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ABSTRACTS ARE ARRANGED ALPHABETICALLY BY SURNAME

***Persuasion* and Regency Era: Austen's Reflections of Regency Society in Her Works**

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Abstract

Written in the late Regency period (1811-1820), Jane Austen's *Persuasion* effectively reflects to readers the dynamics of both social and psychological aspects of the time. This paper examines how the Regency era is emphasized in Austen's novel, focusing on *Persuasion* as a cultural mirror of early nineteenth-century England. In the novel, the alteration of class structure is illustrated with the downfall of the landed gentry and the rise of naval officers. Characters such as Sir Walter Elliot and Captain Wentworth serve as examples of this class structure alteration. At the same time, women's social roles are conveyed to the reader via the major character, Anne Elliot, and her inner world. Anne's silent presence and her being persuaded to suppress her emotions illustrate the tension between individual freedom and the social roles of a Regency woman. With her skillful use of irony and free indirect discourse, Austen rendered the novel a cultural document. By going beyond a simple love story, the novel acts as a historical document or a cultural reflection. This study highlights how Austen's works reflect the Regency era through *Persuasion* and examines the extent to which Austen remains faithful to the realities of her time. By situating the novel within its historical context, this article enriches the understanding of Austen as both a novelist and a perceptive cultural observer.

Keywords: Jane Austen, Regency Era, *Persuasion*, Anne Elliot, Cultural Reflection

¹ Dilara Avcılar is a senior student of English Language and Literature at Erzurum Technical University. Her research interests include cultural studies, 19th-century British literature, and literary adaptations. She is currently focusing on Jane Austen's works and their representation of the Regency era.

The Loss of Identity in English Colonies: *Oroonoko* by Aphra Behn

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Abstract

This study argues the racial conflict and the loss of identity under white European sovereignty through *Oroonoko: or The Royal Slave*, written by Aphra Behn (1688), from a post-colonial and feminist perspective. Besides being one of the early texts written in the novel form, *Oroonoko* is a true reflection of the unspoken colonial brutality and hypocrisy of the European understanding of the 18th century. The novella narrates the story of a young prince, Oroonoko of the African country Coramantien, giving details about his life, which is wasted in the English colony Surinam. Throughout the novella, the biased white ideology of the writer comes into view, especially through her descriptions of the protagonist Oroonoko and his wife Imoinda. In the racist and white biased colonial system, Oroonoko is depicted as a “noble savage” between his emphasized European-like appearance, such as his beauty and knowledge, and his African nature. In other words, Oroonoko is a representative of both the whitewashed and dehumanised black community in the colonial mind. By giving Oroonoko a totally different identity in Surinam, the colonial ideology is depicted with all of its harsh realities. Additionally, Imoinda embodies the gender based patriarchal society which oppresses the lives of women by controlling their bodies. In other words, the novella involves the destruction of the individual because of her gender and race. By examining the post-colonial approach and the feminist ideology for the background of the novella, this study explores the loss of the black identity in the hands of European colonizers.

Key Words: Colony, Race, Identity, Gender, Slavery

² Ayşe Sinem Ay is a 4th-year-English Language and Literature student at Ankara University. She has a strong interest in literature and writing, with a particular passion for exploring 19th century British and American literature. Alongside her main studies, she is also learning academic French.

The Artistic Invisibility of Women as Boundaries in Virginia Woolf's *A Room of One's Own*

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Abstract

This paper analyzes the various modes of exclusion towards art creation that Woolf found intolerable in her work *A Room of One's Own*; thus, it reveals what it takes materially and socially for these handicaps to disappear. *A Room of One's Own* is not just a book on feminism, but also a political text which shows what kinds of barriers there are at every stage for women wishing to make their way into literature or culture. In her metaphorical expression “a room of one's own,” Woolf was not just fighting for physical space, but also the need for structure in women's intellectual freedom, economic independence, and cultural existence. Academic success usually means gaining a place at Oxbridge, but only for men, never women. It is a decisive proof of the fact that women, both historically and speaking today, have never really had access to knowledge simply because they happen to be women. Both through recollection of personal experiences and an account told in the novel's tragedy that is Judith Shakespeare, this volume shows how women have been excluded from knowledge, set at a distance by male-centered institutions. From the inside, Woolf also mounts a theoretical critique of the way in which women authors have been written out of history. She envisages Shakespeare, who was once as great as England's Bard, but now cannot be seen on stage at all even Shakespeare's good name is lost to posterity. This narrative demonstrates how women were placed in the arts not as subjects but simply “mirrors” reflecting male creators' imaginations. This paper uses the field boundary metaphor and everyday discrimination mutually to interpret Woolf's book.

Key Words

Cultural Existence, Feminist Literary Criticism, Counterfactual Sister, Mirror, Exclusion from Art Creation, Patriarchy

³ Ezgi Su Bölen, a senior English Literature student at Istanbul Kultur University, is active in campus life as a peer mentor and club leader. She coordinates the English Literature Society, manages theatre productions, and heads the Gender Equality Club. Her academic focus is feminist literary studies and women writers.

Unveiling the Hidden: On Coleridge's Poetry and Derrida's Deconstruction, in Post-Modern Terms

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Abstract

This paper will focus on a postmodernist re-evaluation of Samuel Taylor Coleridge and his poetry, with particular attention to the deconstructed, fragmented, and individualistic perceptions of context found within his works. It aims to explore Coleridge's departure from traditional Romantic discourse through the lens of Postmodern theory—most notably Jacques Derrida's concepts of logocentrism and deconstruction. A key focus will be the postmodern aesthetic of anti-essentialism as reflected in Coleridge's poetic style and thematic concerns. The conference will engage with Coleridge's theory of imagination, his idealism, and the unique way his language navigates the binary of margin and center, sometimes occupying both simultaneously—thus rendering certain characters, such as the Ancient Mariner, liminal figures. Furthermore, the conference will examine the disintegration of characterization, reality, and language through Derrida's notions of *différance* and difference. This approach will seek to dismantle conventional meaning in Coleridge's texts, revealing hidden layers of interpretation and offering a kind of emancipation of thought from the constraints of logocentric and essentialist traditions rooted in pre-Romantic and pre-Postmodern eras.

Keywords: logocentrism, margin, center, deconstruction, anti-essentialism

⁴ Aleyna Dilek Dikel was born on May 15, 2003. She graduated with a Bachelor's degree in English Language and Literature from Tekirdağ Namık Kemal University in 2025. During her undergraduate studies, she participated in the Erasmus+ program, where she studied English and American studies. Currently, she is working at an English language teaching institution and also provide private English tutoring. Her academic interests include Postmodern literary theory, deconstruction, Romantic poetry, and cross-cultural literary analysis.

Hamlet as the Fallen Knight: An Anti-Pre-Raphaelite Reading

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Abstract

This thesis examines *Hamlet*, one of William Shakespeare's famous tragedies, from an anti-Pre-Raphaelite perspective, describing Hamlet's transformation from a noble character into a fallen knight. While the Pre-Raphaelites exalted the virtues of chivalry, perfection, romanticism, and aesthetics, Hamlet, who has lost his mind, stands in direct opposition to this aesthetics. For him, there is the clearest depiction of how the aesthetic values and virtues championed by the Pre-Raphaelites are nothing more than a fantasy in a corrupted world. Setting out in search of justice, even though he knows deep down that Claudius is guilty, he is caught in a moral dilemma and cannot take revenge or fight with honor, and in the end, this turns him into a *fallen knight* himself. According to Pre-Raphaelite and medieval aesthetics, the knight is a perfectly balanced figure. However, Hamlet's excessive desire for revenge, his obsession with the point of madness, and his existential questioning stand in opposition to these ideals. On the other hand, the fate of Ophelia, a character frequently featured in the works of Pre-Raphaelites such as John Everett Millais, does not fit in with Pre-Raphaelite aesthetics at all. According to the Pre-Raphaelites, women are idealized, virtuous, silent, almost like the archetype of an angel in the house. However, Ophelia, who has lost her mind, and her tragic death are not a love story; Ophelia is a lonely woman who has fallen victim to patriarchy. In this respect, the apparent ideals have already begun to decay, just like the characters themselves.

Key words: Anti Pre Raphaelite, Pre Raphaelite, Chivalry, Patriarchy, Madness

⁵ Elif Erdi is a 23-year-old senior student at Istanbul Yeni Yüzyıl University. She has presented papers at the Conferences organized by her university and at Çanakkale 18 Mart University. Her academic interests include feminism, medievalism, and the Victorian era. She aims to pursue a career in academia.

Evolution of Horror Stories from Urban to Digital: The Literature of Creepypasta

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Abstract

This paper examines the transformation of horror narratives from traditional urban legends to digital creepypastas, focusing on their cultural and social aspects. Urban legends, as a form of folk culture, are transmitted anonymously and orally, with subtexts that reflect collective societal anxieties. With the rise of technology, these narratives evolved into short horror stories spread through the internet called “Creepypasta.” Creepypasta is a new form of horror literature that was created in the late 2000s. These short horror stories shared online by anonymous writers are a special type of digital literature that merges aesthetic creativity with subcultural expression. Creepypasta stories are user-generated, usually open-ended, and like urban legends, they are constantly rewritten and adapted by different authors and storytellers. Since they function as digital literature, creepypastas are highly accessible. This accessibility allows users to contribute to creepypastas and the fandom. Creepypasta fans create shared symbols, stories, and popular figures such as Slenderman or Jeff the Killer. This community, with shared values and interests, creates its own subculture, which helps members form a sense of identity and belonging. Using Benedict Anderson’s idea of “Imagined Communities”, this paper shows how online horror spaces create a shared experience. Even though the community has anonymous participants, they share social connections, collective fears, and engagement. Creepypasta demonstrates how traditional folk storytelling adapts to digital spaces, combining cultural memory, creativity, and subcultural identity. By highlighting the literary qualities of creepypasta, such as the unreliability of narrators and open-ended narratives, and its evolution from oral tales to digital stories, this paper examines how horror literature takes part in an online subculture.

Keywords: Creepypasta, digital literature, online subculture, imagined communities, horror

⁶ Nora İlayda Göktürk is a senior undergraduate student in the Department of American Culture and Literature at Ankara University. Her main research interests include American history, subcultures, and folk tales. She serves as the Vice President and head of the organization team for The Student Society of English-American Cultures.

**Internal Conflict and Moral Choice: A Comparative Reading of Magical Development in
Harry Potter and the Philosopher's Stone by J.K. Rowling and *A Wizard of Earthsea* by
Ursula K. Le Guin**

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Abstract

Magic literature is not merely a fantasy that inspires excitement and amazement in the reader; it also encompasses issues of identity, morality, and human development. In many works, magic, rather than a supernatural force, reflects the experiences of the character as they transition from adolescence to adulthood. Magic symbolizes the decisions individuals must make, solidarity, a sense of belonging, or a confrontation with their own selves. Writers who construct characters with magical meanings demonstrate that power brings responsibility, that identities are shaped through relationships with society, and that consciousness can often emerge from conflict and compromise. The representation of magic in English literature varies significantly: In some novels, magic serves as a moral element that separates good from evil, highlighting the importance of love, friendship, and sacrifice. In other works, drawing on philosophical traditions such as Taoism, it highlights the character's inner journey, centering on the ideas of harmony, balance, and self-acceptance. Two of the most prominent examples of these two approaches are J.K. Rowling's *Harry Potter and the Philosopher's Stone* and Ursula K. Le Guin's *A Wizard of Earthsea*. Rowling bases Harry's magical world on the values of friendship, belonging, and love, transforming magic into a metaphor for collective power and social bonding. Harry's story emphasizes the courage to choose good over evil and the importance of ethical responsibility. In contrast, Le Guin explores Ged's relationship with magic through an individual confrontation and search for balance; the character's confrontation with his own shadow dramatizes how magic connects to the human inner world. Despite these differences, both works treat magic not only as a supernatural element but also as a metaphor for maturing as a person, identity construction, and sense of responsibility. In this respect, magical literature possesses both a fantastical and philosophical vein, entertaining the reader while simultaneously encouraging reflection on virtue, balance, and ethical choices.

Keywords: Magic Literature, Balance of Nature, Friendship, Confrontation of inner self, Coming-of-age

⁷ Zeynep Güney graduated from the Department of English Language and Literature at Istanbul Kültür University in July 2025. Her research focuses on magic functions as a metaphor for personal growth, identity, and moral responsibility. She wants to specialise in video game translation and localization.

Ghosts of the Unlived: A Hauntological Reading of Grief and Temporality in Maggie O'Farrell's *Hamnet*

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Abstract

This paper presents a hauntological reading of Maggie O'Farrell's *Hamnet* (2020), foregrounding grief, spectrality, and nonlinear temporality within the framework of Derridean theory. The narrative centers on the absence of the titular child, which operates as a sustained presence, disrupting linear chronology and collapsing distinctions between past, present, and unrealized futures. Rather than offering closure, the novel dramatizes a state of enduring loss which is an unresolved mourning that bleeds across temporal boundaries. The maternal figure Agnes occupies a liminal position as both mourner and medium. Her embodied sensitivity to the natural and spiritual world resists rational structures of death and chronology. The novel's recursive structure and atmospheric disjunction intensify its spectral dimension, positioning Hamnet's absence as a metaphysical force rather than a historical fact. The convergence of personal loss with cultural legacy culminates in the final intertextual gesture toward Hamlet, where the child's name re-emerges within the machinery of canonical remembrance. Hamnet resists historical realism and linear development, instead operating as a spectral archive, which is a site where affective memory, deferred futures, and counterfactual histories coexist. Within this framework, the novel engages with ethical questions of representation, temporality, and maternal mourning, articulating a grief that refuses erasure.

Keywords: Hauntology, Maggie O'Farrell, *Hamnet*, Spectrality, Temporality, Derrida, Maternal Mourning, Trauma, Counterfactual History, Memory

⁸ D. Nilsu Güzeler graduated with high honors from the Department of English Language and Literature at Hacettepe University in 2023 and is currently pursuing her MA in the same department. Her research interests include contemporary British fiction, Victorian literature, postcolonial theory, gender and identity studies, popular culture, adaptation studies, monster theory, and hauntology.

Down the Rabbit Hole and into Freedom: Alice's Curiosity Beyond Victorian Norms

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Abstract

During the Victorian Period, children's literature was heavily didactic and young girls were especially discouraged from acts of curiosity, as these were seen as threats to the societal norms of the time. The aim of this paper is to explore how Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1871) challenge these norms by allowing a female protagonist to pursue curiosity freely and resist traditional gender expectations. Unlike most Victorian children's texts, Carroll refuses to punish curiosity and instead presents a heroine who questions, explores, and boldly resists authority. While Victorian children's texts often reinforced rigid gender roles such as encouraging boys to be adventurous leaders and confining girls to domestic obedience, Carroll instead positions Alice at the centre of narratives that satirise adult authority and allow her to grow through imagination and experience rather than discipline and obedience. In doing so, Alice ventures beyond the domestic sphere that is assigned to her by the period's conventions and follows her curiosity into new horizons without being punished for it, which was rare for female characters of the time. This subversion is particularly striking when one considers the cultural expectations and ideals of the time such as the 'angel in the house,' which confined women to the domestic sphere and idealised them as submissive, passive, and self-sacrificing. By rewarding rather than punishing Alice's curiosity, Carroll subverts Victorian gender conventions and also paves the way for new forms of female agency in children's literature.

Keywords: Curiosity, Victorian Gender Roles, Lewis Carroll, *Alice's Adventures in Wonderland*, *Through the Looking-Glass and What Alice Found There*

⁹ Feride Zeynep İşcen is a PhD student in English Language and Literature at Hacettepe University and an instructor at Maltepe University, School of Foreign Languages. She received an MA in English Language and Literature from Hacettepe University where she wrote her thesis "'Call it What You Like': A Postmodern Reading of Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*". Her research interests include women's studies, Victorian literature, children's literature, science fiction and fantasy, and postmodernism.

Revisiting the World of Eliot's *The Waste Land*'s Social, Cultural and Political Conditions with New Historicist Theory

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Abstract

T.S. Eliot is an important poet and critic of the Modern Age. Britain faced important changes and improvements in the Modern Age due to the Industrial Revolution and many social and political shifts. Moreover, the First World War was a life-changing event that caused serious impacts on society. This unstable condition of not only Britain but also the world had dramatic effects on society. The volatile conditions' side effects were overtaken by English Literature in themes like alienation, disillusionment, fragmentation, and depression. Psychoanalysis and subjectivity arose, leading artists to reflect their inner conflicts and emotions in their works. Eliot's lifespan coincided with the aftermath of the First World War, and the effects of the post-war conditions can be traced in his poetry. Eliot, in his poem "The Waste Land," unintentionally reflects modern men and their psychological and ideological stance in the world and society. The presentation will consist 2 main parts: the first part will encompass the social, cultural, and political events of Britain and in the second part of the essay, the poem itself is going to be analysed through the New Historicism theory, which supports that a literary text cannot be separated from the historical background of its time, by referring to the socio-cultural and political events presented in the first part of the presentation.

Keywords: T.S. Eliot, Modernism, Poetry, New Historicism, Politics

¹⁰ Elif Sude Sayın graduated in 2025. She and two other students supervised by Tülay Dağoğlu worked on a TÜBİTAK project in which they wrote an essay and made a consciousness-raising exhibition about it. Their work is printed in the *International Studies in the Field of World Languages and Literatures* journal.

A Deconstruction of John Pielmeier's *Agnes of God*

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Abstract

The chief motive of this presentation is to combine the philosophical and theological concepts of Jean-Luc Nancy on Christianity with the theologically perplexing play *Agnes of God* by John Pielmeier. The play follows a mysterious case of infanticide in a Catholic nunnery, of which the primary suspect is a young and innocent-looking novice nun named Agnes, who is accused of murdering the baby she gave birth to in her bed in the nunnery. It is up to Psychiatrist Dr. Martha Livingstone to get the truth of the murder out of her, whilst facing objections and rebuttals from the head of the monastery, Mother Miriam Ruth, who argues that the birth itself was an act of God, an Immaculate Conception. The characters Dr. Martha Livingstone and Mother Miriam Ruth both constitute two sides of the classical debate between Monotheism and Atheism. However, as the play goes on, the line between this seemingly distinct opposition is blurred enough for the observant reader to deconstruct this opposition. It is the argument of this paper that Pielmeier's play can be analyzed through the lens of Jean-Luc Nancy and his deconstructive outlook on Christianity and his argument that Monotheism and Atheism are closer to each other than initially thought, to shed some light on the overarching theme of the play and its characters.

Keywords: Jean-Luc Nancy, John Pielmeier, Dis-enclosure, *Agnes of God*, Deconstruction

¹¹ Emir Sepetçi is an undergraduate student in Kırklareli University. His chief interests include Romantic Poetry, American Theatre, Literary Theory and Criticism, Biblical Theology and Hagiography.

The Journey of “Brave New World” from Shakespeare to Huxley

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Abstract

The last play of William Shakespeare, *The Tempest*, introduced the phrase “brave new world” into English literature through the reaction of Miranda. This reaction sets forth a kind of astonishment against the unfamiliar civilised society beyond the island where she is stranded. The moment is an aesthetic one, rooted in innocence and an idealised vision of humanity. Subsequently, in 1932, British author Aldous Huxley used the same phrase as the title of his dystopian novel as a literary instrument that presents an extraordinary order in future, which is accepted as more ‘proper’ and ‘civilized’ by its inhabitants. In Huxley’s work, Miranda’s reaction is echoed by John the Savage, who is an outsider to this society, who repeats her phrase with fascination at the seemingly extraordinary order of the World State. Both expressions highlight the aesthetic experience of facing the unknown. This study aims to explore the transformation of the phrase “brave new world” from Shakespeare to Huxley, examining how an expression of naïve astonishment in *The Tempest* becomes, in *Brave New World*, a critique of progress and modernity. By comparing these two works, the presentation will trace how aesthetic responses to beauty, wonder, and civilization shift across time and genre.

Keywords: Dystopia, Society, Civilization, Aesthetics, Beauty

¹² She is a senior student at Namık Kemal University, studying English Language and Literature. She is interested in literary analysis, intertextual studies and dystopian genre.

The Pain of All That is Liminal: The Issue of Belonging in Imtiaz Dharker's Poetry

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Abstract

The poetry of Imtiaz Dharker deals with issues such as identity, unbelonging, and displacement. As a poet possessing a hybrid identity, her poetry presents a poetic persona who exists between the cracks of society by making use of her own background. Born in Pakistan and raised in Scotland, she exists on the threshold that leads from one into the other. Hence, it can be commented that she is also a liminal entity, existing in a liminal, third space in a postcolonial world. Owing to her background and her masterful employment of the issues and pains of liminality, Carol Ann Duffy sees her fit to be a World Laureate, had the position existed. This paper, by utilizing the concept of liminality as theorised by Arnold van Gennep and Victor Turner, and by incorporating Homi Bhabha's concept of hybridity and the third space, aims to demonstrate how Dharker goes through the three phases of liminality in her poetry, namely separation, margin, and aggregation. This can be observed through her detachment from her cultural identity, her transitional and in-between existence in a setting that is foreign to her, and her realisation that a stable identity may never be achieved. This paper analyses selected poems from Dharker in delving into how these phases are experienced by her poetic persona, who finds herself in the intersections of gender, religious beliefs, and migration.

Keywords: Imtiaz Dharker, Liminality, Hybridity, Third Space, Identity

¹³ Doğa YALÇIN is currently a PhD student at Hacettepe University, in the Department of English Language and Literature. Her BA and MA are from the same university and department, with her MA thesis entitled "Traces Of Collective Memory in A. K. Ramanujan's Poetry" (2024). Her current research interests include postcolonial poetry, memory studies, and Metaphysical poetry.

From Mythos to Logos: Desidero's Journey from Desire to Reason in Angela Carter's *The Infernal Desire Machines of Doctor Hoffman*

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Abstract

Angela Carter's *The Infernal Desire Machines of Doctor Hoffman* (1972) is a vivid exploration of the journey from mythos to logos, framed through the surreal odyssey of its protagonist, Desidero. Set in a world where reality is distorted by Dr Hoffman's machinery that unleashes human desires in order to allegedly liberate the unconscious, the novel juxtaposes mythological chaos with rational order. Desidero's journey in the novel serves as a metaphorical and literal traversal through mythos—where desires and irrationality reign—toward the logos located at Dr Hoffman's castle. Along the way, Carter constructs a landscape steeped in surreal imagery and mythical archetypes, reflecting Desidero's confrontation with both external forces and his own subconscious. His progression reflects Carter's deeper critique of the binary opposition between rationality and emotion, suggesting that the journey itself is a negotiation rather than a resolution. A battle between reason and desire, rationality and irrationality, is waged throughout Desidero's journey through mythos towards Dr Hoffman's castle, where logos awaits. By foregrounding Desidero's passage through this fragmented reality, this study argues that Carter uses the mythos-to-logos motif to interrogate the limitations of both reason and desire. Ultimately, *The Infernal Desire Machines of Doctor Hoffman* emerges as an allegory of human existence, where the search for balance is both inevitable and unattainable.

Key Words: Angela Carter, *The Infernal Desire Machines of Doctor Hoffman*, Journey, Mythos, Logos

¹⁴ She is an MA student in the Department of English Language and Literature at Hacettepe University, and plans to pursue a PhD in the same department. She is currently working on her MA thesis where she explores the theme of otherisation. Her research interests include speculative fiction, postcolonial studies and literary and cultural theory.