angela Carter reconstructs the female subject and her position. In this work, my aim is to deal with the story of The Bloody Chamber with a feminist approach. While analyzing the work with a feminist approach, I will focus on the transition of female characters from passive to active positions and their transformation in the patriarchal narrative. While approaching this work from a feminist perspective, I will also focus on "radical feminism", which is the most prominent for this work, from feminist criticism as a method for a deeper look at the work. I will discuss how the sexuality, violence and dominance of men over women has transformed. In addition to feminist criticism, I will also include "gender theory" in my review, which is one of the theories of gender in the context of The Bloody Chamber. I will support the sexuality and body politics and gender roles in the book with quotes from Simone de Beauvoir, Judith Butler, Luce Irigaray. Thus, I will take a feminist approach to The Bloody Chamber and analyze it in detail.
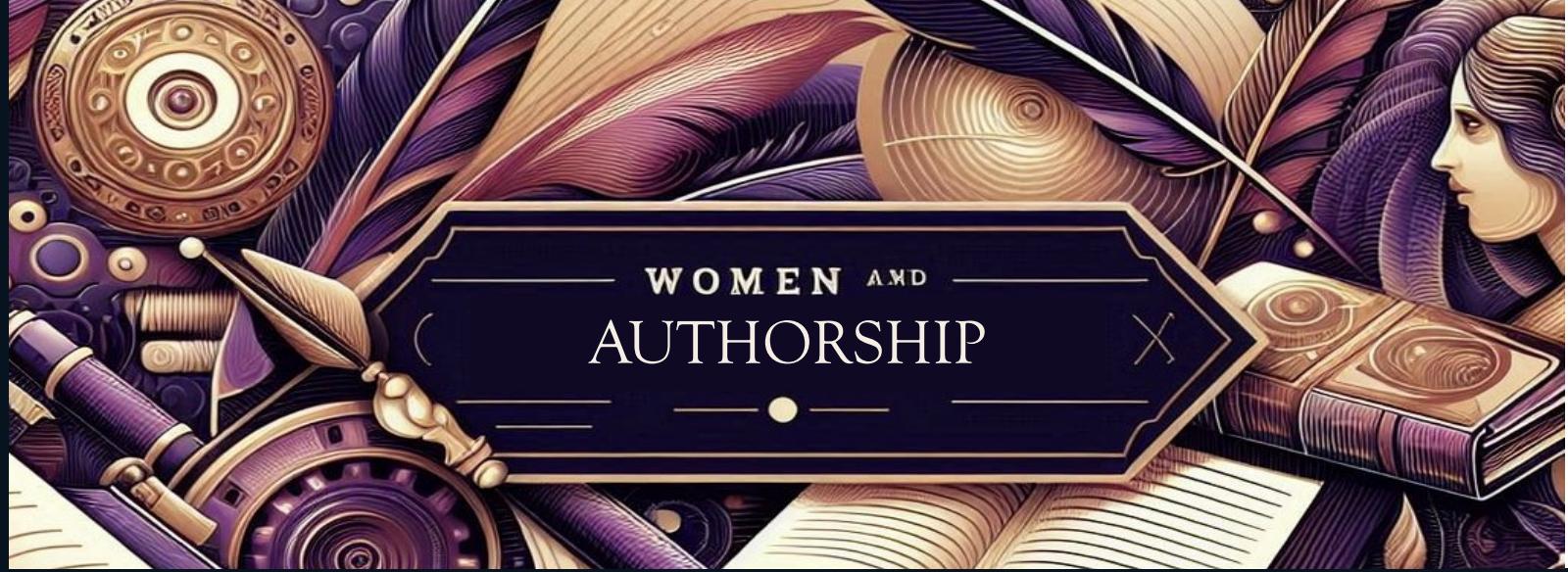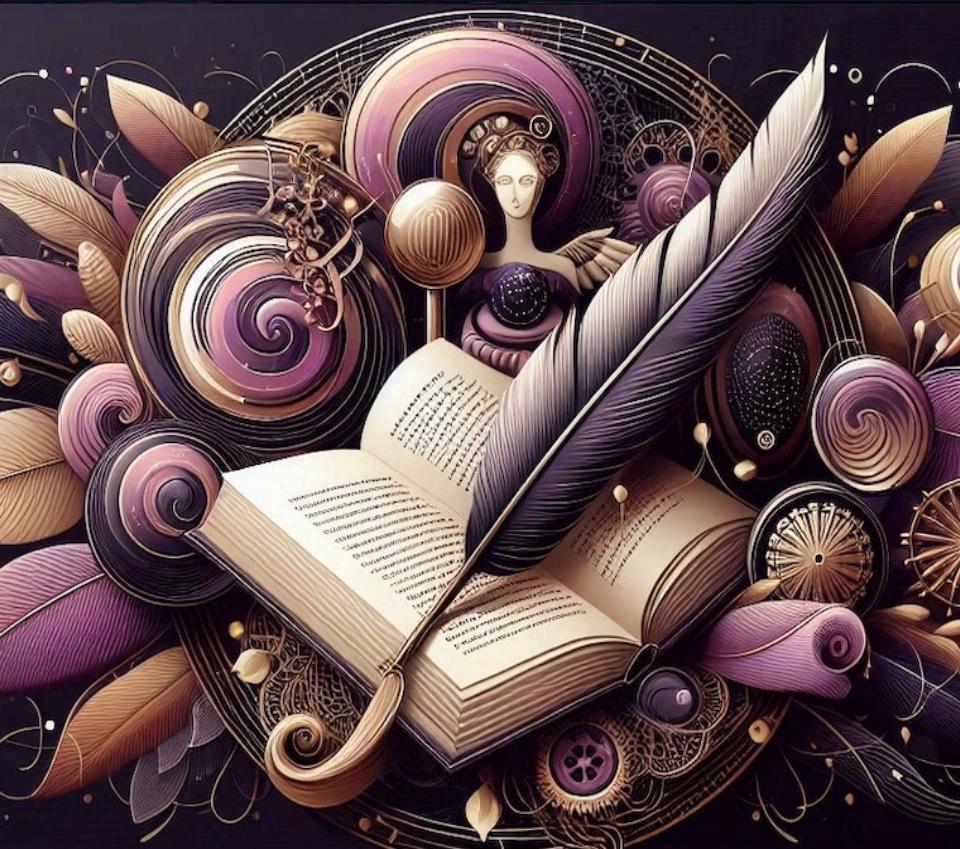
Chair: Asst. Prof. Elçin Parçaoğlu

"Women and Authorship"
by
<u>Nazlı Samanlıoğlu</u>

11:30
11:45

WOMEN AND AUTHORSHIP

For years women had always been eliminated and oppressed in society by the patriarchy, male-dominated minds always took every right for women to speak for themselves. Their duties were only giving birth. Besides patriarchy, challenging living conditions deprived women of the opportunity to produce. Naturally, only men's pen, men's work, was valuable, women writers and their works could not have a place in society. Women either had to imitate men's writing to have a place in society or they did not have the courage to produce. From this point of view, Hélène Cixous' "The Laugh of the Medusa" is against the patriarchy's attitude towards women, also Virginia Woolf's "Women and Fiction" expresses physical requirements that women need in order to produce.

Hélène Cixous' "The Laugh of the Medusa" mentions that women need to find their own voices to express themselves, write about their own bodies impartially. Cixous argues that women do not have to be scared to produce. Virginia Woolf's "Women and Fiction", on top of that, highlights women need economic independence, leisure time, and a room of their own so that they can create.
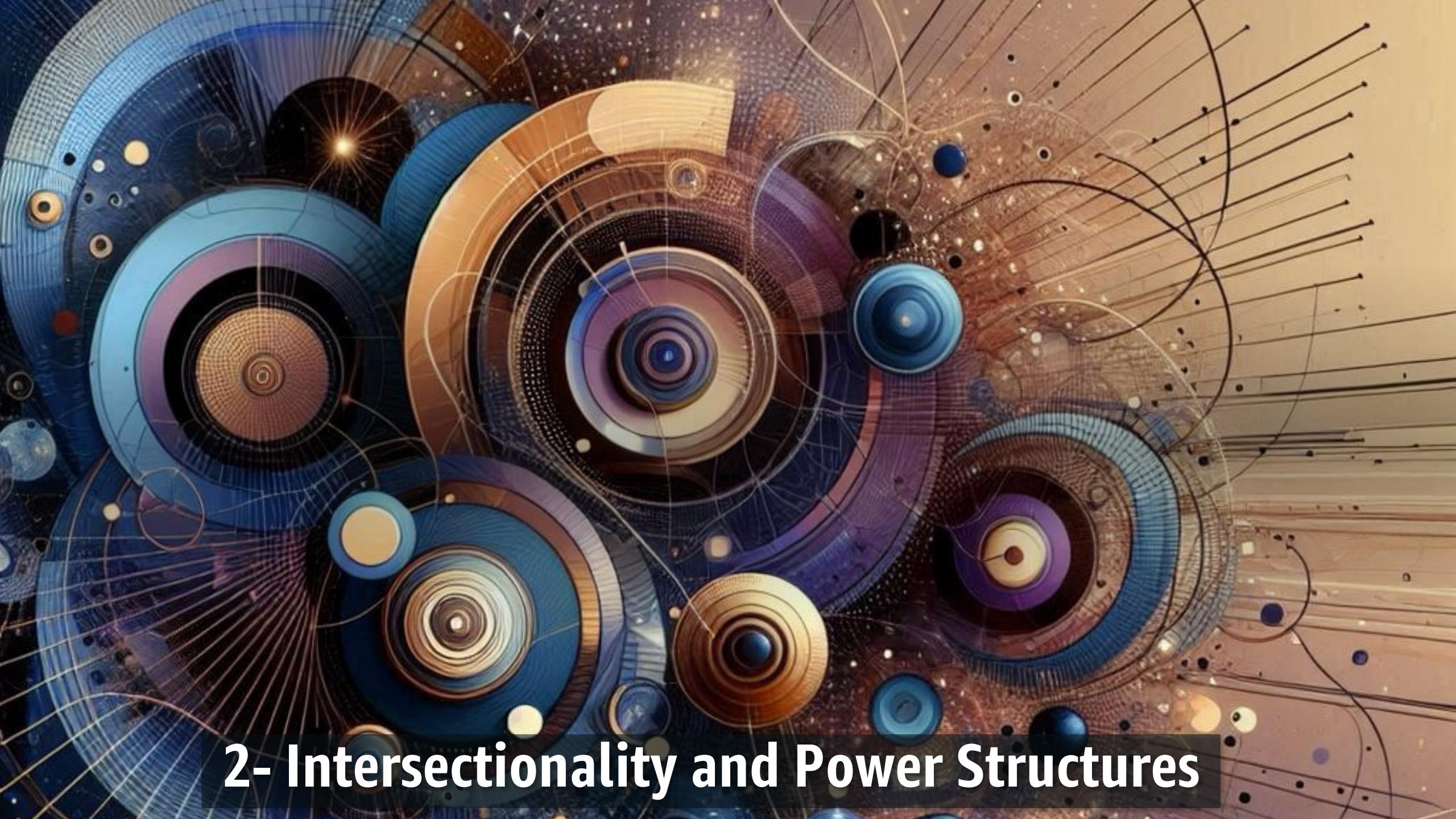
This study will analyse women should produce with their pen independently without feeling patriarchy's constraint.

Chair: Asst. Prof. Elçin Parçaoğlu

Review of the Session
Question and Answer Part

11:45-12:00

2- Intersectionality and Power Structures

"Literature and Gender Equality: An Analysis of "The Land of Dead Women" *by* Şevval Nur Demirci

11:00
11:15

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Femicide in Turkey is one of the clearest signs of gender inequality. Every year, hundreds of women are killed by men, and the social and legal aspects of these murders are still being discussed. Violence and discrimination against women cannot be solved only with laws; social awareness and cultural change are also necessary. At this point, literature plays an important role in keeping the memory of these women alive and raising awareness.

Burçe Bahadır's Ölü Kadınlar Memleketi (The Land of Dead Women) gives a voice to murdered women through literature, helping us remember them as individuals, not just numbers. The book shows that femicides are not just personal tragedies but part of a bigger social problem. It also demonstrates how literature can help the fight for gender equality. This study looks at the reasons behind femicide in Turkey and examines how Ölü Kadınlar Memleketi acts as a literary and social response to this issue. It discusses how literature can make violence more visible, create empathy, and support social change in the struggle for women's rights.

Chair: Res. Asst. Selime Soyuçok

"What was fallen apart in *Things Fall Apart* by Chinua Achebe?"
by
Nisa Nur Kozalak

11:15
11:30

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Things Fall Apart by Chinua Achebe is a novel published in 1958 and deals with themes such as customs, traditions, religion, beliefs, transformation of the Nigerian because of British imposition and social life of Igbo Culture in Nigeria which was under the influence of colonialism. Especially it shows us the suffering and resilience of women in Umuofia society. The purpose of this study is to explain how women have been under the control of men who have all the time tried to urge a patriarchal society structure and also to find a solution toxic masculinity problems targeting women directly. In the basic design of my study, I will handle how female gender is seen as a possession instead of being the heart of a society. Through my analyses from this post-colonial novel, men dominance was so forceful on women that they were only responsible for cooking, raising children and maintaining the household due to their subordinate position . Even today, we have encountered with such gender problems despising women and putting men into center. However , there is something some of the societies didn't grasp and will never understand that it is not the gender issue, on the contrary it's the issue of humanity.

Chair: Res. Asst. Selime Soyuçok

"Testimonial and Hermeneutical Injustice in The Round House: The Silencing of Native American Women"
by
Halide Zeynep Durmaz

11:30
11:45

This paper explores the displays of epistemic injustice, identifying its subcategories, testimonial and hermeneutical injustice in Louise Erdrich's novel The Round House. Epistemic injustice, according to Miranda Fricker, is an iniquity in which individuals are mistreated, explicitly in their capacity as knowers. Fricker divides Epistemic Injustice into two subcategories: testimonial injustice and hermeneutical injustice. Testimonial injustice takes place when a person's credibility is subjected to prejudice and skepticism due to the person's identity, such as race or gender. Hermeneutical injustice occurs when a collective lack of resources prevents a person from defining their experiences as injustice.

The Round House follows individual and collective trauma that racism and sexism have caused Native American women through the character Geraldine. The purpose of this paper is to redefine Geraldine's brutal assault and the challenges she had to face in her pursuit of justice as epistemic injustice. Through the novel, it is seen that Geraldine's experience of societal biases devalues Native American women's voices under the concept of epistemic injustice. This paper argues that the trauma Geraldine is faced with does not only arise from systematic injustice but also from silencing and discrediting her trauma- being testimonial injustice as well as lack of societal acknowledge of Native Women's traumas- being hermeneutical injustice. With this approach, the novel underlines a deeper societal gap in addressing historical and structural violence against Native American women.

Chair: Res. Asst. Selime Soyuçok

"Romanticised Captivity: How Abduction Shapes Identity in Beauty and the Beast, The Tiger's Bride, and The Ancient Magus' Bride"
by
Mert Başkadem

11:45
12:00

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The abduction of women in literature and media is often romanticized, yet it serves as a means of exploring coercion, power, and transformation. Beauty and the Beast, Angela Carter's The Tiger's Bride, and the anime The Ancient Magus' Bride depict female protagonists who are taken into relationships with supernatural beings, highlighting how captivity reshapes identity and agency.

Jean-Jacques Rousseau's The Social Contract aligns with Beauty and the Beast, suggesting that submission can lead to harmony while blurring the line between coercion and consent. The Tiger's Bride reflects Simone de Beauvoir's The Second Sex, revealing how patriarchal forces strip women of autonomy. Michel Foucault's Discipline and Punish illuminates how The Ancient Magus' Bride portrays captivity as both discipline and transformation.

These works expose how violence—whether overt or masked as love—constructs relationships, forcing audiences to reconsider whether transformation through captivity is a path to liberation or a deeper form of subjugation.

Chair: Res. Asst. Selime Soyuçok

Review of the Session Question and Answer Part

12:00-12:15

3- Victorian Womanhood and Literary Rebellion

"The Rebel Women Who Defies Time: Sarah Woodruff"
by
Şura Gökmen

**11:00
11:15**

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Sarah's story is not only a love story, but also an individual's resistance to social pressure. It allows us to question her imprisonment and her perspective on women during that period. Despite being labeled as a "fallen woman" by society, Sarah follows her own truths. I will discuss her rebellion against the Victorian era she lived in, her own freedom and the fact that she was actually a woman who was against society at that time. It also emphasizes that the film evaluates a single event from only one perspective. In the story told through deconstruction (deconstruction) relationships, events are handled from different perspectives. Sarah's experiences show us that truths cannot be evaluated as a single absolute. The film is a film about individual freedom, social pressure and alternative perspectives. I will also interpret the woman in the film through deconstruction by addressing different emotions and thoughts without a single perspective on the character of Sarah.

Chair: Res. Asst. Müjdat Bulmuş

"Womanhood in Oscar Wilde's A Woman of No Importance"
by
**Habibe Çakır**

11:15
11:30

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This paper aims to examine how Oscar Wilde's play A Woman of No Importance demonstrates various representations of women existing in the Victorian period through concentrating on some prominent characters specifically. It is explicit that there are different types of women in the play. Whereas Mrs. Rachel Arbuthnot can be considered as the fallen woman, Hester Worsley symbolizes the new woman. Moreover, Lady Caroline Pontefract is the dominant side in her marriage, which is not the expectation during the Victorian era. Wilde emphasizes the fact that women can be strong even during the Victorian era when women were expected to be obedient, submissive and pure. Furthermore, Wilde seems to express his own ideas about womanhood thanks to the presence of Hester due to the fact that she is a person, who defends gender equality. Furthermore, Wilde can be seen as a transitional figure between Victorian period and Modern period although he is beyond Victorianism.

Chair: Res. Asst. Müjdat Bulmuş

Review of the Session Question and Answer Part

11:30-11:45
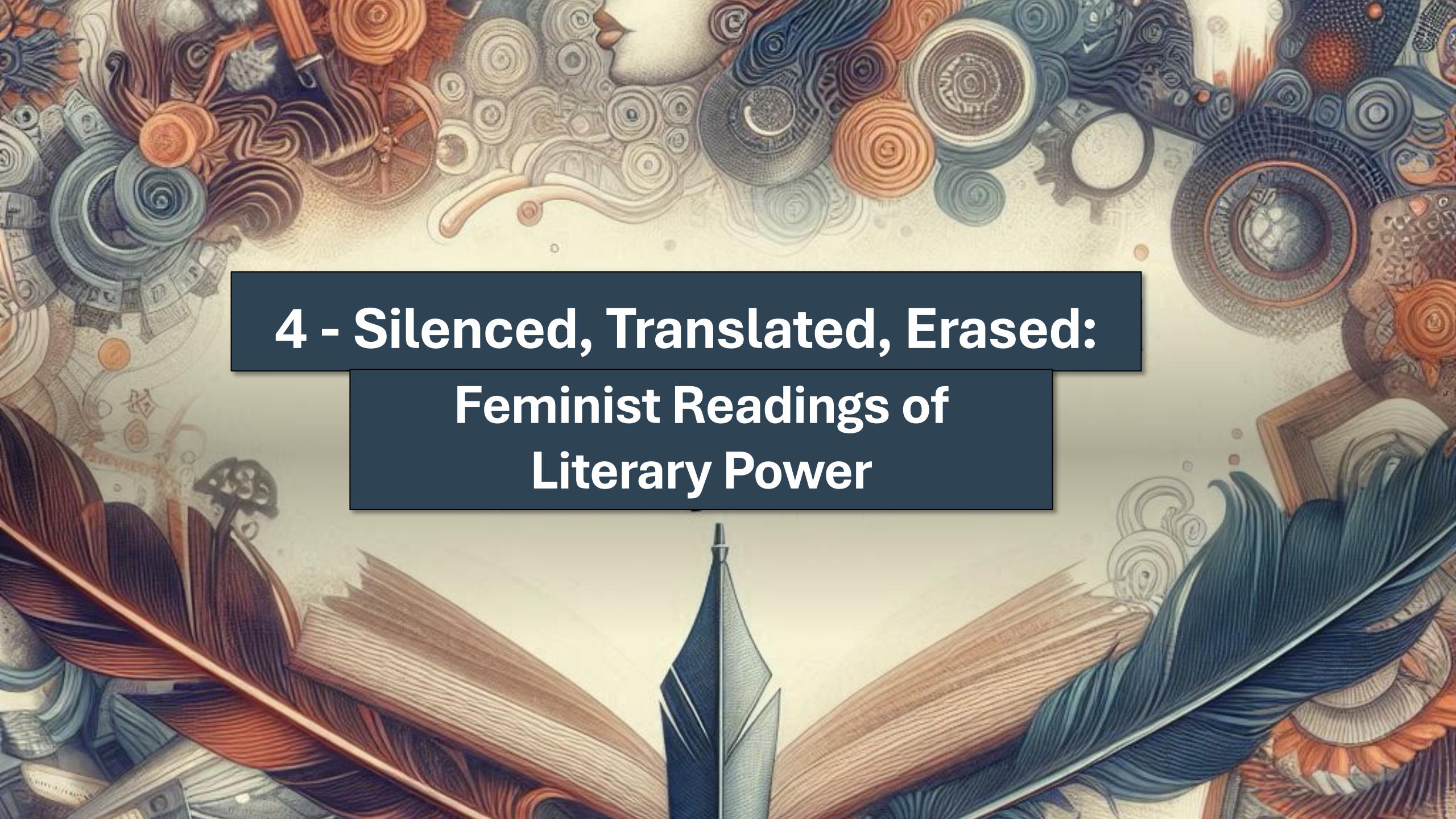
4 - Silenced, Translated, Erased: Feminist Readings of Literary Power

''Gender in Halide Edip Adıvar's Translation of John Milton's Satan'' by **Zeynep Elmas**

11:00
11:15

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"Gender in Halide Edip Adıvar's Translation of John Milton's Satan   John Milton's (1608-1674) Paradise Lost (1667) is an important work for the literary canon and there has been much research on its poetic and political significance. Most of the studies concentrate on Milton's Satan who has been an influential anti-hero in literary history. Apart from its literary influence on subsequent Anglophone literature, Paradise Lost has been translated into various languages. Yet, there has been minimal research on Turkish translations. One of these translations is that of Halide Edip Adivar (1884-1964), who partially translated the work in 1949. Compared to other Turkish translations, Adıvar's translation stands out because as a female translator, her remediation of Milton's Satan into Turkish bears resonances with her own gender identity. Therefore, the aim of this paper is to show how the gender of Halide Edip Adivar as a female translator is reflected in her translation of the character of Satan in Milton's Paradise Lost."

Asst. Prof. Reyhan Özer Taniyan

"What Does It Matter Who Is Speaking?: Authorship as a Form of Domination and Woman as a Hole in Narrative in J.M.Coetzee's Foe"
by
Ayşegül Meydan

11:15
11:30

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In his famous essay What is an Author? (1969), Michel Foucault cites Samuel Beckett: "What does it matter who is speaking?" Foucault, referring to Beckett's state of indifference, argues that author, as a part of the social and cultural structure, produces specific discourses and these discourses characterize the modes of existence. Readers internalize discourses and remain in a state of self-regulation. In line with this, in Coetzee's novel Foe, a rewrite of the canonical novel Robinson Crusoe, the narrator is Susan Barton, a female castaway who arrives on the island later. As Susan attempts to make her story heard through Foe, he, as a patriarchal author bound by the literary canon, exerts control over Susan's voice and identity. This paper aims to examine Susan's interactions with three male figures — Cruso, Friday, and Foe— to reveal how patriarchal literary discourse suppresses women's agency and eliminates their possibilities of producing discourse. It also seeks to explore the implications of the erasure of the identities of the subalterns who are deprived of their voices by the colonial author.

Asst. Prof. Reyhan Özer Taniyan

''Ecofeminist Approach to Edna Saint Vincent Millay's Poetry''
by
İremsu Sak

11:30
11:45

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Edna Saint Vincent Millay's poetry enhances themes of nature, gender, and mortality, and offers profound subjects for ecofeminist analysis. This paper aims to explore themes in Millay's Spring and The Buck in the Snow from an ecofeminist perspective and argue how Millay critiques the detachment from the natural world while exposing the patriarchal forces that have a hand in this detachment. Ecofeminism links women and nature and creates a critical framework for understanding Millay's interrogation of environment and gender. In Spring, Millay deconstructs the traditional treatment of seasonal renewal in poetry and presents the season's revival as indifferent to human suffering. This rejection of romanticized nature, as Millay also rejected social norms as a "real-time flapper", parallels feminist critiques of standardized femininity, as both standardize beauty to passiveness and detachment from pain. Similarly, The Buck in the Snow highlights the sudden death of a majestic being and unsettles the reader's harmonious and calm lens on nature. Millay's focus on the buck's vulnerability shows ecofeminism's assertion that domination over women or nature lies under patriarchal control. With the analysis of those two poems, this paper explores how Millay rejects traditional representations of nature and femininity and puts up the interconnectedness of ecological and gender justice by examining Millay's environment as well.
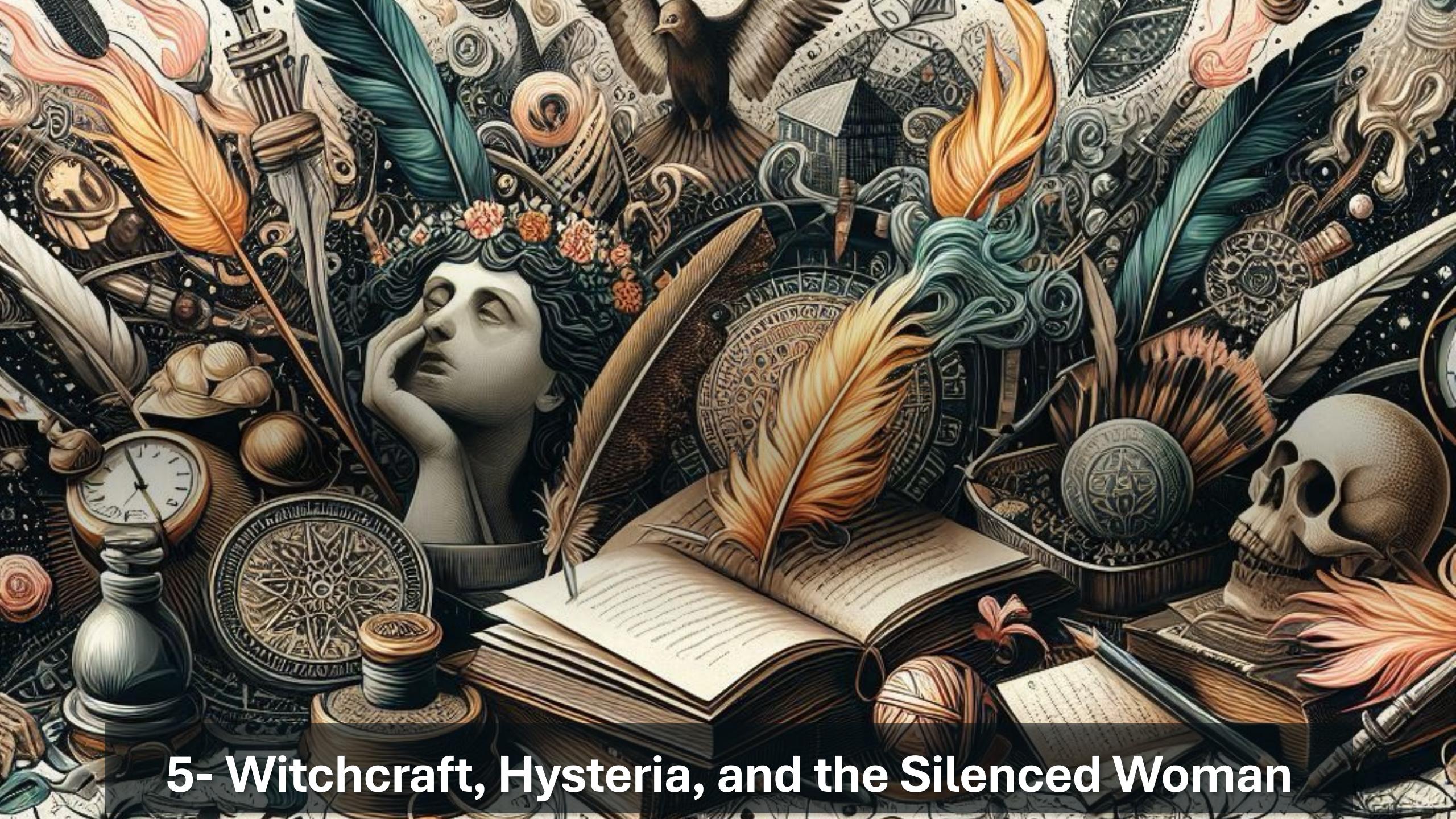
Asst. Prof. Reyhan Özer Taniyan

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

11:45-12:00

Lunch Break 12:15 – 13:30

5- Witchcraft, Hysteria, and the Silenced Woman

"Witchery and Hysteria"
by
<u>Furkan Durgun</u>

13:30
13:45

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"Witches" and "hysteric women" are both common types of character in literature. The facet of these type of characters which I will explore is that in many ways they are very similar, both in their characterizations and their place in society. These types of characters are both people who are, in a way "exiled" from society for various reasons. They may be unacceptably independent in the face of the patriarchal society, they may have psychological differences that either render them "non functional" in said society (according to the men, of course), which can lead them to be labeled as hysterical , or as a witch, among many other reasons. The main literary text I will explore is Wide Sargasso Sea by Jean Rhys, in which there are many characters who have a connection with either witchery or hysteria, or even both in the novel, whether they like this association or not. Also, I will explore many other literary works from various genres like The Crucible and I, Tituba. I will talk about the way such characters are characterized, both within the work itself and also with the outside context of the story. The way these characters in literary works are similar in the sense that they are both ways of the patriarchy dismissing women who don't fit the vision the patriarchy has of women, but they also differ in the root of the justification, hysteria is rooted in science while witchery is rooted in the super/preternatural.

Chair: Res. Asst. İlkay Khalid

"Sin, Aspersions and Gender: Women's Representation in Salem Witch Trial Literature"
by
Elif Aydoğan

13:45
14:00

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This paper examines the portrayal of women in literary works inspired by the Salem witch trials, serving as a metaphor for the oppression of women in a male-dominated society. The depiction of women in multiple literary works directly mirrors their social position within the historical context of the narratives. The events that happened in seventeenth-century New England, governed by a patriarchal Puritan society with dogmatic and rigid beliefs, created an environment of suspicion and accusations against women, culminating in mass hysteria and the tragic deaths of dozens of innocents. The patriarchal demonization and persecution of women, combined with distorted religiosity bordering on madness, turned so-called 'witch hunting' into an absurd spectacle, paradoxically justified in the name of God. Even after hundreds of years, this example of collective insanity and paranoia triggered by misogyny remains a shocking historical episode from the Early Modern period. Building on these historical events in Salem, I endeavor to demonstrate how the manipulation of religion, public opinion, and gender roles in history shaped the literary portrayal of women accused of witchcraft in The Crucible, I, Tituba: The Black Witch of Salem, and Lois the Witch.

Chair: Res. Asst. İlkay Khalid

"'So they killed Cassandra first 'cause she feared the worst': The Silenced Women Throughout History"
by
Esra Özkal

14:00
**14:15**

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Since the beginning of history, the stories of many women oppressed under the pressure of being silenced for speaking their truth have been told, ranging from Cassandra in Greek mythology to the Salem Witch Trials. This chain of women begins with the Biblical story of the first woman ever created, Eve, who was punished for eating the "forbidden fruit" from the Tree of Knowledge in the Garden of Eden. It continues through mythological and historical narratives in which women are blamed for speaking out and are punished for it, including being labeled as "witches" and burned at the stake. All these repressions eventually led to feminist movements such as the "Me Too" movement, which continues to resonate today with the contributions of women who resist the oppression of patriarchal societies that attempt to silence their voices. This study focuses on these women—whose stories have been told throughout the centuries, yet who have been forced into silence by the societies they live in—emphasizing the crucial significance of knowledge and truth for them.

Chair: Res. Asst. İlkay Khalid

Review of the Session Question and Answer Part

14:15-14:30
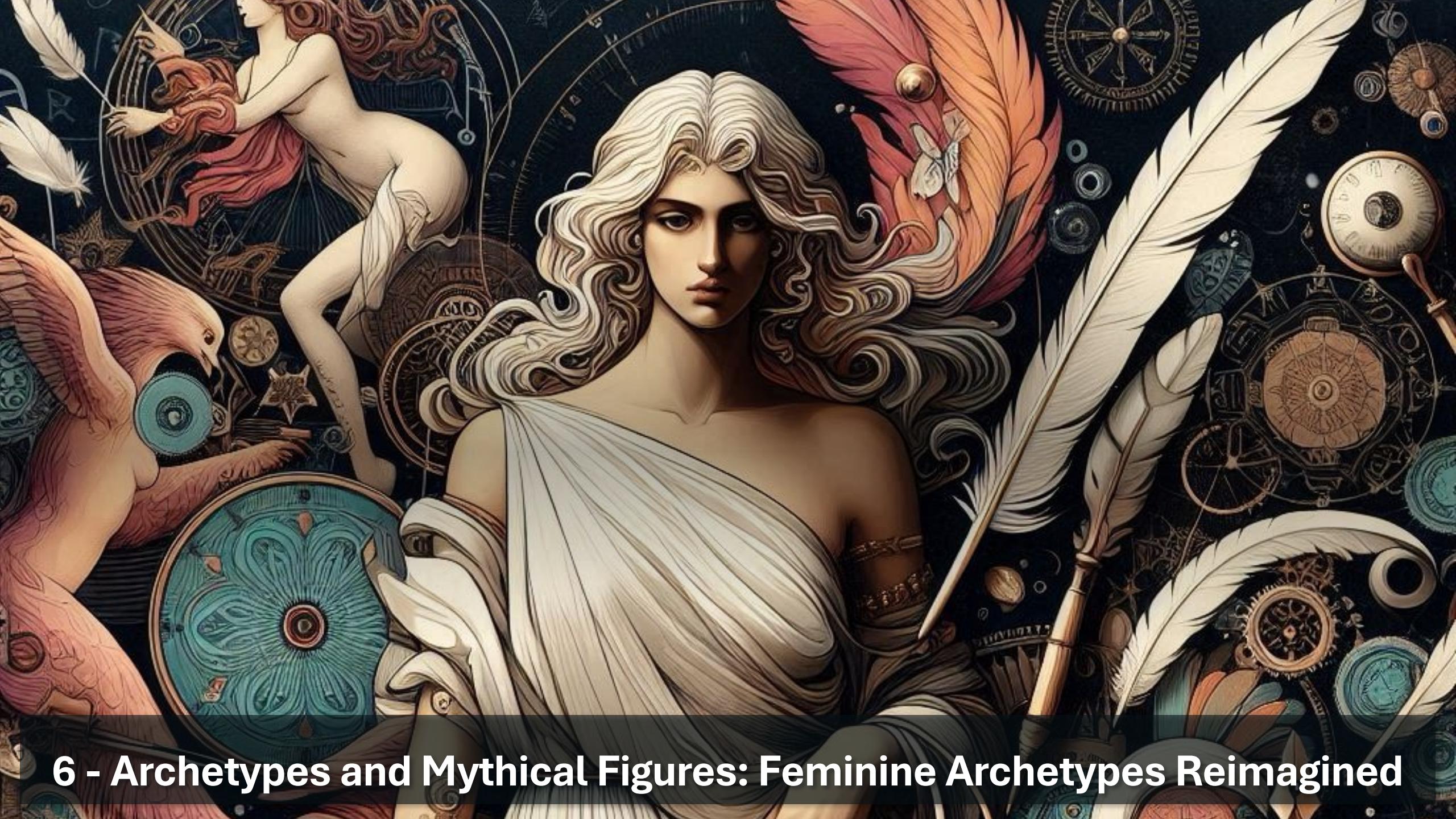
6 - Archetypes and Mythical Figures: Feminine Archetypes Reimagined

"Medea's Rebellion Against the Patriarchal Society"
by
Aybüke Kınacı

13:30
13:45

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"Of all creatures that can feel and think,
we women are the worst treated things alive."
Throughout history, women have been exposed to roles imposed on them in male-dominated societies. In ancient Greece, women were generally deprived of social rights and excluded from public life. Marrying young and having children were seen as a woman's most important duties, and their roles were strictly limited to these expectations. Also, women were considered as weak and powerless beings in society, and at the same time they were thought to be dangerous and a threat that needed to be kept under control. They were not encouraged to make their own decisions or act independently. The guardianship system required them to remain under the protection of a male relative before marriage and their husbands afterward. This study analyzes how Medea, a foreigner in Euripides' play, is excluded by society after rebelling against the patriarchal order following Jason's betrayal. It also analyzes how women challenge social expectations through Medea's defiance of the traditional norms of 'perfect motherhood.' When we consider the social position of women in ancient Greece, is Medea a hero or a tragic victim?

Chair: Lect. Dr. Ali Güven

"Seducing the Patriarchy: Rewriting the Femme Fatale in Margaret Atwood's 'Siren Song'"
by
Beyza Aslıhan Güngör

13:45
14:00

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Margaret Atwood's "Siren Song" reinterprets the ancient Greek myth of the sirens, transforming them from passive, fatal seductresses into complex figures of manipulation and resistance. Traditionally, sirens are depicted as dangerous female figures who lure men to their doom, reinforcing patriarchal anxieties about female power and desire. However, Atwood disrupts this narrative by giving the siren a voice that is ironic, self-aware, and deceptively persuasive. This paper examines how "Siren Song" challenges the femme fatale archetype and reclaims female agency through a feminist perspective. Atwood's siren is not merely a tool of destruction and seduction but a character trapped in a performative role, forced to enact the desires projected onto her. The poem's use of free verse, conversational tone, and direct address to the reader create an unsettling intimacy that exposes how women's voices are simultaneously fetishized and dismissed in patriarchal discourse. By rewriting the siren's traditional place as both a critique and an act of restriction, Atwood highlights the paradoxical approach to female power, which is both feared and desired at the same time, ultimately leading to oppression. This paper will explore how Atwood's poem engages with feminist literary theory, particularly the notions of voice, autonomy, and performative femininity. Thus, the paper will demonstrate how "Siren Song" functions as both a deconstruction of patriarchal myths and a reflection on the complexities of female agency in literature and beyond.

Chair: Lect. Dr. Ali Güven

"Gaia"
by
<u>Ünzile Etoğlu</u>

14:00
14:15

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This presentation explores the concept of Gaia from mythological, feminist, and ecological perspectives, examining the historical and cultural connections between women and nature. In Greek mythology, Gaia, known as Mother Earth, is regarded as the source and sustainer of all life. Rooted in mythology, Gaia is associated with fertility and creation, reflecting the deep connection between early matriarchal societies and nature.

From a feminist perspective, Gaia symbolizes the creative and transformative power of women while also highlighting the parallel oppression of both women and nature throughout history. In the 20th century, James Lovelock's Gaia Theory introduced the idea that Earth functions as a self-regulating organism, reshaping ecological thought.

In art and literature, Gaia's representations reflect the strong ties between nature, women, and life. This presentation brings together diverse interpretations of Gaia, offering an alternative perspective on the relationship between nature and femininity.

Chair: Lect. Dr. Ali Güven

"A Body Not Her Own: Control and Defiance in Galatea"
by
Hilal Biderci

14:15
14:30

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Madeline Miller's Galatea reimagines the Pygmalion myth through a feminist lens, granting voice to the previously silent statue and transforming her into a symbol of female resistance. In Miller's retelling, Galatea is not a passive figure but a woman trapped within a body designed to serve the ideals of male desire. The novella critiques patriarchal regulation of the female body, the obsession with perfection, and the struggle for autonomy, particularly within the context of motherhood. Pygmalion's creation of the "perfect" woman exemplifies the patriarchal impulse to construct and dominate feminine identity. However, Galatea resists being confined to servitude and idealization. Her maternal identity emerges as a site of defiance, allowing her to reclaim her subjectivity. Through her resistance, Miller challenges the notion that a woman's worth is contingent upon her physical perfection or conformity to male expectations. By rewriting an ancient myth, Galatea offers a profound critique of power, gender, and autonomy. In reclaiming Galatea's narrative from the male gaze, Miller exposes the psychological and emotional consequences of objectification, ultimately asserting female agency and resistance against imposed ideals of femininity. The novella exemplifies the enduring fight for self-definition and the resilience of the human spirit against restrictive constructs of identity.

Chair: Lect. Dr. Ali Güven

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

14:30 - 14:45

7. Women Across Borders: Language, Gaze, and Identity

"Orientalism and the Male Gaze: The Portrayal of Women in Jean-Lèon Gèrôme Paintings and the Lady Wortley Montagu Turkish Embassy Letters"
by
Brianna Ani Boyle

13:30
13:45

"Orientalism» is a term used to describe Western individuals who perpetuate stereotypical representations and assumptions about Eastern culture as a whole, often resulting in damaging narratives of Eastern values and ways of life; especially noteworthy in the context of this study is the tainting perception of women. This attempt of the colonizing West to label Eastern cultures built a profile of prospective territories, the recursing denigration in their representation of Eastern cultures then serving to reconcile the maltreatment of their people upon colonization. Eastern women have been depicted as foreign, exotic, sensual, but most notably: subhuman objects of desire by many 19th-century European artists, particularly by French painter Jean-Léon Gérôme. However, further research shows that women of the political East have not always been represented in such ways in Western media. This study takes Lady Wortley Montagu's Turkish Embassy Letters as its prime example: a collection of letters written during Montagu's trip to Ottoman Turkey, throughout which she recounted her first-hand interactions with the local women, often resulting in amazement or praise for their lifestyles. Using the theories of Orientalism by Edward Said and Laura Mulvey's The Male Gaze, this study analyzes the points of contrast between Gérôme and Montagu's works, particularly forming the discussion around Gérôme's The Slave Market (1871) and a Montagu letter from Adrianople (1717). The disparity between these representations is clear: a woman objectified and exoticized versus respected and valued.

Chair: Prof. Gillian Mary Elizabeth Alban

"Feminist Analysis of the Representation of Women in a Refugee Context in Thi Bui's 'The Best We Could Do'"
by
Defne Irmak Çoker

13:45 14:00

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Refugees are often portrayed as passive recipients of aid and a problem that needs solving by the Global North. The scholars of of Critical Refugee Studies argue that rather than perceiving refugees as an issue in need of a solution, they should be approached as knowledge makers, and a site of social, political and historical critique. A sensationalized representation is most notable in the portrayals of women. It is not unusual to encounter representations of refugee women as naturalized victims of military violence. The Feminist Analysis in the context focuses on how war and displacement affect the everyday, intimate and private spaces – the out of sight, unseen and unspectacular. This paper offers a feminist analysis of Thi Bui's graphic novel The Best We Could Do, which conveys her family's story of migration to the united States during the Vietnam War, utilizing a feminist refugee epistemology to explore the representation of women in the context of war, displacement, and migration. Bui's representation of women in her autobiographical graphic novel defies stereotypical representation. By examining Bui's visual and narrative strategies, the paper illuminates how the experiences of women within the refugee context are represented not merely as passive suffering but as complex, embodied expressions of survival, resilience, and agency. In doing so, it challenges dominant narratives surrounding displacement, focusing on the power of women's voices and their capacity to transform the refugee experience into a critical site for understanding broader socio-political issues.

Chair: Prof. Gillian Mary Elizabeth Alban

"The Dynasty of Women"
by
İsmail Gülören

14:00
14:15

In this paper, I draw attention to how women functioned in the Ottoman Empire's harem, emphasizing not only their oppression but also the power they managed to achieve in favor of men under this system. My analysis is primarily based on the famous TV show The Magnificent Century (2011-2014), which serves as a reference for my discussion. There are many women, but one is the most famous: Haseki Hürrem Sultan. In the show, we witness the rise of Hürrem and her development. She is taken to the palace as a slave, but then she becomes one of the most important and powerful Haseki sultan. Hürrem uses all her abilities as a wife, mother, and woman so that she can be powerful, which makes people think that she is a witch. As a consequence, in Topkapı, it was not something easy to survive as a woman regardless of your title, race, age, etc. In the series, we can see even the tiniest details about every kind of woman with different titles and positions. I hope this paper will help you perceive the harem system differently and clearly.

Chair: Prof. Gillian Mary Elizabeth Alban

"Today and Yesterday of Japanese Women's Language"
by
Fatma Nur Çıldır

14:15
14:30

The women's language in Japanese (女性語, joseigo) is a traditional way of speaking that is considered specific to women. It consists of politeness suffixes, specific pronouns, and indirect expressions, which are thought to be more feminine than standard Japanese.

In this study, I sought answers to these questions: How common is joseigo today? What are the effects of social changes and women's business life on joseigo? Is joseigo still used in popular culture elements like anime and manga?

To answer these questions, academic sources were reviewed to examine the history of joseigo and its recent changes. Then, popular culture elements such as anime were analyzed in terms of their use of joseigo. Finally, interviews with Japanese participants were conducted to obtain information about its usage in daily life and people's current perceptions of it.

At the end of the research, the findings show that the use of joseigo in daily life has decreased significantly. Women's speech in business and academic environments has become more neutral. However, joseigo is still used in some popular culture elements with certain character stereotypes.

In conclusion, while the usage of traditional women's language in daily life is decreasing, it still exists in popular culture as a "stylized language." This situation is important for understanding the development and transformation of the Japanese language.

Chair: Prof. Gillian Mary Elizabeth Alban

Review of the Session
Question and Answer Part

14:30-14:45

8. Deconstructing Womanhood: Bodies, Borders, and Beliefs

"Lady Lazarus: Death as Defiance"
by
Edanur Çoşkun

13:30
13:45

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This study will analyze Sylvia Plath's suicidal tendencies as a recurring, even ritualistic act. It reflects the protagonist's resistance against patriarchal dominance and social injustice. In the poem, death is portrayed as both an act of defiance and a form of resistance to male-dominated standards.

By aligning herself with the biblical figure of Lazarus, Plath challenges traditional notions of authority and respect. The poem critiques the ways in which patriarchal forces attempt to control and consume the female body. Through the lens of body politics, Lady Lazarus illustrates how the female body serves as both an instrument of rebellion and a symbol of oppressive power.

Suicide is depicted as a reflection of Plath's suffering and existential imprisonment. However, death also refers freedom and rebirth. Plath regards death as a work of art, seeing it as both a performance and a form of renewal.

The male-dominated society seeks to consume and control the female body. The patriarchy is presented as a force determined to devour women's minds, spirits, and bodies. The figures of male authority symbolize the power that subjugates women. Their value is only acknowledged under male dominance. This emphasizes the objectification of women in a patriarchal society.

This analysis will explore the intricate relationship between body politics, resistance, and the gendered dynamics in "Lady Lazarus."

Chair: Res. Asst. Müjdat Bulmuş

"Being a Woman in the Middle East; Persepolis and Femininity"
by
Şilan Topdemir

13:45
14:00

Conference Room
313

The animation "Persepolis" (2007) is a film based on the graphic novel of the same name by Marjane Satrapi. The film is about the Iranian Islamic Revolution in 1979. With the Islamic regime, many laws and rules come that restrict women in society. Women are obliged to wear headscarves and are even forced to pay attention to their actions, behavior and thoughts as women. This change brought many restrictions and difficulties for the free-spirited Marjane. Oppression and restrictions cause a lot of harm to Marjane and her family members, so her family sends her to Europe in her twenties. Although she lives here as a free woman, the difficulties she experiences there lead her to seek her own identity. When she return to Iran, she gets married and gets divorced when the marriage does not go well. At the end of the movie, she returns to Europe and everything that was black and white begins to take color. This film deeply explains the second-class treatment and oppression experienced by women in Iran after the revolution. It is a short and impressive film that tells about how women living in Iran are oppressed by the state, based on the experiences of a woman. It is the narrative of the search for an identity within the framework of social pressures and rules as a woman and the struggle to exist as a woman. In summary, being a woman was not easy, but being a woman in Iran has never been easy.

Chair: Res. Asst. Müjdat Bulmuş

"A Deconstruction of the Biblical and Literary Perceptions of Women"
by
<u>Emir Sepetçi</u>

14:00
14:15

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An oral presentation concept which first shortly establishes that the Bible, as a key cultural text, constitutes our perception of the world, including concepts like Womanhood. Scholars like Northrop Frye will be referenced to strengthen the main idea of this part of the presentation. Then, the biblical Genesis narrative is deconstructed in the Derridean sense to show that the alterity between men and women, the supposed binary opposition, established in the biblical narrative, is filled with aporias. Philosophers and Scholars like Nietzsche and A.D Nuttal will be mentioned to add further merit to this part of the presentation. In the final part of the presentation, some literary figures like the Wife of Bath and Shirley Valentine will be viewed through this new found and deconstructed perception of women to analyze some literary figures such as the Wife of Bath and Shirley Valentine. The main objective of the presentation is to support the notion that this classical binary opposition between men and women is always open to interpretation and can always be doubted. The notion that this doubt can lead to richer readings of female literary figures is supported.

Chair: Res. Asst. Müjdat Bulmuş

Coffee Break 14:45 – 15:00

9. Writing Against Silence

LITERATURE

"The Fate of the Wild Woman: Autonomy and Erasure in Lucy Gray and The Ballad of Songbirds and Snakes"
by
<u>İlayda Oruç</u>

15:00
15:15

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YOU CANT CATCH ME NOW

They called her a madwoman, a witch, a temptress, anything to make her less than who she is. She is the one who does not ask for permission, who runs with the wolves and the one who is laughing too loudly. The ''wild woman'' has always meant threat and fascination in literature. Women who don't confine themselves in societal norms are generally portrayed as dangerous figures to the order. This paper examines the wild woman archetype in Suzanne Collins' The Ballad of Songbirds and Snakes and William Wordsworth's Lucy Gray. It investigates two different yet similar female characters named Lucy Gray. Both characters show the struggle of women against oppression. In Collins' work Lucy Gray challenges this oppression through her songs and independent character, only to end up as marginalized and erased from the narrative. Same as Wordsworth's Lucy, she lives a life that is outside of societal norms and becomes a myth rather than a person. Women are not allowed to exist on their own terms, they have to disappear without a resolution, or they have to turn into myths. This paper questions whether their disappearances represent a release from oppressive constructs or a silencing of female independence.

Chair: Assoc. Prof. Baysar Taniyan

"Women in The Shadow of Men"
by
Hülya Karani

15:15
15:30

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Women have faced difficulties for centuries. And since Adam, they have been called either wife, mother or daughter.In this study, I will first explain who the woman is, the meaning of the word woman, its etymological and hierarchical origin. And from these, we will understand that women have remained in the shadow of men at every stage of life. It is not very difficult to see that women who cannot exist and write with their own names write with men's names. When we look at history, the world is full of such examples. In this study, I will examine the struggle for the existence of Victorian women and their writing with pseudonyms and female names. Based on this , we underststsand that these women who had courage to write under pseudoynms pioneered the way for women who came after them to write freely.

Chair: Assoc. Prof. Baysar Taniyan

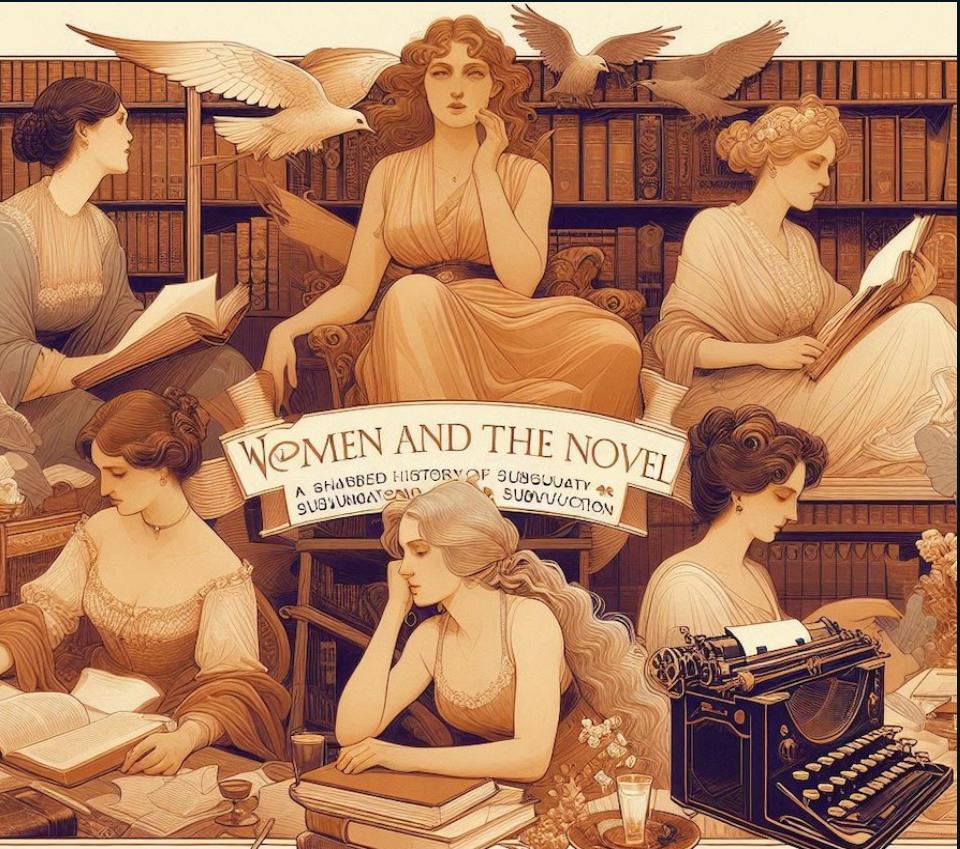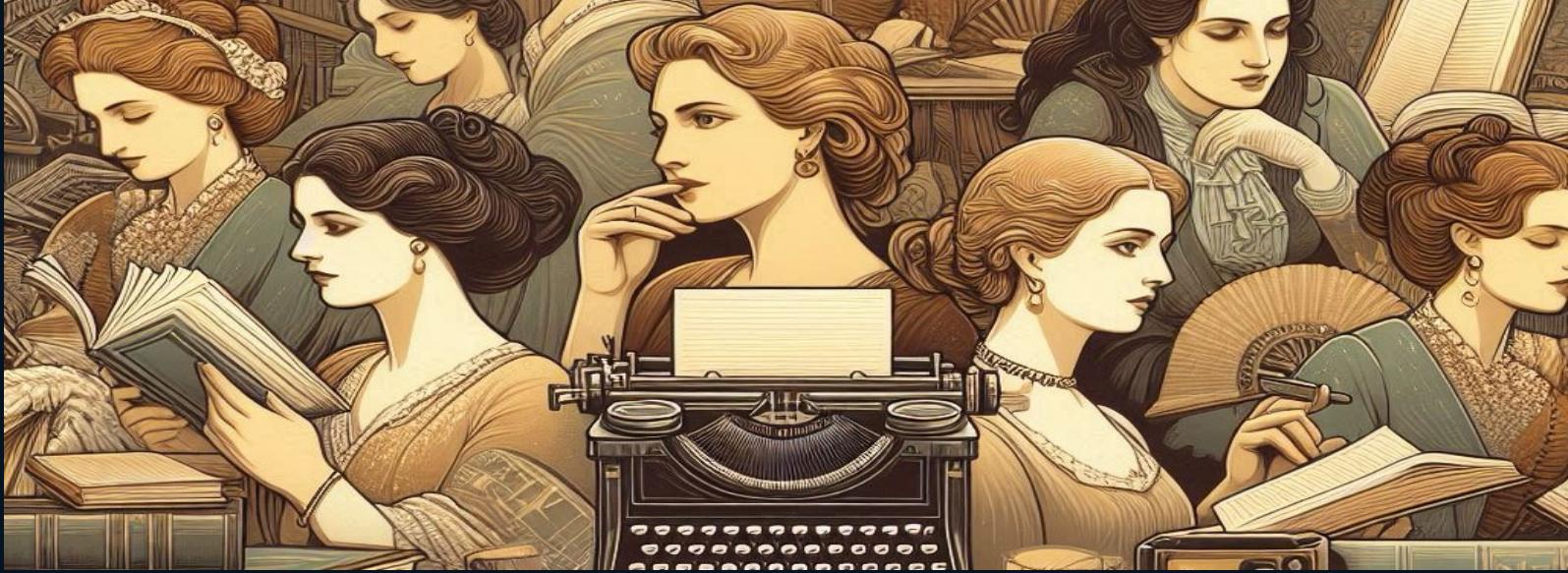# "Women and the Novel: A Shared History of Subjugation and Subversion"
by
## Helin İldirin

15:30
15:45

Throughout history, both women and the novel have been subjugated within social and literary frameworks, therefore, this subjugation positions them as subversive entities in hierarchical structures. The novel was often defined as an inferior literary form and was excluded from the literary canons much like women were excluded from social, political, and intellectual territories. In addition to that, historically, men have detached themselves from what is perceived as feminine, asserting the idea that higher literature belongs to them while the novel remains a women's space. Consequently, both became outsiders in a spiritual sense, which opened an avenue for women to express their voices and this very exclusion allowed women to declare the novel as their own playground, where they can share their personal and social experiences and struggles, challenge dominant ideologies, claim intellectual authority, and establish their authentic autonomies through fiction. By examining this historical relationship, this paper highlights how the novel became a powerful literary space for women, allowing them to challenge conventions, assert creative and intellectual agency.

Chair: Assoc. Prof. Baysar Taniyan

Review of the Session Question and Answer Part

15:45-16:00
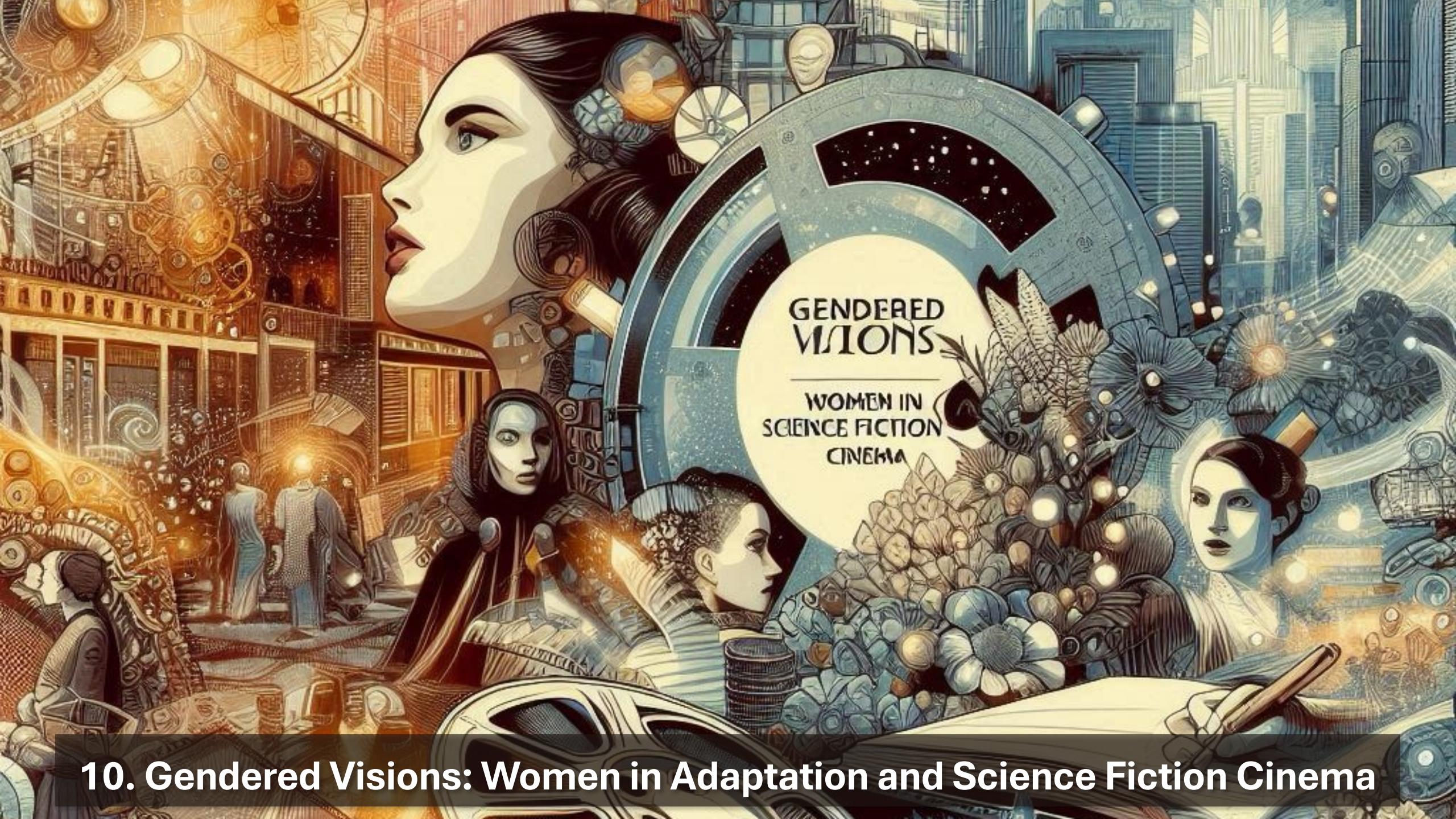
10. Gendered Visions: Women in Adaptation and Science Fiction Cinema

"The Final Destination of Female Representation: A Feminist Critique of Women's Roles in Literature and Cinema''
by
Mehmet Eren Kaplan

15:00
15:15

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This study explores how women in literature and film are represented through stereotypical actions and character traits. Historically, female characters have often been portrayed in limited roles such as the sex symbol, femme fatale, devoted wife, housekeeper, or mistress, particularly in the 1960s and 1970s. Feminist literary and film theory critically examines these archetypes, analyzing how they reinforce patriarchal structures or, in some cases, challenge them.

This study will analyze key literary works such as Charlotte Brontë's Jane Eyre and Margaret Atwood's The Handmaid's Tale, alongside films like Legally Blonde, Little Women, The Devil Wears Prada, and Barbie. By examining the persistent use of women as one-dimensional, monotone character types, this research aims to highlight the evolving nature of female representation and its impact on cultural perceptions of gender through a feminist theoretical lens.

**Chair: Assoc. Prof. Meltem U. Erten**

"Female Protagonist in film - Little Women (2019) by *Greta Gerwig*"
by
Sacide Balta

Greta Gerwig's 2019 adaptation of Little Women reinterprets Louisa May Alcott's classic novel through a contemporary feminist lens, emphasizing the struggles and aspirations of women in a patriarchal society. This analysis explores how the film presents its female protagonists as independent, ambitious, and resilient individuals navigating societal constraints. By focusing on Jo March's defiance of traditional gender roles, Amy's negotiation between love and personal ambition, Meg's choice of a conventional life, and Beth's quiet strength, the film highlights the complexity of women's experiences and choices. The narrative structure, which interweaves past and present, further enhances the themes of female agency, economic independence, and self-actualization. This presentation will critically examine how Little Women challenges gender norms, portrays the societal limitations imposed on women, and reclaims female narratives in cinema. Through a close reading of character arcs, cinematography, and thematic elements, the discussion aims to contextualize the film within both its historical setting and contemporary feminist discourse.

15:15
15:30

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Chair: Assoc. Prof. Meltem U. Erten
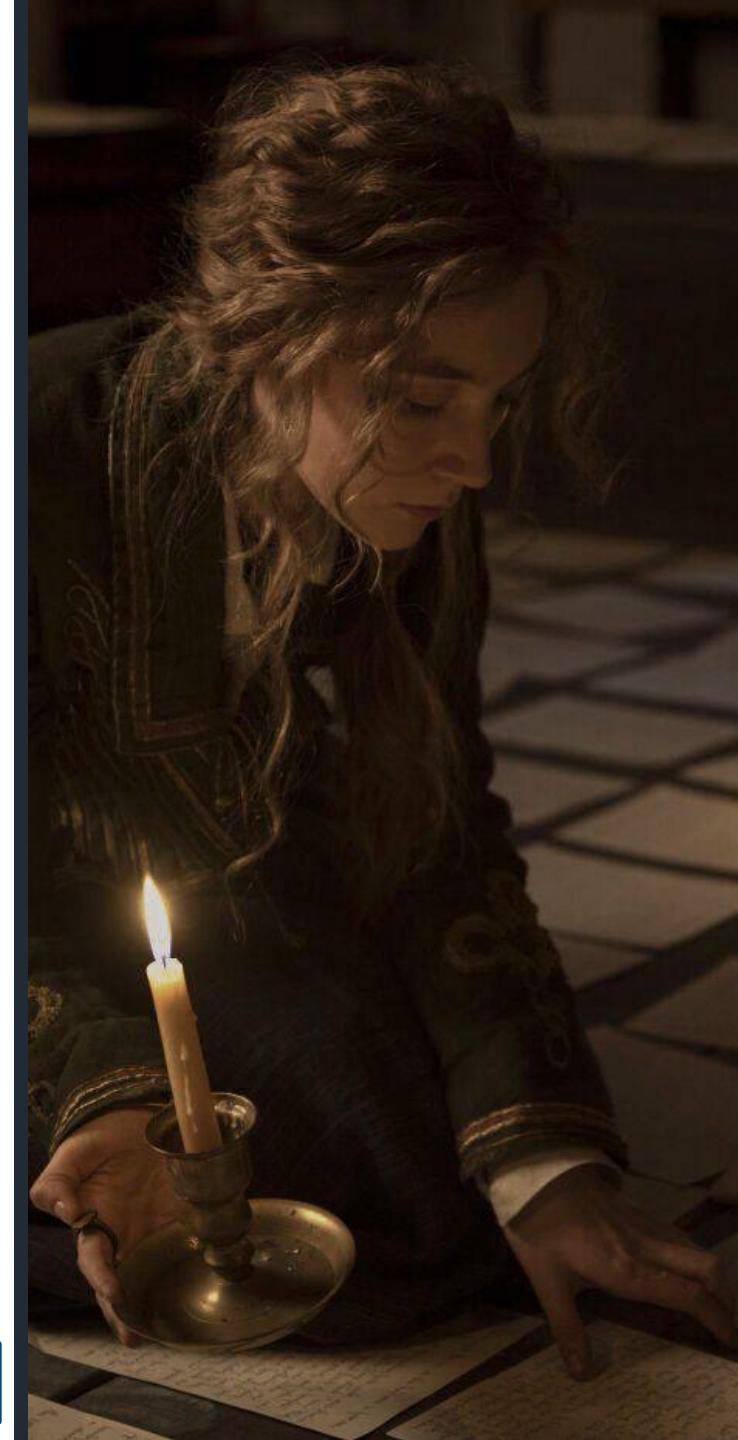
"Representation of Women in Science Fiction Cinema Through Metropolis"
by
## **Fehime Merve Su Ok**

15:30
15:45

Conference Room
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Science fiction is a genre that deals with innovations in science and technology; it provides logical or pseudo-logical explanations for the fantastic events in its plot, and its narrative consists of material symbols of abstract fears due to being born in the age of reason. Just like the horror genre, sci-fi owes its existence to the common fears and anxieties deeply rooted within society; however, unlike horror, these anxieties stem from the rapidly changing world with the developments in science.

The concept of "other" is crucial for science fiction since the genre gets its root dynamics from these anxieties between "us" and the "other"; it establishes binaries to unfold its story and materializes the fears as the "monster" or the "tech gone away". As a male-dominated genre, one of its biggest fears is the liberation of women after the industrialization period; the changes in women's lives caused men to get nervous about the sustainability of their dominance over women and the lifespan of the male-dominated world. Metropolis (1927) illustrates two main fears of the era through its central villain, Hel; machines out of control and female sexuality out of control. Through Hel who is in the impersonation of Maria, Fritz Lang shows the two opposed parts of women in the male gaze; Hel is the "Whore of Babylon", an embodiment of seven deadly sins and especially lust, whilst Mary is angelic/holy figure that takes care of children and tries to protect the status quo in a sense.

Chair: Assoc. Prof. Meltem U. Erten
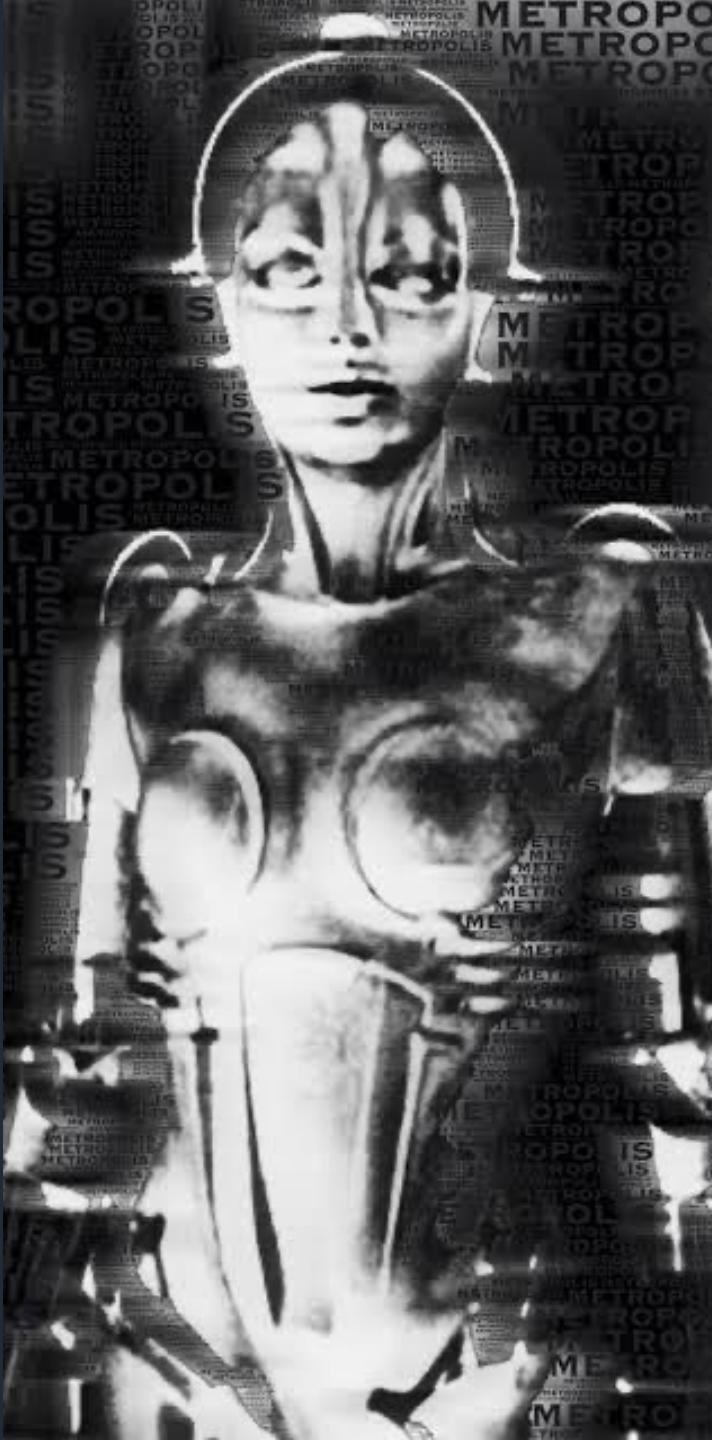
"Hyper-Sexualization and the Male Gaze in the Representation of Female-Coded AI and Post-Human Female Figures in Science Fiction"
by
Ezgi Doğan

15:45
16:00

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The portrayal of female artificial intelligence and gynoids in science fiction films is often shaped by the male gaze, reinforcing traditional gender dynamics through hyper-sexualization and objectification. This paper aims to explore how Ex Machina (2014) and Lucy (2014) construct their female-coded artificial beings as objects of male desire, aligning with Laura Mulvey's theory of the male gaze. Ex Machina's Ava is crafted as the perfect artificial woman, subjected to both surveillance and control, while Lucy transforms into a post-human entity, yet her transcendence remains visually and thematically tied to an eroticized spectacle. By comparing these two films, this paper argues that the cinematic portrayal of female AI reflects broader societal anxieties and desires regarding women's autonomy, intelligence, and control over their own bodies.

Chair: Assoc. Prof. Meltem U. Erten

Review of the Session Question and Answer Part

16:00 -16:15

11. Women and Power in Shakespeare:

Submission, Subversion, and Sovereignty

"Female Submission in the Taming of The Shrew"
by
Ayşe Subaşı

15:00
15:15

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This essay examines Shakespeare's The Taming of The Shrew through the lens of Feminist literary theory. In my opinion, Shakespeare often criticizes the portrayal of the gender roles imposed on women and societal expectations placed upon them in the play. Even the title of the play conveys the message that uncontrollable women like Katherine must be "tamed" to fit the patriarchal norms of an ideal wife, being submissive and obedient. Taming, a term used for animals, identifies the hierarchy of husband over wife in marriage with the hierarchy of humanity over animals. By doing so, it devalues women by comparing them to animals. In the play, the strong-willed women are seen as a threat in the patriarchal society and a problem to be solved. The play shows us the perspective of males upon women, mistreatment of women and how women should be tamed. In addition, Shakespeare may be showing us, especially women, the hypocrisy of marriage through male characters in the play by showing that misunderstood ideal marriage cannot be what they think actually. In conclusion, Shakespeare not only criticizes unfairness of the patriarchal system but also shows us how an intelligent woman with her experiences like Katherine can manipulate this system.

Chair: Prof. Şeyda Sivrioğlu

"Shakespeare's Women: Gertrude and Ophelia"
by
Esra Karakuzulu

15:15
15:30

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This paper will examine how women were perceived during the Elizabethan Period by using some female characters from Hamlet, particularly Gertrude and Ophelia. Analyzing their characters based on the patriarchal norms of the period will provide a comprehensive understanding of the period and the perception of women. Gertrude sets a complicated relationship between monarchy and motherhood. Her struggle with power and dependency makes her vulnerable but at the same time brave. Her marriage with Claudius is accepted as unusual according to the norms of early modern English society. However, at the same time, it also can be interpreted as revealing women's difficulties in searching for independence from patriarchal restrictions. Marrying Claudius after the death of her husband, her search for sexuality, and her independence show her extraordinary attitude, unlike the women of the period. Nevertheless, Ophelia is reflected as if she is overwhelmed by patriarchal restrictions. Her complicated relationship with Hamlet symbolizes her innocence and despair because of social expectations. She is constantly controlled by her father and her brother. Her passivity and eventual loss of mental health reinforce the themes of weakness and dependency attributed to women of the period. These two adverse characters in the same work show both the diversity of the period and how such diversity is met with brutal consequences. In this respect, this paper will clarify how early modern English women who do not follow the norms of society have to face social consequences.

Chair: Prof. Şeyda Sivrioğlu

"Subversion and Submission: Female Agency and Patriarchal Hegemony in Shakespear's Othello"
by
Muhammed Kemal Akelçi

15:30
15:45

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William Shakespeare's Othello serves as a critical lens through which male hegemony and gender dynamics are examined within early modern literature. By foregrounding the experiences of Desdemona, Emilia, and Bianca, the play interrogates the structural limitations imposed on women and the patriarchal mechanisms that regulate their agency. Drawing upon feminist and gender theory, this study analyzes how male dominance manifests in both the personal and societal realms, shaping female subjectivities in ways that oscillate between submission and resistance. Desdemona subverts patriarchal authority by eloping with Othello, yet her agency is ultimately reabsorbed into the gendered structures of domination, as she becomes a victim of male possessiveness and control. Emilia undergoes a transformation that positions her as an early proto-feminist figure, defying her husband's authority and exposing systemic deception. Meanwhile, Bianca is relegated to the margins of social legitimacy, embodying the intersection of class and gendered oppression. Her stigmatization reflects the rigid moral binaries that dictate women's worth and social acceptability. Through the lens of feminist criticism and power dynamics, this paper explores Othello as a site of ideological contestation, wherein Shakespeare not only reflects but also critiques the mechanisms of gendered oppression. By analyzing the interplay between gender and authority, this research contributes to a broader understanding of how literature functions as a vehicle for both reinforcing and challenging dominant social paradigms.
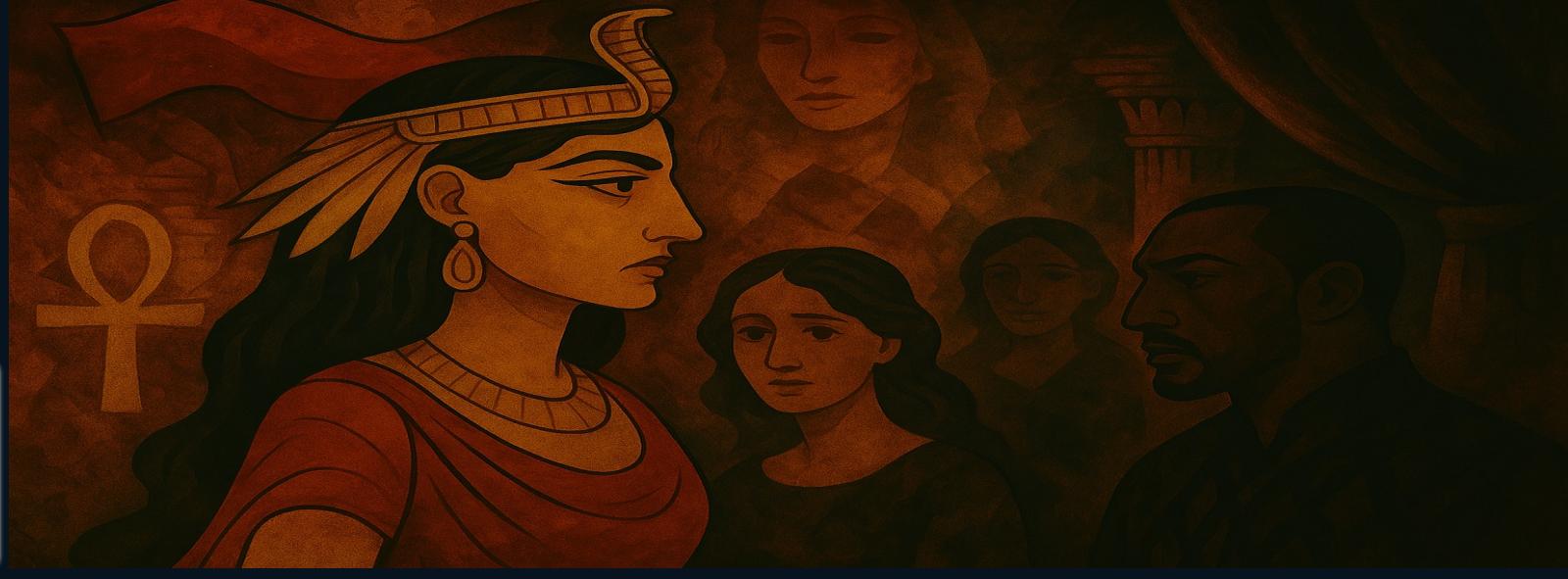
Chair: Prof. Şeyda Sivrioğlu

"Reality or Drama?: Cleopatra From A Shakespearean Perspective"
by
<u>Doğa Acar</u>

15:45
16:00
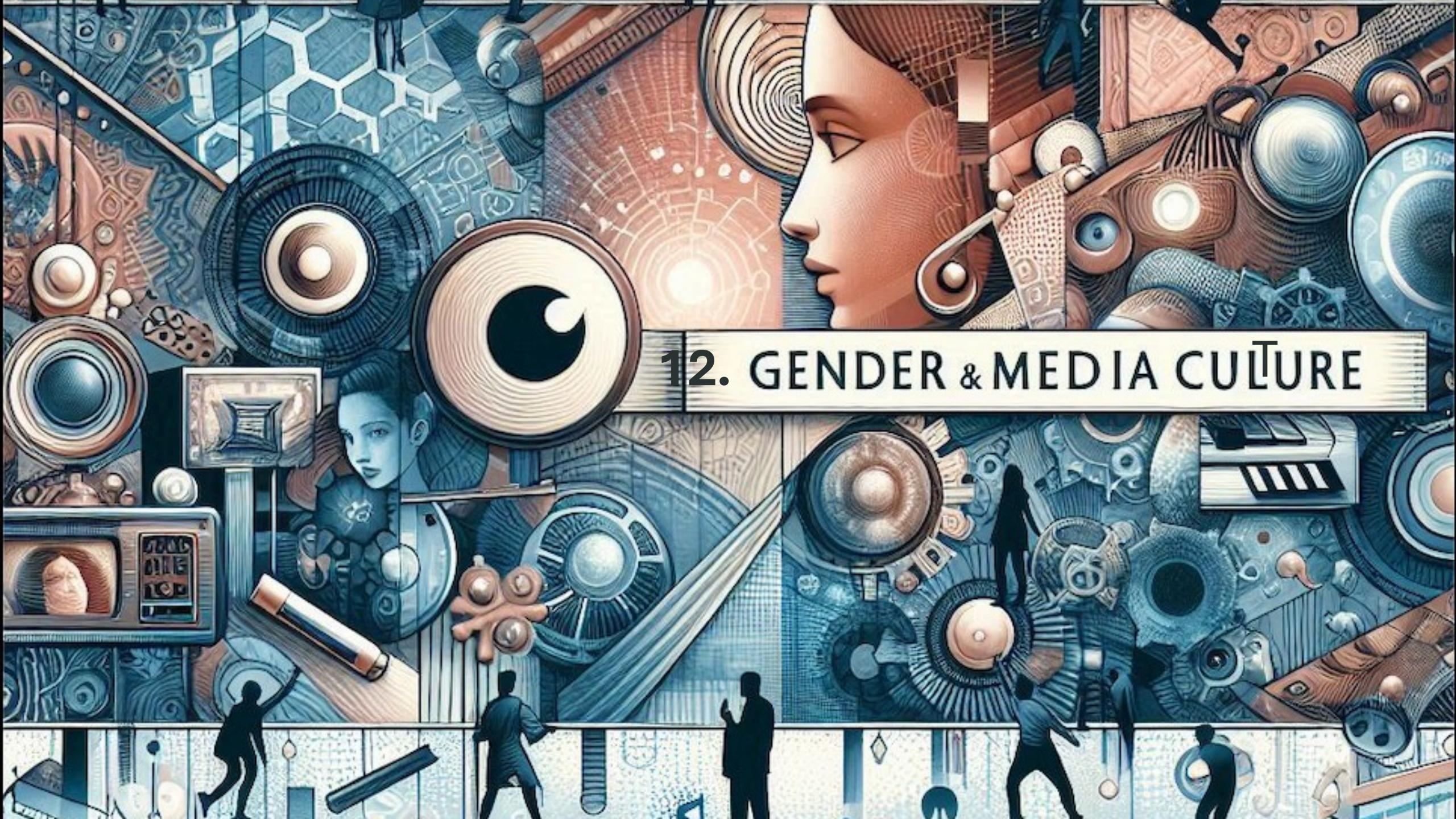
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Cleopatra, who has an important place in the Egyptian world, is one of the female heroes that still maintains its importance today, both in historical and written works. With Antony and Cleopatra, Shakespeare dealt with Cleopatra's personality in a different way in the drama and revealed the perspective on women in Elizabethan theater. It will be examined how Cleopatra, who is portrayed as a strong and intelligent leader reflected in historical sources, fell into the clutches of a hopeless love at the hands of Shakespeare. Throughout the play, Cleopatra is defined by her relationship with Antony and at the same time depicted through her intrigues and charms. However, historical sources evaluate Cleopatra not only through her relationship but also through her ability to survive as a strong and independent leader. We will see how her emotions and passions come to the fore by deviating from reality. In the drama, Cleopatra is created both as a strong female character and as a character in the hands of her emotions and passions, which shows how she is perceived in different periods and how she is reconstructed in narratives. Selected scenes from the play will be compared and interpreted with data from historical sources. This presentation aims to examine how a powerful female figure like Cleopatra is reimagined through literature.

Chair: Prof. Şeyda Sivrioğlu

Review of the Session Question and Answer Part

16:00-16:15

12. GENDER & MEDIA CULTURE

"Netflixation, or Heritage Depiction: Girl bosses in Persuasion Adaptations"
by
Dilara Avcılar

15:00
15:15

Conference Room
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This study examines the portrayal of female agency in screen adaptations of Jane Austen's Persuasion, contrasting the BBC's heritage-focused approach with Netflix's modern, "girl boss" reinvention. In the novel, Anne Elliot is defined by quiet resilience and emotional depth, shaped by Regency England's social norms. However, Netflix's Persuasion transforms her into a confident, witty, and self-narrating heroine, prioritizing relatability over historical accuracy. Netflix's adaptation borrows from Fleabag, employing fourth-wall-breaking narration and dark humor. While Austen's Anne internalizes her struggles, Netflix's Anne performs them for the viewer, positioning herself as a modern woman in a period setting. Unlike the BBC's Persuasion, which remains faithful to Austen's critique of social mobility and gender constraints, Netflix reframes Anne's struggles through a contemporary feminist lens, aligning with the success of Bridgerton. Yet, whereas Bridgerton thrives on fantasy, Persuasion struggles to reconcile Austen's narrative with Netflix's formula for marketable heroines. This research explores how "Netflixation" reshapes literary heritage, balancing historical depictions with modern ideals. Ultimately, Netflix's Persuasion highlights the tension between period drama conventions and contemporary media culture, raising questions about the limits of adaptation in the streaming era.

Chair: Res. Asst. İlkay Khalid

"Fragmented Realities and Meta-Narratives: Gender, Identity, and Perception in Satoshi Kon's Perfect Blue (1997)"

by
Çisemnaz Çil

15:15
15:30

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Meta-narrative techniques challenge conventional storytelling by deconstructing identity and reality. This paper explores how Perfect Blue (1997) employs these techniques to examine the complexities of female identity under societal and media pressures. Rooted in Albert Camus's philosophy of the absurd, the analysis highlights how protagonist Mima struggles with the dissolution of her selfhood as she transitions from pop idol to actress. Mima's identity is shaped by external expectations, forcing her into a performance-driven existence where personal and public personas blur. The fragmented narrative structure mirrors her psychological breakdown, revealing the commodification of women's identities in media. As reality and fiction intertwine, the film positions the audience within Mima's fractured perception, exposing how surveillance, control, and societal objectification dictate female autonomy. By integrating postmodernist and existentialist perspectives, this study demonstrates how Perfect Blue critiques the instability of selfhood within patriarchal and media-driven frameworks. Kon's use of meta-narrative forces the audience to question their own role in consuming narratives that exploit female identity. This paper ultimately argues that Perfect Blue offers a radical critique of gendered identity construction in contemporary media culture.

Chair: Res. Asst. İlkay Khalid

"Is Carrie Bradshaw a Feminist?"
by
<u>Yağmur Demirci</u>

15:30
15:45

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I love you, but I love me more.

Is Carrie Bradshaw a Feminist?

In this article we question whether Sex and the City can be considered a feminist work. While the series celebrates female friendship, independence and sexual freedom, it also mirrors contradictions in the portrayal of gender roles. Through a feminist critique, this analysis examines the ways in which the series both challenges and reinforces patriarchal norms. Focusing on the experiences of the four main characters, the discussion focuses on the tensions between conformity, autonomy and dependency. In the end, Sex and the City presents a paradox: it reinforces existing gender norms while promoting female empowerment and leaving its feminist status open to debate.

Chair: Res. Asst. İlkay Khalid

"Divorced, Beheaded, Rewritten: Female Agency and Reclamation of the Narrative in Six: The Musical"
by
İmran Sena Erön

15:45
16:00

Divorced, Beheaded, Rewritten:
Female Agency and Reclamation of the Narrative in *Six: The Musical*

SIX

Toby Marlow and Lucy Moss's Six: The Musical is a modern retelling of the lives of the six wives of Henry VIII, which features them as pop singers and shifts the historical focus from their marriages to their individual identities. In the musical, they reclaim their voices through their songs. Each queen's song represents a different aspect of female agency from defiance to intellectual independence. By merging the styles of contemporary pop music and theatre, Six not only creates a modern commentary of history but also challenges traditional historiography that introduces these women exclusively in relation to Henry VIII. The musical's style which is a concert rather than a conventional narrative further disrupts patriarchal storytelling patterns and structures, allowing the queens to "steal the narrative". This study examines how Six rewrites and corrects history through the female perspective by transforming these queens from passive historical footnotes into active agents of their own stories. Furthermore, it explores how Six blends feminist revisionism with entertainment and exemplifies how popular culture can serve as a tool for historical reclamation, offering new modes of storytelling where women's voices are heard rather than silenced. By analyzing the interplay between narrative structure, musical style, and character agency, this study highlights Six as a compelling example of feminist reimagination in contemporary theatre.

Chair: Res. Asst. İlkay Khalid

Review of the Session Question and Answer Part

16:00-16:15

Coffee Break 16:15 – 16:30

Closing Remarks 16:30 – 17:00