

Ege University
18th International Cultural Studies Symposium



**Ageing,
Surviving
and
Longevity**

**Faculty of Letters
May 25-27, 2022**



Co-Organised by
Department of English Language and Literature
Department of American Culture and Literature

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**EGE UNIVERSITY
18TH INTERNATIONAL
CULTURAL STUDIES SYMPOSIUM
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Ege University Department of English Language and Literature,
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Bahar Kurtay

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SYMPOSIUM HISTORY AT A GLANCE

Ege University Cultural Studies Symposium (CSS) started in 1995 as a two-day seminar co-organised by the Departments of American Culture and Literature and English Language and Literature of Ege University and The American Studies Association of Turkey. It took place on 10-11 April 1995 and was entitled "The Red, Black and White". The following year, the seminar was announced widely and the number of participants increased to 150. Most notably, it was co-organised by four different institutions: Ege University Department of English Language and Literature, Department of American Culture and Literature, The American Studies Association of Turkey, The British Council and The United States Information Service (USIS). This collaboration was remarkable because it was the first time that these institutions organised an event jointly.

The symposium continued to grow and become more and more international. It has always been a venue where young academics could present their work alongside prominent names. The symposium had been held annually until 2005. The following symposium was organised in 2007 and since then is held biennially. From the first day on, the aim of this event was to contribute to the establishment of Cultural Studies within Turkey. It was hailed as a significant milestone in the humanities departments in Turkey, and became a platform where inter- or multidisciplinary approaches to such subjects as literature, history, media studies and sociology could be explored. Many papers or presentations generated heated debates on curriculum, methodology and ideology.

Selected papers presented at each symposium were published as proceedings initially by the British Council and later by Ege University. This was a valuable contribution to the effort of establishing Cultural Studies within academic curricula in Turkish universities. Hopefully, CSS will continue to be a model both in collaboration patterns in the academia and a venue where new, inspiring and controversial ideas are discussed and evaluated.

EGE UNIVERSITY CULTURAL STUDIES SEMINAR

10-11 April 1995

"The Red, Black and White"

EGE UNIVERSITY 1ST INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

15-17 May 1996

"Crossing the Boundaries: Cultural Studies in the UK and the US"

Keynote Speakers:

Harald Husemann

Piotr Kuhlczak

EGE UNIVERSITY 2ND INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

14-16 May 1997

"The History of Culture, the Culture of History"

Keynote Speakers:

Susan Bassnett

Elanie Tyler May

EGE UNIVERSITY 3RD INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

13-15 May 1998

"popularculture(s)"

Keynote Speakers:

David Espey
Nicholas Cull

EGE UNIVERSITY 4TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

12-14 May 1999

"Dialogue and Difference"

Keynote Speakers:

Ray Browne
Harvard Sitkoff
Kevin Robins

EGE UNIVERSITY 5TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

10-12 May 2000

"New Cultural Perspectives in the New Millennium"

Keynote Speakers:

Lawrence B. Goodheart
Frank Webster
Howard Wolf

EGE UNIVERSITY 6TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

9-11 May 2001

"Globalization and Transcultural Issues in the New World Order"

Keynote Speaker:

Cathy Carmichael

EGE UNIVERSITY 7TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

8-10 May 2002

"Selves at Home, Selves in Exile: Stories of Emplacement and Displacement"

Keynote Speakers:

Deborah Tall
Glenn Jordan

EGE UNIVERSITY 8TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

21-23 May 2003

"Inside Outside In: Emotions, Body and Society"

Keynote Speakers:

Chris Weedon
Patricia Greenspan
Yıldız Kenter
Talat Halman

EGE UNIVERSITY 9TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

5-7 May 2004

"[city in (culture) in city]"

Keynote Speakers:

Kevin R. McNamara
Jim McGuigan

EGE UNIVERSITY 10TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

4-6 May 2005
"When 'Away' Becomes 'Home': Cultural Consequences of Migration"
Keynote Speakers:
Dirk Hoerder
Rudolph J. Vecoli
Mimi Khalvati

EGE UNIVERSITY 11TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM
9-11 May 2007
"Memory and Nostalgia"
Keynote Speakers:
Michael Kammen
Robert Cardullo

EGE UNIVERSITY 12TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM
29 April - 1 May 2009
"Redefining Modernism & Postmodernism"
Keynote Speakers:
Geoffrey Galt Harpham
Hasan Bülent Kahraman
Hubert Zapf

EGE UNIVERSITY 13TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM
May 4-6, 2011
"Change and Challenge"
Keynote Speakers:
Laurie Rush
Tahir Un
Memet Erdener

EGE UNIVERSITY 14TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM
May 8-10, 2013
"Confinement, Resistance, Freedom"
Keynote Speakers:
Scott Slovic
Jale Parla
Lois Helmbold

EGE UNIVERSITY 15TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM
May 6-8, 2015
"Culture and Space"
Keynote Speakers:
Ayşe Lahur Kırtunç
Ayşe Öncü
Katherine Fry

EGE UNIVERSITY 16TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM
May 10-12, 2017
"Narratives of Trauma"

Keynote Speakers:
Günseli Sönmez İşçi & Sedat İşçi
Donna DeCesare
Roger Luckhurst
Stef Craps

EGE UNIVERSITY 17TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

May 8-10, 2019
"Nature vs. Culture"
Keynote Speakers:
Cian Duffy
Serpil Opperman
Ufuk Özdağ

EGE UNIVERSITY 18TH INTERNATIONAL CULTURAL STUDIES SYMPOSIUM

May 25-27, 2022
"Ageing, Surviving and Longevity"
Keynote Speakers:
Kathleen Woodward
Ersi Abacı Kalfoglu
Trevor Hope

KEYNOTE SPEAKERS

Kathleen Woodward – University of Washington, U.S.A.
Ersi Abacı Kalfoglu – Istanbul Yeni Yüzyıl University, Turkey
Trevor Hope – Yaşar University, Turkey

Plenary Session: Slobodan Dan Paich – Artship Foundation, U.S.A.
Poetry Reading Session: Göksel Altınışik Ergur – Pamukkale University, Turkey

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Zeynep Asya Altuğ – Ege University
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ABSTRACTS AND BIOS

Adesanya M. Alabi
Karabük University, Turkey

Adesanya M. Alabi is a Ph.D. student of the department of English Language and Literature, Karabük University, Turkey. He holds a Master's degree in English Language and Literature from Cyprus International University, a Bachelor's degree in Theatre Arts, and a 3-year Associate degree in Theatres Arts from the University of Ibadan, Nigeria. His areas of specialization are literary criticism, postcolonial literature, African literature, and classical literary studies. He is presently working on his Ph.D. dissertation that explores the role of literature in global politics using certain politically oriented texts as the basis. In particular, his dissertation focuses mainly on the social-political situation in Africa and the Middle East.

Aging, Surviving and Longevity: Exploring the Plight of African Older Women from the Vantage Point of Witchcraft

Aging is an indispensable and universal phenomenon that is understood as the chronological metamorphosis of living years. From the African context, the idea of growing older especially for women has a different worldview from the cultural standpoint. In most African socio-cultural settings, the concept of aging is culture-bound. The method that every society in Africa applies in measuring old age differs from one cultural worldview to another. Hence, it is essential to understand that aging is an integral part of the social structure of humankind. Despite that African society considers old age as a blessing, on the other hand, it is also a plight for women who have lived so long beyond normal expectations. Many African older women have been erroneously accused of witchcraft because of their old age while some of them were lynched in the process. This paper examines why African women are mainly labeled witches in their old age. It presents some instances that accentuate how these older women's fundamental human rights are violated. Therefore, being an older woman in certain parts of African society attracts more twinge rather than fortune. There has always been a concept that when some misfortune occurs in the community or families, the older women are always held responsible. Many of these older women have been subjected to victimisation, marginalisation, torture, and cruel death. Despite that this event is an identifiable practice in African society, only a few scholarly works have addressed this crucial topic. The paper intends to make certain recommendations for surviving process.

Keywords: aging, longevity, African worldview, witchcraft, African older women

Ahu Selin Erkul Yağcı
Ege University, Turkey

Ahu Selin Erkul Yağcı is an Assistant Professor in the Department of Translation and Interpreting at Ege University, Izmir. She graduated from Bilkent University and got her Master's degree with her thesis entitled "Fictional Translators in Turkish Fiction". She received her PhD from Boğaziçi University with her doctoral dissertation entitled "Turkey's Reading Revolution: A Study on Books, Readers and Translation (1840-1940)" (2012). Her research interests are translation history, book and reading history and reception studies. She currently works on translator-writers and their role in translation history in Turkey. She has been teaching practical and theoretical translation courses for over twenty years.

Too Young to be Retranslated: *The Ornament of the World* and *Orientalism* in Turkish Retranslations

In recent years, studies on retranslations have proliferated and many of these focus on explaining the reasons for the production of retranslations in its own context (Tahir Gürçağlar 2008). Several reasons have been discussed by scholars: retranslations are usually associated with the ageing of the existing translations (Gambier 1994, Bassnett 2000), commercial reasons, improving the quality of the earlier translations and the struggles and group dynamics within the receiving culture (Berman 1990, Pym 1998, Susam Sarajeva 2003, Karadağ 2003). Retranslations are mostly discussed through paratextual (prefaces, epilogues, cover pages) and extra textual materials (reviews, interviews) as well as in textual level by focusing on different aspects.

This paper aims at comparing two retranslation cases, the first, Maria Rosa Menocal's *The Ornament of the World* (2003) and its retranslation and Edward Said's *Orientalism* (1978) and its retranslations into Turkish. Both works are closely related to Turkish culture and audience and in contrary to the general publishing policy regarding the publication of works on social sciences, they have been retranslated at short intervals. Although previous translations are not outdated, the publications of these retranslations are noteworthy since they give clues on the choices of the translators, editors and publishers. The aim of this paper is to carry out a comparative textual analysis on these translations to reveal how the struggles and internal struggles of the target culture are reflected in these translations. In addition to textual analyses, the paratextual elements will also be studied in order to convey insights into the contexts in which these translations were presented to the readers.

Ali Ergur
Galatasaray University, Turkey

Born in Athens in 1966, Ali Ergur had his undergraduate degree from public administration (1989) and master's degree (1992) from sociology at Marmara University, Istanbul. He completed PhD studies in sociology at Middle East Technical University, Ankara (1997). Ali Ergur is actually professor of sociology at Galatasaray University, Istanbul. He has given various courses of sociology at Marmara, Mimar Sinan, Erciyes, Anadolu, Galatasaray and Istanbul Technical Universities. His research areas are technologies of information and communication, consumption, surveillance, post-industrial society, cultural sociology, sociology of music.

On the Uncanny Waters of Liquid Modernity: Sociological Projections of J.C. Grangé's Thriller Narrative

A best-seller narrative can be considered as a cliché-generating and easy-to-read formula, which, in turn, may seem uninteresting from a sociological perspective. Still, a genuine sociological analysis should pay close attention to any text that circulates socially. Moreover, exploring the most popular narratives through a sociological lens can have the potential to reveal the hidden meanings in the over-visible, but superficially perceived themes. Jean-Christophe Grangé is one of the world-famous French thriller writers. In 1996, he wrote his debut novel, which was based on his journalistic investigation of the migration path of storks. Throughout the years Grangé published fifteen novels in which he meticulously described scenes, actors, themes of criminality, insisting mostly on the instinctive character of the murder. As a whole narrative context, the Grangé novels, besides their realistic and clear depictions of deviant behavior, reveal a wide geographic matrix, even an atlas of global capitalism with some focal points, where the its dark side becomes astonishingly palpable. In Grangé's narrative, it is possible to trace not only the contradictions of capitalism but also a general assessment of the human condition in the age of late modernity. Indeed, we hypothesize that, in Grangé's narrative, the element of the crime, particularly murder is not only a marketable best-seller formula but also, and more importantly a generic metaphor to designate the inner -especially symbolic- violence embedded in everyday life in the late modern condition. As is well known, sociologist Zygmunt Bauman diagnosed this condition as *liquid modernity*. In this paper, we will analyze Grangé's thriller narrative as a multilayered sociological context of facts and logic of action through which we can trace the signs and symptoms of *liquid modernity*.

Ayça Ülker Erkan

İzmir Democracy University, Turkey

Prof. Dr. B. Ayça Ülker Erkan got her B.A. on English Literature, M.A. on American Culture & Literature, Ph.D. on English Literature from Ege University in 2005. She completed her post-doctoral study at English Department, University of Minnesota in 2008. She worked as the Chair of Department of English Language and Literature at Manisa Celal Bayar University between 2014-2018. She wrote books entitled *Caryl Churchill'in Oyunlarında Feminist Yansımalar* in 2010, *Subversive Female Voices in the Plays of Timberlake Wertenbaker and Pam Gems* in 2019, and *Marginal Women in Theatre* in 2020. She has presented several papers at international conferences, wrote book chapters, and published several articles on her area of study in international journals. Her main interests are feminist theatre, gender studies, and contemporary women's theatre. She is currently working at İzmir Democracy University as the Chair of the Department of English Language and Literature.

The Psychological Effects of Aging, Surviving, and Longevity: The Stream of Consciousness Technique in Katherine Anne Porter's Short Story "The Jilting of Granny Weatherall"

This paper examines the psychological effects of a survival story and rejection of aging of an eighty-year-old protagonist Granny Weatherall on her deathbed in a hospital in Katherine Anne Porter's short story entitled "The Jilting of Granny Weatherall". The readers build a kind of empathy for the protagonist when she goes back and forth within her life story in her narration. The narration shifts back and forth from the present moment to years of long past. Finally, we're no longer sure of who is speaking in the story. Stream of consciousness technique enables the readers to pass through the mindset of Granny Weatherall and learn about the psychological effects of her hardworking life in which she survived on her own. Readers see several stages of a strong woman who had to put up with difficulties and her deception by her ex-fiancé. Granny's disappointments, deception, and surviving is presented by flashbacks throughout the story. The lively characteristic traits of Granny display how she refused to die and kept on living where she frequently shifts back to the past with the use of the stream of consciousness technique. Granny's strength never ends until the end of the story where she expects from God to "give a sign" when she decides to die.

Aziz Tamer Güler

Istanbul Ayvansaray University, Turkey

Aziz Tamer Güler graduated from Mimar Sinan Fine Arts University, Department of Acting. Currently, he is working as an assistant professor in the new media and communication department at Istanbul Ayvansaray University. He prefers to focus on interdisciplinary studies and concepts such as sociology of literature, performing arts, existentialism and meaning of life.

F. Berna Uysal

Istanbul Ayvansaray University, Turkey

F. Berna Uysal is an English Literature master graduate, and working as a research assistant at the same department at Istanbul Ayvansaray University, focusing on posthuman theories and new materialism in feminist fiction and comics/graphic novels. As a PhD researcher in British Cultural Studies, her future studies, hopefully, will enlighten the area.

Dreams as Medicine: Gerontophobia in Ingmar Bergman's *Wild Strawberries*

Death is a reality that a person may face when he loses a loved one, or when he gets older and starts to feel closer to him. Although there is a common belief that the farther from life one gets from, the closer to death is, it is a misconception. While death is the opposite of life, it is also similar and complementary. On this topic, Ingmar Bergman included memories and dreams with death in the movie *Wild Strawberries*, which he directed in 1957, and tried to reflect the analysis of the fear of aging and death on the white screen through the dreams of the protagonist, Professor Isak. Although it has been discussed as the subject of existential pain and interpreted as a road story, Isak's experiences are more like a travel story than a journey. As time flies, Isak takes a journey through his past and present, accompanied by dreams and memories of how his ongoing old age brought him closer to death. Feeling that he has come to the end of life, the Professor tries to relive his past and goes to the places where he spent his childhood. As he sees that what he has done is remembered, he realizes that when he dies, he will only disappear physically, and that the end of his existence will not come as long as there are those who remember him. So then, is it not about dying, but just leaving memories to be remembered? Is it enough to be present in the memories to be able to say "I lived"? By seeking answers to these questions, this study discusses the possibility that Isak's existential pains in Bergman's movie *Wild Strawberries* stem from the impasse between the meanings attributed to youth and accepting death, and examines the effect of his dreams on Isak's overcoming his fears with content analysis method. Isak overcomes the cowardice of consciousness through his dreams. Isak creates by remembering and through dreams, revives his past, carries his presence to places where he feels safe and relieves his pain. Hence, the study will be built on this result.

Keywords: life, ageing, death, gerontophobia, dreams

Bahar Kaba
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Bahar Kaba received her graduate degree in geography in 2014 and master degree in human and economic geography in 2017 at Ege University. She studied at the Fonty's University of Applied Sciences (Tilburg, The Netherlands) and Universitat Rovira i Virgili (Tarragona, Spain) as an Erasmus student. Currently as a doctoral student in the human and economic geography program at Ege University, Institute of Social Sciences, she is supported by Turkish Council of Higher Education, Migration Studies 100/2000 Scholarship Program. Her main areas of interest are residential mobility, migration and feminist geography. Her works have been published in journals such as *Ege Coğrafya Dergisi*, *European Journal of Geography*. She is the writer of *Kapalı Yerleşmelerde İnsan-Mekân İlişkileri* [Human-Space Relationships in the Context of Gated Communities] (Ege University Press 2019 – with İ.Südaş). Her most recent works include “Foreign Solo Female Travellers’ Perceptions of Risk and Safety in Turkey” in *Hidden Geographies* (2021, Springer) and “The travel motivations and experiences of Turkish solo women travellers” in *Contemporary Muslim Travel Cultures* (with G.Emekli and İ.Südaş, 2022- Routledge).

İlkay Südaş
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İlkay Südaş (M.A., Ege University 2005 and Ph.D. Ege University in 2012 in Human and Economic Geography) is associate professor at the Department of Geography, Ege University in Izmir. His main research interests include international migration, specifically lifestyle migration, cultural geography, humanist geography, feminist geography. He has articles published in *European Journal of Geography*, *La Revue Européenne des Migrations Internationales* (REMI), *Insight Turkey*, *Geografická Revue*, *Turkish Geographical Journal* and *Aegean Geographical journal*. He is writer of *Şehirden Kopuş mu?: Değişen İzmir’de Köylere Göç* [Breaking Up with the City?: Emigration from Izmir to its Villages] (Ege University Press, 2019), *Kapalı Yerleşmelerde İnsan-Mekân İlişkileri* [Human-Space Relationships in the Context of Gated Communities] (Ege University Press 2019 – with B.Kaba), *İzmir’de Tek Yaşayan Kadınların Mekânsal Tercihleri* [Spatial Preferences of Solo-Living Women in the case of Izmir] (Izmir Metropolitan Municipality Pub. 2021, with G.Pekmezci) and editor of *Göçler Ülkesi: Akışlar, Göçmenler, Araştırmacılar* [Land of Migrations: Flows, Migrants, Researchers] (Ayrıntı, 2015, with L.Körükmez). He has been a visiting researcher in the Institute of Economy, Demography and Geography of Consejo Superior de Investigaciones Científicas in Madrid, Spain (2007), Aachen University of RWTH in Aachen, Germany (2018) and University of Utrecht in the Netherlands (2018 and 2021).

Escaping to the “Good Life” in Later Life: The Turkish Lifestyle Migrants

Turkey has an ageing population. Today, the life expectancy is 78 years and longevity is increasing. As a transition country, demographic characteristics of Turkish society are changing too. One of the demographic reflection of this change is the increasing share of the elderly population and their tendency to emigrate from big cities to smaller settlements –that is to say, rural lifestyle migration. Especially popular among elderly urbanite from Istanbul, coastal zone and rural regions of İzmir has become a distinctive destination for the lifestyle migrants. They are in the pursuit of a higher quality life in their later years. Among many others, there are two existential motives for their mobilization: The unexpected emergence of the COVID 19 pandemic and the fear of a big earthquake in the megacity of Turkey: Istanbul.

In this research, the movement of the elderly urbanites was examined in the case of İzmir with a lifestyle migration lens, based on a quantitative method in a sample of 86 participants. The study aimed to understand the migration process of elderly urbanities. Results indicated that they are mostly retired, hold higher education, and have financial capacity to leave Istanbul mainly because of *heavy traffic*, *overcrowding*, and *uncontrollable urbanization*. They are mostly settled in coastal districts of İzmir such as Urla and Seferihisar in the search of a *tranquilly*, *quietness*, and *nature*. Tourism movement and social networks were the main means to become aware of their preferred destinations. İzmir was preferred thanks to its *comfortable*, *quiet*, and *liberal lifestyle* compared to Istanbul. Their post-migration life is generally pleasing. Most of them stated that their life quality increased after moving to İzmir. The majority of them intend to live in their current residential area in the future too.

Keywords: lifestyle migration, internal migration, İzmir, Turkey, elderly population

Başak Çün

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Başak Çün received her undergraduate degree from Hacettepe University, Department of English Language and Literature in 2008. Upon gaining some private industry experience, she started studying English Language and Literature PhD program in Istanbul Aydın University in 2012, as well as setting about teaching English. As her teaching journey proceeded here and later on in Kadir Has University, she completed her PhD studies and moved on to Fenerbahçe University, Department of English Language and Literature in 2021, where she still teaches as a PhD lecturer. She is an admirer of literatures and philosophy. Investigating socially constructed phenomena is her favourite field of interest.

A “Creative” Approach to Ageing in Doris Lessing’s *The Diary of a Good Neighbour*

The Diary of a Good Neighbour by Doris Lessing is a novel that highlights the value of interaction and connection between people of two separate generations. It presents the reader an old female protagonist who reflects on her daily activities and emotional experiences in the latest stage in her life. When approached from the perspective of gerontological studies, this novel is notable with respect to the conflicts it issues between ageing as a truth of life and the unpleasant sub-meanings of ageing existing in the contemporary society. A variety of cultural constructs having survived till today, such as association of ageing with degeneration and decay, has contributed to the negative notions about getting old. In other words, the novel addresses the glorification of youth, while scrutinizing the psychological and social results of this especially on aged women. This study will investigate how Russian literary theorist Mikhael Bakhtin’s concept of dialogue, specifically his notion of creative understanding, is applicable to the contradictory perceptions towards ageing and recognizing the location of fiction within the discourse of ageing. Applying the significant points of Bakhtin’s understanding of creativity and multiple voices to the novel, the study will discover how the novel’s narrative and two female protagonists’ interactions with one another are parallel to the means through which creative understanding proceeds. Hence, this study suggests that *The Diary of a Good Neighbour* can be read from the Bakhtinian frame of creativity as an opposition to the widespread consideration of old age and ageism. Though Bakhtin does not ground a theory solely in the field of gerontology, dialogism as he introduces the reader with is useful in examining the theme of ageing in the novel.

Keywords: ageing, dialogical principle, creative understanding, *The Diary of a Good Neighbour*

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Begüm Tuğlu Atamer is currently working as a research assistant at the English Language and Literature Department of Ege University. She is also working as a project coordinator at the European Languages and Cultures Research and Application Centre. She has worked as an editorial assistant for the journal *Interactions: Ege Journal of British and American Studies* between the years 2012 and 2020. She is currently working on the inaugural issue of *Overtones: Ege Journal of English Studies*. She completed her PhD thesis entitled “Metamorphic Perceptions of Reality from Modernism to Postmodernism in Samuel Beckett’s Novels” in 2018. Her research interests include Modernism/Postmodernism, the Philosophy of Literature, and Cultural Studies.

The Survival of the Richest in J. G. Ballard’s *High-Rise*

J. G. Ballard’s 1975 novel *High-Rise* manifests to what extent the modern capitalist society of the twentieth century can reach in terms of humanity when placed in an enclosed concrete jungle. Ballard’s inquiry of what it means to be human in the beginning of the novel gradually transforms into an exploration of why the human species chooses violence over peace, hegemony over equality and power over compassion. Despite being labelled as a dystopia, the novel offers quite a realistic portrayal of the class structure of its time. The forty floor apartment block functions as a panoptic space in which the richest and most powerful are placed on the highest floors. The hierarchy of the apartment, along with its technological apparatuses that enable the residents to survive within the block on their own, represent a chain of being in a modern society by portraying the block as an organism that constantly reproduces itself. Thus, *High-Rise* can be read as an abstract machine as coined by Deleuze and Guattari since it is simultaneously a machine of fiction through which the readers question their illusionary civilized humanity and its subject matter is a machine which operates as a means to reveal the constant process of becoming through its depiction of space, time and characters. Therefore, this study aims to explore the rhizomatic dynamics of the narrative in *High-Rise* by focusing on the chronotope of the novel which simultaneously creates and deconstructs the characters’ beings in order to expose the interrelation of economic evolution and survival.

Belgin Bağırar

Aydın Adnan Menderes University, Turkey

Belgin Bağırar is an assistant professor, who is currently working at the department of English Language Teaching at Aydın Adnan Menderes University in Turkey. She deals with contemporary British, Turkish, and Canadian Drama, in-yer-face theatre, and literary theories. She has published books and articles on Martin Crimp, Simon Stephens, Philip Ridley, Caryl Churchill, and Sarah Kane.

How Ageing is Represented in a Dystopian World: Philip Ridley's *Ghost from a Perfect Place*

Critical gerontology has become a popular topic in recent years as more literary scholars focus their attention on aging. Contemporary British theatre never stays silent about the social and cultural changes of whatever period it happens to be in. As such and in the context of critical gerontology, it approaches old age and longevity from different perspectives. Examining how Ridley approaches ageing and longevity in his play *Ghost from a Perfect Place* (1994), the primary purpose of this study is to explore Philip Ridley's take on exclusion of women and gender ideologies through the lens of feminist gerontology. Its secondary aim is to probe how Ridley perceives ageing and youth by culturally analysing the play. A versatile contemporary British playwright, Ridley views [in the play] growing old in eutopos as just a dream. He presents his audience a dystopian world in which violence is on a sharp rise. He brings together both the socio-cultural realms of young and old like to make viewers aware of just how different they are from one another. In the play, elder Travis and Troche represent two different cultures that diverge in terms of their longevity and gender. A former head of a gang, Travis describes himself as a businessman, and boasts about his comfortable life. Troche, in contrast, represents the victim of the male-dominated system. However, to Ridley, old age in a dystopian modern world is both a time for redemption and a time to witness the disappearance of binaries of gender. That world, moreover, no longer contains any traces of patriarchal policy. Ridley finishes the play of in an open-ended format, draws a clear cut cultural distinction between old and young, as well as past and future.

Keywords: critical gerontology, contemporary British theatre, Philip Ridley, dystopia

Beril Karanfil
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Beril Karanfil is an MA student at Akdeniz University in the department of English Language and Literature. She is writing her thesis, which is titled as “The Role of the Posthuman and Disabled Bodies in *Welcome to Night Vale* by Joseph Fink and Jeffrey Cranor”. Her research interests are fiction podcasts, interactive storytelling, creative writing, cultural heritage, mythology, ancient literature, science-fiction and fantasy.

**Questioning Ageing, Mortality and Being Human through the Faceless Old Woman from
Welcome to Night Vale (2012) by Joseph Fink and Jeffrey Cranor**

As a pioneer of a new approach to storytelling and radio dramas, the American fiction podcast *Welcome to Night Vale* has featured more than 200 radio episodes, three stand-alone novels, and four script books since its first airing in June 2012. Created by Joseph Fink and Jeffrey Cranor, the main story revolves around a fictional community radio show from a bizarre desert town. The town of Night Vale is a safe haven to many citizens and beings who are going along with the extraordinary happenings around them. The Faceless Old Woman is one of the bizarre town dwellers. Being a reoccurring character since the episode “Faceless Old Woman” (2013), she has been portrayed as a character that is not bound by time. As a case in point, the adjective ‘old’ appears unclear as there is no certain information about her age. Presumably born at the end of Eighteenth century, she continues her life immune to mortality, age, and being seen. This suggests she transcends the limits of the human nature. However, even though surpassing the limits of being human and going beyond, she does not possess any privileges. Using posthumanism as a scope to question the context of being human, this work aims to show how the Faceless Old Woman is portrayed with and without the human limits of age, and to question whether she can be considered as a human. The analysis will be presented in references to mainly Rosi Braidotti’s and Margrit Shildrick’s works on the posthuman and posthumanism, combined with the podcast narrative, which is provided by the published hardcopy volumes and online transcripts.

Keywords: *Welcome to Night Vale*, Faceless Old Woman, podcast, age, posthuman

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Hacettepe University, Turkey

Assoc. Prof. Dr. S. Bilge Mutluay Çetintaş is a faculty member of the Department of American Culture and Literature, Hacettepe University, Ankara, Turkey. She received her MA from the University of Maryland at College Park and her PhD from the department where she currently teaches. Her areas of interest include American folk music, cultural studies, literary theory and criticism, contemporary American novel and life writing. She has published several journal and book articles on related subjects. Her book published is entitled *Geçmişin Öyküleri, Öykülerin Geçmişi: Çağdaş Amerikan Romanlarında Tarihin Sorgulanması* (The Stories of the Past, The Past of the Stories: Questioning History in Contemporary American Novels). She received a Fulbright scholarship and conducted a research on contemporary American women's life writing at the University of Michigan, Ann Arbor.

Cartooning Dementia: *Tangles* and *Can't We Talk About Something More Pleasant*

Graphic novels not only narrate but also add visual perspectives to any subject, including the depiction of dementia and aging. The drawings affect and enrich life narratives in *Tangles: A Story of Alzheimer's, My Mother, and Me* (2012) by Sarah Leavitt and *Can't We Talk About Something More Pleasant* (2016) by Roz Chast. In both texts, the narrators/drawers are artist daughters who observe the progression of their parents' diseases and lament the loss of their memory and capability while trying to maintain equilibrium with the changing family dynamics in their lives. Since dementia transforms the person and "attracts terrifying metaphors: zombies, life-in-death—all the 'horrors' of deranged posthuman existence," in Margaret Morganroth Gulette's words, the narrations also contain subtle remarks on American culture which favors youth and ableism while demonstrating personal and cultural misconceptions concerning Alzheimer's disease.

In her minimalist black and white drawings, Leavitt concentrates on her mother's Alzheimer's disease and how her father adopts the role of caretaker. On the other hand, Chast uses colorful cartoons to depict her aging parents' idiosyncrasies in a sarcastic and humorous manner. Both works reveal the bond between the daughter and aging parents alongside several conflicting emotions such as anger, frustration, and hope, together with the increasing burden of caretaking, which involves guilt, choice, and coercion. The authors/artists use double register to document the experience of their aging parents. There is a constant effort to explain the changes the mind and body undergo, since dementia disrupts the life narratives of those involved. Additionally, the emotional reactions of the narrator/avatar and other family members are revealed; thus, the connection between changing family dynamics and the self-conception of those involved is also illustrated. Although both narrators/drawers are able to cultivate a final acceptance despite the apparent inevitable end, these works also fall under the category of scripto-therapy, since healing the traumatized self through re-enactments—in this case visual depiction—is likewise part of the overall goals of these graphic novels.

Burcu Kayışçı Akkoyun
Boğaziçi University, Turkey

Burcu Kayışçı Akkoyun is an Assistant Professor in the Department of Western Languages and Literatures at Boğaziçi University. She received her MA degree in English literature from the same department in 2007 with a thesis on the dystopian novels of Margaret Atwood and Ursula K. Le Guin. She completed her PhD in Literary Studies at Monash University in 2015 with a dissertation on the literary representations of the end entitled “Imagining the End: Comic Perspectives and Critical Spaces.” Her fields of interest are utopian and dystopian fiction, twentieth and twenty-first century literatures in English, ecocriticism, and identity politics. She published in national and international journals, and edited collections. Her most recent publications include “Intersections, Interventions, and Utopian Pessimism in *Son Ada (The Last Island)*” in *Environment and Fiction* (edited by Sözüalan and Tekin, Peter Lang, 2020), and “Urban Apocalypse, Global Precarity, and Uncanny Liminality in Colson Whitehead’s *Zone One* and Ling Ma’s *Severance*” (*Critique: Studies in Contemporary Fiction*, 2021).

The Childhood / Aging Dichotomy and (Ger)ontological Anxiety in Speculative Fiction

Although the tension between youth and old age resides at the heart of literature as a whole in the form of beginnings, transformations, decline, and endings, speculative fiction is arguably the most fitting literary domain to observe socio-cultural implications as well as scientific understanding of ageing. As a broad category including utopian and dystopian depictions of humanity and the world, speculative fiction oscillates between optimistic visions embodying the faith in technological and scientific progress, and darker imaginings conveying the anxieties about, if not the fear of, the future. This shifting ground could be conveniently represented through the generational conflict between the young and the elderly, the former holding the possibility of change and renewal whereas the latter, more often than not, signifies failure and unproductive stasis. This paper will focus on dystopian modes of survival and longevity, and examine John Wyndham’s 1955 novel *The Chrysalids* (US title: *Re-Birth*) and Margaret Atwood’s short story “Torching the Dusties” from her 2014 collection *Stone Mattress: Nine Wicked Tales*. The narrator of *The Chrysalids* is a “mutant” boy who becomes a young man in the course of the novel, and Atwood’s story is conveyed through the perspective of an old woman with visual impairment. Despite the differences in their stylistic features and historical contexts, the two works converge on the authors’ engagement with the issue of “normality” and deviation from norms, which ostensibly threatens social stability and/or forecloses the future. Taking its cue from the critical work of Sarah Falcus and Derek Thiess, this paper will explore the contested discourses revolving around racial, biopsychosocial, and gendered aspects of generational processes in Wyndham’s and Atwood’s narratives, and argue for the discursive value of childhood/(old) age dichotomy for speculative fiction.

Cansu Çobanoğlu

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Cansu Çobanoğlu is pursuing a master's degree in Science, Technology and Society (STS Studies) at Istanbul Technical University. She had her undergraduate degree at Galatasaray University, Department of Sociology. Recently, she is voluntarily working with the team iris, which is a crowd-sourced STS encyclopaedia. Her research areas are medical technologies, disease experience, surveillance technologies, and body politics. She is currently studying on her master's thesis about e-Nabız.

Making of the Body: How the Body is Constructed in Different Sites through E-Nabız?

The body, seemingly the most intimate and subjective sphere in the world, is an intersection of various different relationships. It is the material limitation of one's self; it is the nexus of the interaction between the self and the other, both human and nonhuman; the site where the power establishes itself; the realm where one's subjecthood is constructed and embodied and thus, the ultimate condition where resistance can begin. Since the political sphere is not a disembodied one, and bodies make the direct objects –and of course subjects– of politics, exploring the *different appearances* of the body in the political sphere is a crucial inquiry to be able to engage the current status of politics in a given society and further, to be able to discuss the possibilities of a more democratic one. This study aims to discuss the meaning of the body through an investigation of e-Nabız (e-Pulse), an electronic health record system in Turkey established in 2015, by exploring the encounter between the body as a living subject, the politics, and technologies. It discusses that the body has different meanings and appearances in different sites (e.g. the field of medicine, engineering, and political sphere) and these different appearances can be traced through the lens of an artifact, e-Nabız. Based on a new materialist approach, this study aims to discover the material side of doing politics, both bodies and technologies through a case study, and to discuss how we can rethink politics with the reframing of new technologies.

Ceren Turan Yalçın
Ege University, Turkey

Ceren Turan Yalçın is pursuing her PhD in English Literature at Ege University. She received her BA from the Department of Western Languages and Literatures at Boğaziçi University in 2011 and her M.A. in English Literature from Yeditepe University in 2020. She works as a teacher of English at Istanbul Technical University High School in Istanbul. Her research interests are comparative literature, contemporary theory, literature and philosophy.

Surviving through Memory and Writing: Mary Shelley's *The Last Man*

This study examines Mary Shelley's prophetic novel, *The Last Man*, from a theoretical perspective shaped by Jacques Derrida's reflections on memory, spectrality, and writing. Published in 1826, *The Last Man* is set in the late twenty-first century world in which the whole civilization is wiped out by an insidious and cataclysmic plague following the political issues in England and the endless armed conflicts between the Turks and the Greeks in Constantinople. Lionel Verney, the novel's narrator, is the only survivor who tries to exist through memory and writing. Although he believes that he is "the last man" on earth, he decides to write and leave a *trace* carrying the ones by the deceased friends and literary and philosophical narratives of the past. Carrying both the personal and cultural memory of the past, Lionel turns out to be an embodiment of the solitude of a writer – obviously of Mary Shelley herself – who is haunted by the ghosts of the whole literary, cultural, and political history. In this kind of an analysis, one also needs to look to Shelley's personal experiences and memories at the time she was writing the novel, which serve as milieu of the novel and which are of remarkable importance for this study. However, this study does not attempt to come up with a psychoanalytical reading. On the whole, this reading is an attempt of presenting a strictly hermeneutical study on the novel with a special focus on the philosophical implications of memory, writing and spectrality. For Derrida, being with ghosts between life and death is inevitable for the politics of memory and inheritance, which are connected to the act of writing. As such, in his personal mourning texts, he mourns after his friends by rereading and responding to their texts. As for the narrator of *The Last Man*, there are no inheritors after him to read his text since he is the last inheritor of the whole cultural and literary history. Nevertheless, he ceases neither writing nor reading, which makes him a remarkable portrayal of a writer who, in the face of an ostensible extinction, clings to memory and tries to survive through writing and leave a legacy for future ghosts.

Chagiat Selin Chatzi Ali Oglou
Ege University, Turkey

Chagiat Selin Chatzi Ali Oglou completed her Bachelor's Degree in English Language and Literature at Ege University, Izmir, and graduated as the top scoring student of the Department and the Faculty of Letters. She pursued her Master's Degree in Women's Studies at the University of York, and graduated with distinction. In Fall 2021 she started her PhD in English Language and Literature at her home university, Ege University, and she is currently in her first year. Her research interests include women's studies, English literature, feminism, mythology, oral history, historiography, and cultural studies.

The (Mis)Representation of the Ageing Female Body through the Analysis of Angela Carter and Grimm Brothers' Fairy Tales

The question of body politics has been a matter of discussion since the late 20th century. Although scholars initially explored the "social policing of control of human bodies" (Hynnä et al. 1), in the last decade this study has been divided into several subcategories based on how body politics differ in relation to the race, age, and cultural context. One of the factors significantly affecting the perception of the female body and the space it occupies is undoubtedly age, but it is a relatively recently discovered topic.

The social importance of a woman's age is prevalent in the media, through the desexualisation of the "old" female body and its almost absent representation, which limit the roles that older women can adopt to position themselves within society. Another good source of analysis is oral literature, such as fairy tales, in which women who have lost their fresh youth can either play the role of the asexual lonely woman or the villain who often attacks the youthful maiden. Angela Carter was highly aware of the cultural significance of fairy tales and thus, she rewrote some of them for *The Bloody Chamber* and collected fairy tales, mainly featuring women as protagonists, from all over the world in *Angela Carter's Book of Fairy Tales*.

In my paper, I am to conduct a close reading of several tales featured in Carter's latter collection and explore the ways in which the older female body is perceived and represented in oral literature in relation to the existing scholarship on the "ageing woman" (McGlynn 2). I will also refer to the fairy tales created by Wilhelm and Jacob Grimm and the dichotomy between the naïve old woman and the dangerous villain. My research will aim to prove that this representation not only reinforces socially constructed feminine qualities, but also aims to destroy the communal bonds between younger and older women. The analysis of the representation of the older female body offers insight to explore "the [socially attributed] value of the female body" and how "its talents are dependent on its youthfulness" (King 176).

Christopher Rivera
Coppin State University, USA

Christopher Rivera earned his PhD in Interdisciplinary Studies from Rutgers University. He holds a Master's degree in Hispanic Literary & Cultural Studies from Indiana University and he earned his BA in Spanish Education from the University of Delaware. He is an Assistant Professor of Interdisciplinary Studies in the Department of Applied Political and Social Sciences at Coppin State University in West Baltimore. Coppin State University is designated as an anchor institution and a Historically Black College and University that is deeply committed to the West Baltimore community.

Süleyman Bölükbaş
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Süleyman Bölükbaş is an English Instructor at Beykoz University. Prior to this position, he was a teaching assistant at Sabancı University. He graduated from the Department of American Culture and Literature at Bilkent University, holding a minor degree in the Department of English Language and Literature in 2017 as summa cum laude. He obtained his MA in Cultural Studies at Sabancı University in 2019. He currently continues his PhD Education in the Department of English Language and Literature at Hacettepe University. His research interests include gender and sexuality in literature and culture, the gothic fiction; popular culture, film and performance studies.

Queer Perspectives on Ageism, Homonormativity and Health

Ageing is still unfortunately not common within the LGBTQI+ community. For example, in Turkey, the fear of the stigma and possibility of public shamming, heavily loaded with homophobia and transphobia, dissuades queers from regular health checks related to STIs. Therefore, financial burdens and fears of consequences if health files become public knowledge, especially from employers, all contribute to reasons why LGBTQI+ individuals actively elect not to seek lifesaving, preventative procedures or remedies. Additionally, trans people living in the liminal spaces, are denied visibility in public and governmental agencies; due to these workforce restrictions that reflect queerphobia and anti-normativity queer bodies through the state, many trans individuals enter sex work as their only viable option to earn income to survive. Sex workers, queer or otherwise, are already a vulnerable population that consistently face violence as a fundamental reality of the profession; in many instances, the acts of violence come directly from their paying clients, who end up killing them. Therefore, with the lack of access to health care and risk of early death, queer ageing becomes almost an impossibility that is systematically created through the state structure (including health care). If queer people could survive these conditions, they are still discriminated from within. While queer people are stigmatized due to their gender and sexual expressions, ageing queer people are in double jeopardy; they are oppressed both for not fitting the heteronormative societal norms, and by the very members of their queer community who value youth and beauty. For these very reasons, ageing becomes a queer praxis in many ways. Using case studies, interviews, social media, and news recourses from Turkey and the West, we intend to analyze the stigmatizations and struggles queer people endure, and how their ways of resisting these challenges become what we are calling a "queer survival praxis."

Cian Duffy
Lund University, Sweden

Cian Duffy is professor and chair of English literature at Lund University, Sweden. He has published on various aspects of the intellectual life and cultural history of Britain and Europe during the so-called Romantic period. Particular focal points have been the work of the Shelley circle; the sublime; and romanticisms in the Nordic countries. His latest monograph, *British Romanticism and Denmark*, is forthcoming with Edinburgh University Press. He is currently editing *The Cambridge Companion to the Romantic Sublime*.

Ageing and Longevity in Percy Bysshe Shelley's "The Triumph of Life"

Amongst the English Romantic poets, William Wordsworth is well-known for his investigation of ageing: in celebrated poems like "Tintern Abbey", "Ode: Intimations of Immortality" and *The Prelude*, Wordsworth maps what he sees as the transition from the "wild ecstasies" and "visionary gleam" of youth, which "fade into the light of common day", towards "the years that bring the philosophic mind", a gradual process of loss and "abundant" compensatory gain. Indeed it is fair to say that Wordsworth's ideas about ageing have, in some respects, become synonymous with the "Romantic" view of the topic. Less familiar, certainly, is the appraisal of ageing by Wordsworth's contemporary, Percy Bysshe Shelley: one of the second generation of Romantics whose popular reputations, at least, continue to be partly informed by their having died young. Shelley offers a much more ambivalent appraisal of ageing than Wordsworth, representing it, for both individuals and cultures, as a process of ostensibly irremediable decline.

Ageing, and the effects of ageing, are in a very significant sense the answer to the question "What is life?", which occurs near the end of the draft of Shelley's last long poem, "The Triumph of Life", left unfinished at his death, and they constitute a major, arguably *the* major, thematic concern of the poem. This paper will focus on Shelley's representation of ageing and longevity in "The Triumph", but will also contextualise that representation in relation to a range of other works by Shelley, to the stadial theory of Scottish Enlightenment philosophy, and to Mary Shelley's *Frankenstein* and *The Last Man*. The paper will argue that Shelley's representation of ageing and longevity can be read partly as a response to Wordsworth and partly as a response to the turbulent historical times through which they both lived, "the times that were / And scarce have ceased to be", as Shelley puts it in "The Triumph".

Çiğdem Alp Pamuk

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Assist. Prof. Çiğdem Alp Pamuk is currently working at Adnan Menderes University, Department of English Language and Literature. She got her MA And PhD from Ege University, Department of English Language and Literature. Her areas of interest are modernist and contemporary fiction and women's literature.

Women and Ageing: Vita Sackville-West's *All Passion Spent* as an Example of *Reifungsroman*

In her critical work *The Coming of Age*, the French philosopher and writer Simone de Beauvoir criticizes Western society for treating old people as "Other" and outcasts. She writes: "The myths and the clichés put out by bourgeois thought aim at holding up the elderly man as someone who is different, as *another being*" (3). According to the critic Diana Wallace, literary works have the capacity to challenge the ideas associating elderly people with negative terms. She notes that "[a]rtistic representations of older people both shape and have the potential to counter our ideas about age and ageing" (389). Vita Sackville-West's work, *All Passion Spent* (1931), is a novel which challenges the clichés held by society about old women. It narrates the story of Lady Slane who, contrary to the expectations of her children, decides to leave Kensington and live in Hampstead after her husband's death. Her emotional and economic freedom turn this dutiful mother and wife into an autonomous subject who has a control over her own life. *All Passion Spent* can be evaluated as an example of *Reifungsroman*, that is, "fiction of ripening", a term suggested by the literary critic Barbara Frey Waxman. *Reifungsroman* is a genre that "rejects negative cultural stereotypes of the old women and aging, seeking to change the society that created these stereotypes" (Waxman 2). Based on the features of *Reifungsroman*, the aim of this paper is to analyze how Vita Sackville-West challenges stereotypical images of old women in *All Passion Spent*.

Keywords: *All Passion Spent*, Vita Sackville-West, female ageing, *Reifungsroman*

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Derya Biderci Dinç is an assistant professor of English Literature and Language at Istanbul Topkapı University. She received her PhD in English Language and Literature from Erciyes University. She has been researching topics related to colonialism, postcolonialism, and ecocriticism.

Entropy in *The Waste Land* by T.S. Eliot

This paper aims to analyze *The Waste Land* by T.S. Eliot that is a tale of the modern western world using the concept of entropy. It explores the reflection of entropy in the poem from ecocritical perspective. There is no explicit use of the concept of entropy in the poem, however; there are several encounters with the metaphor of entropy in it. The epigraph that foreshadows the rest of the poem fits this concept. The figure of The Sibyl of Cumae in the epigraph is connected to the concept of entropy; the dynamics of energy's turning into inertia. Sibyl lost her beauty, her energy to live and her power of prescience and she fell into physical degradation. Due to degradation of her physical existence, unbearable longevity of her eternal existence she desired to die; her words, "I want to die" present the theme of entropy. In a metaphorical sense, Sybil is the personification of the spiritual and cultural aging and survival of the western world without energy, youth and beauty, her process represents the entropic movement of the western world towards the degradation and loss of differentiating energy, her survival represents the longevity of the western modernism that has been withering, aging and suspended in time.

Keywords: ecocriticism, entropy, the Sibyl Of Cumae, aging, longevity

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Emre akar received his BA from Kocaeli University, Department of English Language and Literature. He completed his MA thesis in 2010 and his doctoral thesis, “Politics of Space in the English Fin de Siècle Poetry” in 2019 at Ege University English Language and Literature. He has been working as a research assistant at Manisa Celal Bayar University, Department of English Language and Literature since 2006.

Poetry as a Means of Survival: Negative Capability in Ted Hughes’ Poems

This paper deals with the analysis of the poems of Ted Hughes (1930-1998) from John Keats’ term, Negative Capability. In one of his letters to his brother, Keats writes that Negative Capability is such a state in which a poet is capable of being in uncertainties, mysteries and doubts, without any irritable reaching after fact & reason.” Moreover, poets, according to Keats, have no steady character, they must have a metamorphic identity like a chameleon to adapt themselves to troublesome situations. Keatsian Negative Capability allows the reader to interpret Hughes’ poems from two distinct perspectives; one is about Hughes’ personal life with his wife, Sylvia Plath, and the other one is his public persona in England. This paper aims to reveal Hughes’ struggle with the difficulties both in his personal and public life and interpret his poems to display how he was negatively capable to survive amid the tragedy of human existence and how he turned his suffering into a work of art in his poems such as “The Hawk in the Rain,” “Wodwo” and “Thought Fox.”

Keywords: Ted Hughes, John Keats, Negative Capability, surviving, metamorphic identity

Ersi Abacı Kalfoglu
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Prof. Ersi Abacı Kalfoglu got her PhD. in forensic sciences, following a graduate degree in medical biochemistry. She taught at the Institute of Legal Medicine and Forensic Sciences, Istanbul University, and was the primary investigator of the Forensic Haemogenetics Department for 20 years. Prof. Kalfoglu has spent the last years of her career specializing in Forensic Sciences and specifically sexual abuse and its consequences. She is the author of numerous articles on the subject, published in English and Turkish Scientific Journals. Being aware of the difficulties that sexual assault victims and survivors are facing, she founded a center for sexual assault victims in Turkey, which now operates in Istanbul, under Yeni Yüzyıl University within the Forensic Sciences Research Center which she directs.

Healthy Aging and Our DNA

Aging, this inevitable process of human life, has numerous different causes. Scientific outcomes show that urban environmental pollutants as well as stressful social ambient may cause premature aging. Antiaging strategies and healthy longevity pursuit scope for active or successful aging, which means healthy biomedical, physical and cognitive status. Factors that contribute to healthy aging apart from the above-mentioned ones may also be genetic. The metabolic and biochemical factors and the genetic effect to aging will form the focal point of this presentation.

The studies in the field of genetics in the past few decades deal with longevity- associated genes. Indeed, some genes in our DNA have been identified as highly associated with lifespan. Nuclear DNA polymorphism and genomic variants, mitochondrial variations, telomeres and epigenetic factors substantially contribute to longevity.

Our DNA is damaged throughout our lives. That damage is accumulated and causes functional decline in our systems which result to aging. We do have DNA repairing mechanisms though and it is obvious that the more active these mechanisms are the healthier aging we have. In any case it is very difficult to differentiate between biological and sociocultural factors because our knowledge is limited concerning the genetic contribution to aging. More importantly, the interconnection and the interaction of the genetic factors related to aging is almost unknown to us today. However, the future is promising and the development in the genetic studies show that soon we will have our “personal antiaging strategy”.

Erdem Akgün
Haliç University, Turkey

After his BA in Translation&Interpreting Studies at Boğaziçi University in 2015 with High Honor Degree, he attained Master's Degree in Critical&Cultural Studies at Boğaziçi University in 2019 as the first rank student with his thesis on food consumption at steakhouses regarding culture industry. He is now a PhD Candidate in Translation & Interpreting Studies at Boğaziçi University. He conducted academic research in the University of Luxembourg under the scholarship of the Luxembourg - Ministry of Foreign Affairs. He attended several academic events by the Turkish Ministry of Youth and Sports, and the Massachusetts Technical University (MIT). He was a guest lecturer in the University of Valencia in 2018. He has several national and international academic presentations and publications. He organized various European Union projects, and such international events as violence against women in cooperation with the Swedish General *Consulate, Istanbul*. His research interests include sociology of translation, intersemiotic translation, culture industry, and discourse analysis.

**‘What do we age towards?’, and ‘How do we age through?’: Modern Representations of
‘Women and Aging’ in Popular Culture through Hollywood**

It is considered that every set of narratives and every discourse that is construed to explain aging includes socio-cultural and contextual implications regarding the social construction and culture they are structured in. Judging from that, hence, aging manifests itself as a site of struggle and spectacle for individuals within the scope of modernity; however, in this struggle, this process of aging turns into one which is shaped as a performative field of experience which requires to be ‘managed’ in accordance with the clash between some established expectations and subjective aspirations. This has caused a sociocultural transformation in the conceptualisation and representation of modern aging - including the narratives and discourse thereabout - from aging as a notion of precarity towards aging as a display of transformation, prime maturity and sophistication. In this study, such problematizing of aging observed in popular culture, especially in films will be analyzed based on differences regarding interculturality, representation, modernity, and gender. This analysis will be on the following films: Gloria Bell (2018, by Sebastian Lelio), Juanita (2019, by Clark Johnson), The Best Exotic Marigold Hotel (2011, by John Madden), and Calendar Girls (2003, by Nigel Cole). Eventually, this study tries to categorize how aging and its process are constructed as a lived experience and represented in popular culture through mainly American (Hollywood) films in terms of the themes "aging as a field of experience", "aging as idealization", "aging as a performance of self-negotiated identities", and "the gender of aging". Moreover, what kind of changes can be observed in its representation, and to what ends it could be serving when discussed from the perspective of culture industry will also be included in the abovementioned analysis.

Keywords: women and aging, modernity, representation, films

Evrin Doğan Adanur
Fenerbahçe University, Turkey

Evrin Doğan Adanur's current research examines a range of different approaches to Shakespeare and early modern drama. Her recent focus is the relationship between temporality and genre in Shakespeare. She is a graduate of Hacettepe University (BA), American University, Washington, DC (MA), and Ankara University (PhD). Teaching English Studies for over 20 years, she is currently working as the founding chair of the Department of English Language and Literature at Fenerbahçe University.

Do Androids Dream of Longevity? The (Dis)Contents of Ageing in *Blade Runner* and *Blade Runner 2049*

Blade Runner (1982) and its sequel *Blade Runner 2049* (2017) introduced an android different from the one in the novel the films are based on: Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968). The emotionally challenged android of the novel had an added desire for survival in the first film, whose prospects are further complicated in the 1992 Director's Cut, 2007 Final Cut, and in their rewriting, in *BR2049*. The Replicants, as the androids are called in the films, with equal or superior human attributes are given a lifespan of four years in order to prevent them from evolving to acquire human emotions, whose lack could be detected through the Voight-Kampff test, which measure empathic abilities. However, to enhance their proper functioning, they are planted with false memories of a fictitious past, which is an attempt to age them retroactively. The simulacra of fabricate pasts, therefore, give the Replicants a survival instinct, while assuring them of their authenticity. This paper analyses the evolution of the Replicant from the novel to the last film in terms of ageing, longevity, and surviving.

Eylül Bintepe
Ege University

Eylül Bintepe is a PhD student in English Literature at Ege University. She received her MA in English Literature from Ege University in 2020, with a thesis entitled "The Concept of the Self in *Richard III*, *King Lear* and *Coriolanus*". She completed her minor in philosophy at Ege University. She received her pedagogical formation education from Dokuz Eylül University. Her research interests include Shakespeare, Drama, Existentialism, Philosophy, Contemporary Fiction, Magic Realism, Literary Criticism and Posthumanism.

Confronting the Past and in Iris Murdoch's *The Sea, The Sea*

In the twentieth century, many of authors in English Literature have elaborated on the distinctive impacts of ageing, surviving and longevity in their works. One of them is Iris Murdoch, a contemporary Irish writer who has published many novels, philosophical writings and plays that raise a plethora of issues about the notions of memory, loss and old age. In her novel, *The Sea, the Sea* (1978), Iris Murdoch ruminates on a lonely and anxious man, Charles Arrowby, who is stuck within a terror of life from which he can envisage no escape. The story evokes the idea of the regression of its narrator, Charles, who is thoughtless and self-obsessed, but still he does not lack self-awareness. In addition, Murdoch's use of the liminal seashore landscape becomes a central metaphor for Charles's consciousness which focuses on memory and death. Therefore, the exterior landscape of the novel finds common ground about the novel's treatment of themes of mourning and loss. To sum up, my analysis on Iris Murdoch's novel, *The Sea, the Sea*, consists of many different ideas of philosophers and literary critics, such as Julia Kristeva, Emil Cioran, Svetlana Boym and Cathy Caruth. Thus, this study aims to put emphasis on one's self-centered quest for the survival over the past in Iris Murdoch's *The Sea, the Sea*.

Fatma Eren
Hacettepe University, Turkey

Fatma Eren is a PhD candidate in the Department of American Culture and Literature at Hacettepe University where she currently works as a Research Assistant. She earned her BA from the same department in 2013, and in 2018, received her MA with a thesis entitled “Stigmatized Faces and Identities in Cecile Pineda’s *Face* and Ariel Dorfman’s *Mascara*.” Her research interests include identity studies and immigration experiences in contemporary Vietnamese American fiction.

Ageing as an Ethnic Minority in Lan Cao’s *The Lotus and The Storm*

The first-generation Vietnamese Americans today constitute one of the largest ethnic minority elderly populations in the United States. Despite their common appearance in contemporary American literature, the ageing processes of the Vietnamese refugees have not received enough attention within the larger Vietnamese American literary context. Fleeing their homeland to survive, the first-generation members have to age in the host nation. Apart from the cultural, social, and economic disadvantages of being a refugee, their ageing process coincides with unresolved war memories.

In this regard, Lan Cao’s *The Lotus and The Storm* (2014) features an elderly Vietnamese man who lives with his 1.5 generation daughter in the United States, after escaping Vietnam. The narrative structure alternates between the father and daughter’s lives in Vietnam throughout the 1960s and 1970s, and almost forty years later in 2006 in the US. Mr. Minh, a former South Vietnamese soldier, is now an aged man who has PTSD (Post-Traumatic Stress Disorder). Minh’s aging experience concurs with an ongoing negotiation with the war memories. In other words, ageing paves the way for disclosing the complexities of the Vietnam War through the perspective of survivors. Therefore, Cao presents a narrative of the Vietnam War, including the wrong decisions leading to Vietnam’s negative transformation and the devastation caused by the war.

This presentation will discuss ageing and survival through the lens of an elderly Vietnamese refugee who tries to overcome his mental distress by recounting the past. In this respect, it will offer a literary portrayal of ageing in the Vietnamese American narrative and illustrate the historical conditions that displace the Vietnamese people.

Keywords: *The Lotus and the Storm*, the Vietnam War, survival, ethnic literature

Fatma Kalpaklı
Selçuk University, Turkey

Fatma Kalpaklı did her PhD in British Cultural Studies programme at Hacettepe University in Turkey and her postdoctorate research in the department of Comparative Human Development at the University of Chicago in USA. Currently, she works at Selcuk University. Her main interests are postcolonial novel, gender studies and cultural psychology. Her book entitled *British Novelists and Indian Nationalism* was published by Academica Press in 2010 in USA. Later, her second book entitled *Amitav Ghosh ile Elif Şafak'ın Romanlarında Öteki/leştirme/ Us and Them Attitude in the Works of Amitav Ghosh and Elif Şafak* was published in 2016 by Çizgi Publishing House in Turkey. She also translated C.L.R. James' book, *The Life of Captain Cipriani* into Turkish and it was published by Zoomkitap in 2016 as *Kaptan Cipriani'nin Hayatı*.

Representation of the Relationships between Caregivers and Caretakers in *My Father*

Written and directed by Florian Zeller, *My Father* (2020) tells the story of 80-year-old Anthony, who suffers from Alzheimer. The events are not narrated by the people around him, but through his own eyes. The spectator finds himself inside Anthony's head and goes through the deterioration in his mind; each and every stage of the disease with him. Meanwhile, his daughter Anne gets the role of a caregiver and tries to take care of her father when he is going through tough times. This will be a challenge for both parties. Thus, in this study, the representation of the relationships between caregivers and caretakers will be put under the lenses in *My Father* and the problems they encounter during this process will be analyzed and the question of what should be done to ease the burden of caregivers and caretakers will be raised as well.

Keywords: *My Father* (2020), Alzheimer, old age, the relationships between caregivers and caretakers

Fatma Karaaslan Özgü
Ege University, Turkey

Fatma Karaaslan Özgü graduated from Hacettepe University, Department of English Language and Literature in 2013. In the same year she started doing MA in the same department at Ege University. In 2016, June she started working as a research assistant at Ege University. Having gained her MA degree in September 2016, she is going on her education to obtain her PhD degree in English Language and Literature, at Ege University.

Transforming Bodies, Transforming Genres: Aging in Shyamalan's *Old*

Based on the graphic novel, *Sandcastle* (2010) created by Pierre Oscar Levy and Frederik Peeters, M. Night Shyamalan's latest film, *Old* (2021) recounts the story of a group of people who discover that the secluded beach they are taken to by the resort they are staying at causes them to age rapidly. Shyamalan renders a pharmaceutical experiment conducted to test medicines for chronic illnesses as the reason for the characters to age precipitately. In *Sandcastle*, on the other hand, the hyper-accelerated aging being a scientific experiment is propounded as one of the theories put forward by one of the characters who is a science-fiction writer. This study aims to display how Shyamalan's *Old*, through the use of aging, transforms what is commonly classified as psychological or supernatural horror into body horror and analyse the theme of aging in the body horror genre. This study is also an explicit attempt to analyse within the framework of biopolitics in what ways human life and health has been turned into information that can be materialized and commodified together with the contemporary nexus between capitalism and biotechnology and how this is reflected in *Old* by means of Shyamalan's twist at the end of the film.

Keywords: aging in body horror, political body, commodification of health, biocapital, pharmaceutical trials

Firuze Güzel
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Firuze Güzel works as Res. Assist. Dr. at the Department of American Culture and Literature, Ege University, Izmir. She earned her PhD degree in 2021 with a dissertation titled “Postmodern Perception of Values, Morals and Ethics in Contemporary American Science-Fiction Novel.” Her studies mainly focus on contemporary American novel and drama, postmodern fiction, science fiction, literary theory, and philosophy in literature.

Long Live The Eternal Engine!: Survival and Longevity in *Snowpiercer*

Snowpiercer (2020 - ...) is a post-apocalyptic dystopian science fiction TV series, based on Bong Joon-ho's 2013 film that carries the same name and the French graphic novel *Le Transperceneige* published in 1982. The world in which the story of *Snowpiercer* takes place is a rather cold one; it is indeed a human-induced ice age. That being the case, two issues gain importance for the remaining humans who perpetually travel the iced wasteland of once Earth with their 1001 cars long train: first, survival, then longevity. While the eternal engine of the train keeps them alive, the rest depends on maintaining order inside the train. Just so, with a strict class segregation, the management of the train becomes an essential factor in ensuring survival and longevity of the train's inhabitants. In this context, this paper aims to examine how *Snowpiercer* constructs a narration of the survival and longevity by using political, social and technological manners.

Keywords: science fiction, dystopia, survival, class segregation, technology

Gamze Katı Gümüş
Ankara University, Turkey

Gamze Katı Gümüş is an assistant professor at Ankara University, where she received her BA and MA degrees from the Department of American Culture and Literature. Gümüş completed her PhD in the Department of American Studies at the University of Kansas with a four-year fellowship from the Institution of Higher Education in Turkey. She concentrates her studies on immigrants and immigrant literatures of 19th and 20th centuries, ethnic newspapers, and the hegemonic power structures of everyday United States institutions. Gümüş teaches American history and literature at the Faculty of Languages, History and Geography; and she serves as a member of the editorial board of DTCF Journal.

**“I will take my life”: Suicide as a Substitute of the Jewish Holocaust in Bernard Malamud’s
“The German Refugee”**

The story of the Jewish refugee Oskar Gassner and his fateful end is published in 1963 by Bernard Malamud. “The German Refugee” depicts the struggles of the fifty-year-old refugee Oskar who cannot adapt to his life in the United States following his escape from Nazi-occupied Germany. In this paper, I will look at the struggles of Oskar Gassner as I try to bring together the correlating events he receives from Germany and Poland, and his life in New York as an older immigrant. At this point, the question of the challenges faced by older immigrants and refugees will be addressed within the historical theoretical frame of the Jewish immigrant culture in the United States. The struggles of Oskar range from taking leave of his Gentile wife who is in Stettin to the language barrier he faces on a daily basis at his new job as a lecturer in the Institute for Public Studies in New York. Oskar gets so overwhelmed by the ongoing Jewish Holocaust as well as what he experiences in his personal life that, he attempts his first suicide during his first week in the United States. As the story unravels, the reader understands that Oskar’s age along with his ongoing connection to his country and countrymen drag him deeper into depression. His life in New York parallels the horrors of Jews back home as Oskar finds himself stuck in an inevitable immobility. His constant references to suicide and the lexicon of the story which dwells on death direct the reader to comprehend beforehand that the only way out for Oskar is suicide. At the very end of the story, Malamud narrates how the Gentile wife of Oskar Gassner was converted to Judaism only to be killed by the Nazis, and how Oskar ended his life upon receiving the news. This paper will further analyze “The German Refugee” in relation to the survival of the refugee as he struggles to find a place for himself in the New World, and how suicide becomes a corresponding substitute for the Holocaust experience for the Jewish immigrant.

Göksel Altınışık Ergur
Pamukkale University, Turkey

I am a pulmonologist at Pamukkale University, a sociologist with a master's degree (with the thesis entitled "The Social Effects of COVID-19: A Sociological Evaluation of Diagnosis, Treatment and Discharge Periods", 2021), and a writer. My first book in Turkish literature was a poetry book named *Gelinciğin Yalnızlığı*. Afterwards, I have published a book (*Kalbimiz Attıkça*) that consists of my patients' stories. In that book, there are 8 short stories, and each one aims to cover the aspects related to the processes of being ill. By observing the healing effects of those stories, I became aware of the "healing narrative" in literature and "narrative medicine" in medicine. The following story books, I wrote (*Mor Ayna Kırmızı Defter*, *İnsan Anlattıklarıdır*, *Naklen Öyküler*) contain stories not from patients but people who told me about some traumatic experiences with an occult or clearly expressed their aim of being written and published. Writing them in association with fictional elements made it possible to publish them as a story book. Afterwards, the protagonists gave me feedbacks that helped me recognize the healing effect of narratives. I am enthusiastic about studying in that field more and writing narratives with the aim of having a healing effect more consciously.

The “Healing Narratives”: Through the Eyes of the Protagonist of the Story

Respect

Their story, yours and mine—it's what we
carry with us on this trip we take, and we
owe it to each other to respect our stories
and learn from them.

William Carlos Williams, 1883-1963,
physician and poet

In the fields of literature and medicine, the relationship between story and healing is expressed in the former as “healing narrative” and in the latter as “narrative medicine”. In the context of medicine, it is stated that stories are a vital element of the medical field, and the processes of caring for patients and their recovery from illness have been shared with physicians as well as patients and their relatives for a long time. However, it is argued that with the development of “modern medicine”, the scientific, objective approach defined through “facts and findings” caused these stories to be overlooked.

The nomenclature of “healing narrative” which was the starting point and also the main question of this research -especially when used by a physician- can be considered as the elimination of a diseased condition by telling a story. Healing is defined and conceptualized in multiple ways by various cultures, peoples, and groups. For instance, in one context, healing refers to bio-psycho-social-spiritual health and well-being at all system levels, from individual to society. Based on this point of view, it may not be a random choice that individuals' and society's jarring experiences having an important place in the literary work of that community.

The first story of the book entitled *Mor Ayna Kırmızı Defter*, of which the researcher is also the author, is a striking life story told by the protagonist of the story to the author – especially with

the desire to share it with her readers by writing. As the narrator's statement in this story is, the author narrated them with a feeling of necessity in order to be free from the negative emotions created by what she learned. Among the other stories in the same book and those in the story books published afterwards (*İnsan Anlattıklarıdır, Naklen Öyküler*), there are also author's narrations accompanied with fiction created by the reflex of recovering from the negative feelings produced by traumatic elements found in the content of what she heard. The stories' shared feature is that they have not been told to another person before.

In this presentation, while the topic of "healing stories" is addressed, expressions gathered via face-to-face, semi structured in-depth interviews from the protagonists of the stories in the mentioned books are included to base the discussions. Interviewees' statements revealed the bases of their expectations towards healing while they are "entrusting" the painful, distressing, destructive events that hindered their lives and were kept as their biggest, deepest secrets to a person although with whom they did not have a close acquaintance.

Among the main findings of this research is that the effect of the awareness of the listener's identity both as a physician and a writer on this orientation; and the gradual course of healing caused by one's telling her story and later reading it as a story, results in a change in the ascribed meaning of experiences with highly traumatic facts for that person. The striking feature of this study is that it demonstrates similar therapeutic effects and attributions are achieved through different motivations created by dissimilar negative emotions and differentiating reflections of storytelling. The striking feature of this study is that it demonstrates similar therapeutic effects and attributions are achieved through different motivations created by dissimilar negative emotions and differentiating reflections of storytelling.

In conclusion, the healing narrative opens the doors of healing not only for the person who tells it but also for the writer who writes it by fictionalizing the protagonist. Additionally, the ongoing well-being of the reader identities of the people who gained new insights into their own stories can provide a projection for a general reader.

Keywords: healing narrative, healing story, writing therapy

Güven Kayhan
Yaşar University, Turkey

Güven Kayhan has an MA degree in American Culture and Literature (2005) and is currently a PhD candidate in the English Language and Literature department of Ege University. He is mainly interested in ecocritical and postmodern studies.

Old Age and New Bodies: Alternative Forms of Sacrificing Humans for Survival and Long Life

As one of the most disturbing concepts, human sacrifice pertains to ending another human's life by exploiting the body as an instrument to achieve a significant objective. Historical records point at beliefs for the origin of the idea since offering invaluable human life was deemed a perfect means of placating or honouring deities in a ritual. The system was centralized around the notion of replacement or substitution, which required someone's physical death for another's survival. Although sacrificing humans for religious purposes has long been abandoned, there occur in cinema and literature some alternative forms of human sacrifice that widely differ from the ancient religious practice. *The Skeleton Key* (2005), an American horror film directed by Iain Softley, and *Never Let me Go* (2005), a dystopian science/speculative fiction written by Kazuo Ishiguro, are outstanding examples of fiction that contain the supernatural (Hoodoo) and scientific/futuristic (cloning) forms of human sacrifice, respectively. This paper aims to present a comparative analysis of Softley's film and Ishiguro's novel with a special emphasis on the utilization of the human body for survival, a long life, and the ability to remain young and/or possess new organs despite the natural process and effects of ageing.

Keywords: body, human sacrifice, survival, old age, replacement

Hande Dirim Kılıç
Kocaeli University, Turkey

Hande Dirim Kılıç received her BA and PhD degrees in English Language and Literature from Hacettepe University. She is currently working in the Department of English Language and Literature at Kocaeli University. Her research interests are contemporary British drama, gender studies and popular culture.

Ageing, Death and Decay in Martin McDonagh's "The Leenane Trilogy"

Martin McDonagh is celebrated as one of the distinguished playwrights of his generation who managed to find a place for himself in both British and Irish cannon. He is famous for his dynamic plays which shock the audiences with their excessive violence but fascinate them with their wit and humour. While portraying his characters' existential struggles, their encounters with ageing and dying, McDonagh adopts a rather grim approach. Compared to the modern world's tendency to evade death and erase mortality's reminders from everyday life, in McDonagh's plays, death is at the centre of daily struggles. Death is presented as a solution to the morbid relationships, a saviour from deadening living conditions. Therefore, death emerges as the key to survival. In particular, his "Leenane Trilogy" including *The Beauty Queen of Leenane* (1996), *A Skull in Connemara* (1997), and *The Lonesome West* (1997) presents the reader/audience with a variety of characters who deal with the weight of ageing not by holding on to life in conventional manners by staying healthy, being productive, setting up families but by resorting to violence leading to death. In these plays, there are characters who kill their parents, take their own lives, pull bodies out of lakes, dug graves, smash skulls. Death and decay are major parts of their struggle with adulthood and old age. This presentation will look at the themes of ageing, death and decay in Martin McDonagh's "The Leenane Trilogy" and try to answer questions such as how the characters react to ageing or their own mortality around bloodshed and death, what the connection between the land and the decay is as all three plays share the same setting, whether the readers/the audiences of the trilogy leave their books/the theatre rejuvenated or decrepit at the end of this artistic experience.

Hitesh Gautam**Executive Chef, Amber India Restaurant, San Francisco, USA****Artship Foundation Associate Scholars Core Group**

Hitesh Gautam is a member of Artship Foundation (San Francisco), Associate Scholars Core Group. He is active in the Anthropology, Food Folklore and Food and Medicine studies section. He has participated in eight international conferences about food, medicine, gastronomy and nourishments in USA, London, Mexico, Romania and Turkey. Hitesh is an International Chef who was born in New Delhi, India 1987. He has worked across the globe exploring various cuisines and cooking skills majoring in Indian Ayurvedic cuisine. Gautam is working as Executive chef at Amber India restaurant, San Francisco. Hitesh Gautam's interests are the combination of comparative cultural research and daily culinary practice which also includes awareness of social and societal dynamics at the work place.

Grandmother Archetype - Vedic Traditions – Contemporary Seniors

To understand ageing, in the context of cultural studies a general description of a grandmother as a wisdom holder in Hindu culture well into the twenty first century opens the comparative discourse of this paper.

The grandmother often a wisdom holder of the family naturally preserved the culture and passed on to the younger generations. Often, being the root strength holding everyone together through action, care and knowledge. The only person who is always ready to listen while all others just want to speak. Grandmothers spontaneously give their best particularly of everything to her children and grandchildren. The grandmother archetype in Hindu culture and the actual person is not only an old woman but also a discreet teacher by example of the realities of humanness, understanding, natural processes and mores of the communal bonding. The paper is comparatively looking at this role model of traditional cultural continuity and expectations for seniors in the community to contemporary cultural values. To do that, we would focus first on two aspects of Vedic Tradition:

- Concept of chronological ageing in Ayurveda: Relationship of Tridosha (Three major body types) and aging will be discussed. Based on three basic body constitutions, the pathophysiology of human life span as well as the sequential changes of biological factors will be discussed.
- Ageing and its relationship with cycle of Chakras: Understanding chakras and different stages of human development according to Vedic Traditions. Ideal progression of chakras and individual characteristics of body types will be discussed.

Within the contemporary general and informed scholarly attitudes toward ageing, the specific Hindu cultural and Vedic traditions are carefully compared and scrutinized. Also, the paper would offer potential research meeting point between Vedic and contemporary thoughts.

Hong Yu Connie Au
Gaziantep University, Turkey

Hong Yu Connie Au is an instructor at the School of Foreign Languages, Gaziantep University. She was born in Hong Kong and received her bachelor's degree in English Language and Literature from Hong Kong Shue Yan University. She completed her master's degree in English Language teaching at Gaziantep University. She also holds a Cambridge University CELTA certificate.

Symbolism: Representation of Censorship, Knowledge, Longevity and Ideology for Survival in *Fahrenheit 451*

Books are considered as a tool for overthrowing authoritarian political control, and the knowledge inside them can lead to resistance. The dystopian society depicted in *Fahrenheit 451* is totalitarian in nature, with strict controls over its citizens. The authority deploys ideology for survival and a variety of technology to maintain control and expects citizens to conform. In order to protect their norms and political stability, the authority utilizes censorship to limit the information flow and prohibit the existence of books. Unconforming citizens, such as those who keep books illegally, will be hunted by the Mechanical Hound and captured by officials. When printed books are found, firemen act as an oppressive force to restore the peace of society by burning books and even entire houses. The government, on the other hand, is unable to maintain control over all citizens. The outsiders in the system are the opposing characters whose consciousnesses have been awakened. They have to endure perilous lives in the face of ideological repression and fight for survival. Guy Montag, the novel's main protagonist, realizes that the authority is attempting to limit people's freedom and control their conscience after encountering with Clarisse McClellan, an outcast 17-year-old girl. He starts to rethink his life, searches for meanings in books, and even puts himself in danger of being arrested.

Bradbury utilizes various symbols in *Fahrenheit 451* to illustrate the differences between the real and imagined worlds. The ideas of the ideal society, knowledge longevity, survival ideology, and censorship are expressed through these symbols to signify the oppression of the opposition, the flaws of the society, and the reality that knowledge has a finite lifespan. This study aims to provide a contextual analysis of the key symbolism in the book and how these symbols depict the relationship between knowledge longevity and authority censorship. Finally, the repression Bradbury depicts is associated with the survival ideology, as well as the concept of freedom of expression is also examined.

Key Words: *Fahrenheit 451*, symbolism, censorship, knowledge longevity, survival ideology

İsmail Onur Sonat
Haliç University, Turkey

İsmail Onur Sonat received his BA from English Language and Literature Department at Istanbul University in 2018 as the highest-scoring student in his class. In 2021, he completed his MA in American Culture and Literature at Istanbul University on the representation of masculinities in the novels of William Faulkner. Since 2020, he has been working as a lecturer at Haliç University. His academic interests include masculinities, queer theory, ecocriticism and classical receptions.

**“I’m a man of thirty - of twenty again. The rain on my chest is a baptism - I’m born again ...”:
Gendered Ageism in *The Dark Knight Returns***

This paper scrutinizes Frank Miller’s critically acclaimed graphic novel, *The Dark Knight Returns* (1986) as a “decline narrative” in the light of Kathleen Woodward’s and Margaret Morganroth Gullette’s social gerontology theories that demonstrate the instrumental role literature plays in the conceptualization of aging in Western societies. The graphic novel, written during the Reagan/Thatcher era, projects a myopic rejection of looking beyond the rigid dualistic structures which stipulate hierarchical distinctions such as man / woman, culture / nature and mind / body, which can also be observed in its attitude towards aging and longevity. Accordingly, Miller’s text generously bestows its main character, now 55-year-old Bruce Wayne a last chance to come out of retirement to restore Gotham City and reclaim his masculinity as the fear-inducing Batman, whereas it nonchalantly transforms Selina Kyle, formerly known as the fierce Catwoman, into an abject figure in her 50s. Thereupon, my reading of *The Dark Knight Returns* concentrates on the gendered representations of aging in the text by offering comparisons between this Clint Eastwood-inspired Batman whose normative masculinity allows him to transcend the limitations of his physical body and ultimately be re-mythologized as a hero-martyr, and Catwoman whose aging body emerges as both “hyper visible” and “invisible”, existing only to project fear and loathing.

Keywords: *The Dark Knight Returns*, Frank Miller, social gerontology, ageism

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Jana Marešová is a recent PhD graduate from Charles University in Prague, Faculty of Arts. Her research is focused primarily on Canadian Indigenous novel and short fiction and the role of traditional oral storytelling in contemporary writing. She is interested in Indigenous issues in general and their reflection in Central European context. She works as an assistant professor at Purkyne University in Usti nad Labem, Czech Republic.

Elders Ageing and Surviving: Depictions of Elders in Contemporary Canadian Indigenous Fiction

Elders are knowledge keepers, language holders, educators, storytellers, and spiritual guides in Indigenous communities. Their role has always been crucial for transmitting cultural values and knowledge through stories and ceremonies to the next generations. While they are still highly respected in the communities, their lives and lifestyles have also been deeply affected by legacies of colonial practices such as residential school and Sixties Scoop. What is their role in contemporary Indigenous societies as depicted in today's writing? Do these depictions follow the pattern of a "wise sage" or are they portraying them with wider range of qualities? Are there differences in portraying male and female elders? In which ways are the effects of colonialism depicted by the characters of elders?

This paper is examining contemporary Canadian Indigenous fiction, mainly novels and short stories, while contemplating these questions. Works by Waubgeshig Rice, Drew Hayden Taylor, Leanne Betasamosake Simpson, and Eden Robinson will be used for the analysis.

Kathleen Woodward
University of Washington, U.S.A.

Kathleen Woodward, Director of the Simpson Center for the Humanities, is Bryon W. and Alice L. Lockwood Professor in the Humanities and Professor of English at the University of Washington in Seattle. She is the author of *Statistical Panic: Cultural Politics and Poetics of Emotions* (2009), *Aging and Its Discontents: Freud and Other Fictions* (1991), and *At Last, the Real Distinguished Thing: The Late Poems of Eliot, Pound, Stevens, and Williams* (1980). She is also the editor of *Figuring Age: Women, Bodies, Generations* (1999) and the coeditor of *Memory and Desire: Aging--Literature--Psychoanalysis* (1986) and *Aging and the Elderly: Humanistic Perspectives in Gerontology* (1978). Her essays on a wide range of subjects that engage aging from the broad perspective of culture—care, the performance of aging, frailty and assisted living, ageism, the life review, disability, feminist aging, wisdom, aging and the environment, among other subjects—have appeared in the journals *Studies in American Fiction*, *Cultural Critique*, *National Women Studies Association Journal*, *Journal of Aging and Identity*, *American Literary History*, *Generations*, *discourse*, *Tulsa Studies in Women's Literature*, *Journal of Gerontological Social Work*, *International Journal of Ageing and Later Life*, and *Age, Culture, Humanities*. She is presently working on ways in which age studies and environmental humanities can be brought together to address matters of aging—human aging—in the urgency of the Anthropocene and planetary degradation.

Old Trees Are Our Parents

We are aged by culture, as Margaret Gullette has perfectly put it, her emphasis placed on the negative associations sutured to being old in capitalist societies. What would it mean to be aged by trees? To grow old with trees as our companion species? To understand with Thoreau that “old trees are our parents,” embracing the knowledge that we humans share a lineage with trees? I approach these questions through the prism of the magisterial novel *The Overstory* (2018) by the American writer Richard Powers, singling out four scenes that offer parables of post-human aging: first, humans humbled in comparison with trees in terms of longevity; second, a new understanding of what constitutes the genetic lifeworld of *Homo sapiens*; third, deep knowledge of the green world on the part of humans who have learned across their lifetimes and into their seventies to embrace the wisdom of trees; and fourth, solidarity with indigenous ways of being, in particular that of making things together—with trees. If the first calls up feelings of awe, including the sublime, the second engenders feelings of family and kinship across species; the third, the consolations offered by the guidance of trees, developed over the long evolutionary temporality of forest-time, what Powers characterizes as enlightenment; and the fourth, hope in the collaborative making of art that is not part of a market economy. I focus on four of the major characters who, some seventy years old at the end of the novel, exemplify old growth, simultaneously feeling they belong to a forest world that is both vital and old, a sanctuary, and envisioning a regreening of the planet that is in grievous peril of being stripped of its forests.

Klára Kolinská

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Klára Kolinská, PhD, teaches at the Department of English of Jan Evangelista Purkyně University, Ústí nad Labem, Czech Republic, and at the Department of Anglophone Literatures and Cultures of Charles University, Prague. Her main areas of teaching and research include early and contemporary Canadian fiction, theatre and drama, multiculturalism, and Indigenous literature and theatre. She has published mainly on Canadian Indigenous literature and theatre, Canadian prose fiction, contemporary drama and theatre, and theory and practice of narrative and storytelling.

Geronto-mythology: The World According to Old Man Coyote

The mythological system of Indigenous North America is the home of the Trickster, patently the most central and ubiquitous ethnopoeitic figure, who “essentially straddles the consciousness of Man and God, translates reality from the Supreme Being, the Great Spirit, to the people and back and forth.” The Trickster, the notorious transformer and shape-shifter, clown, cheater, *bricoleur*, lecher and glutton, can assume many forms, one of his most famous and versatile impersonations being that of Coyote, often referred to, directly or implicitly, as “Old Man” or “Old Man Coyote”. Considering the most typical characteristics of the Trickster indicated above, as well as the fact that in North American Indigenous culture old age is usually associated with the deepest wisdom which inspires respect bordering on worship, poses the question: why “Old Man”?

The answer provided by anthropology and mythological studies suggests that the idea of the Trickster originates in the most ancient strata of the human mind and cultural (pre)history. According to Carl Jung, the Trickster is: “an archetypal psychic structure of extreme antiquity... a faithful copy of an absolutely undifferentiated human consciousness, corresponding to a psyche that has hardly left the animal level.” While some other theorists have expressed some scepticism concerning his analysis, the Trickster’s characteristic as defined by Jung may well be the reason for the enduring attraction of this figure in both orally transmitted and written stories – including those aiming at young audiences. One such example is the 1916 novel *The Adventures of Old Man Coyote* by Thornton W. Burgess, America’s famous “Bedtime Story Man,” which, symptomatically, “combines the fun of a good story with gentle lessons about nature, wildlife, and proper behaviour.” The paper proposes to discuss the evolution of the mythical Trickster Coyote in his “Old Man” impersonation, and present Burgess’ novel as an example demonstrating the persistent applicability and attraction of the figure which combines the most fundamental principles that guarantee the survival of a human community: those of *education* and *entertainment* – which is something that the elders, and Old Man Coyote, have been doing since time immemorial.

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Lizge Çetin was born in 1994, Tunceli. She graduated from Ankara University, the Department of English Language and Literature. She is currently a master's student at Firat University, English Language and Literature. She works as a research assistant at Munzur University.

The Ethical Dilemma between Romantic Love and Care in Doris Lessing's "The Grandmother"

Romantic love in old age is a controversial issue in all societies, for love is generally attributed to young people in the context of procreative energy. In *The Coming of the Age* (1970), Simone de Beauvoir started a discussion by asserting that the society's conception of old people should be reconstructed. According to Beauvoir, the old people are regarded as "unproductive" individuals by the Western society, and accordingly, their feelings are systematically ignored. The feelings of old people are expected to decline as they get older. Therefore, they are condemned for their passionate desires and energy, for they are expected to be purified from all bodily desires. As a result, old people are attributed to the role of "wise caregiver" or the "sage" who are supposed to care and guide young people. The old people, most particularly old women, become responsible for the care of the younger people by forgoing their own personal desires. Since the old women experience the conflict between their personal desires and social roles, romantic love and care become two binary concepts.

The binary opposition between the romantic love and care has been reflected in "The Grandmothers," the short story written by Doris Lessing, one of the most prolific writers of contemporary British fiction. In her fiction, Lessing typically portrays the transition period of old people from youth to old age. In "The Grandmothers," she presents two grandmothers who fall in love with each other's sons. In the story, Lessing emphasizes society's biased perception of old age, love and relationships. In this sense, this study aims to deal with the inner conflicts of two women, who are stuck between their contrasting identities as mature mothers and passionate lovers, which are clashing with fixed social constructs and ethical values.

Keywords: female ageing, body, desire, love, care, *Reifungsroman*, Doris Lessing

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Mahinur Gözde Kasurka is a PhD candidate of English Literature at Middle East Technical University. At the same time, she works as an English teacher at İstanbul Technical University Vocational and Technical High School. Her research interests are British novel, literary theory, women and writing, dystopian fiction, psychology and literature, posthumanism. She has presented papers at several conferences such as IDEA 2021, Modernism and Postmodernism Studies Conference 2021, BAKEA 2021. She has attended Rosi Braidotti's summer school on "Posthuman Knowledge(s)".

Is Survival a Prerogative of the Anthropos in Philip K. Dick's *Do Androids Dream of Electric Sheep?*

Humanist agenda signposts a worldview in which the anthropos occupies a central position by manipulating the power that *he* has against other species. In human-centred perspective, there is not a problematization of epistemic and material violence exerted against the others of this discourse. The posthumanist framework mainly questions this taken for granted status of the anthropos who assumes he has the right to exploit racialized, sexualized and naturalized others. Philip K. Dick's 1968 novel *Do Androids Dream of Electric Sheep?* manifests how this prestigious human figure acts in line with human-centred tenets by exterminating the lives of humanoids. In doing so, the novel clearly depicts how human approaches the non-human from a dual mindset by taking them as either a threat for the humanity or a servant. However, the non-human counterparts in the novel resist against this exploitative regime by showcasing non-human agency on the same level with human agency. This paper argues that Philip K. Dick's novel highlights the human arrogance to exploit any other in line with his interests by neglecting the agentic capabilities of the others. This study aims to shed light on how non-human agency leads towards forming new relationships between human and non-human in line with Donna Haraway's category of *kinship beyond reproduction* in the novel. To that end, this paper will problematize if survival is exclusive to the anthropos of Humanism and attempt to find an answer if we can form kinship relations based on non-hierarchical mindset by negating the central position of the human in the novel.

Keywords: non-human agency, material and epistemic violence, multispecies kinship, *Do Androids Dream of the Electric Sheep*

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Prof. Dr. Mehmet Ali Çelikel graduated from Hacettepe University, Department of English Linguistics in 1993. He completed his MA in English Language and Literature at the University of Hertfordshire in England in 1997. He got his PhD with a thesis entitled “The Post-Colonial Condition: The Fiction of Rushdie, Kureishi and Roy” at Liverpool University in England in 2001. He has published two academic books in Turkish on post-colonial novel, entitled as *Sömürgecilik Sonrası İngiliz Romanında Kültür ve Kimlik* [Culture and Identity in Postcolonial English Novel] in 2011 and *Çağdaş İngiliz Romanında Küreselleşme, Göç ve Kültür* [Globalisation, Migration and Culture in Contemporary British Novel]. He is currently Professor at the Department of English Language and Literature, Marmara University, Turkey.

Longevity of Space, Body and Ideology in *Goodbye Lenin*

Wolfgang Becker’s film *Goodbye Lenin* (2003) is set at the centre of big changes after the fall of the Berlin wall in 1989. The turn from state socialism to capitalism led to significant changes not only in the lives of East German population but in the Westerners as well. At the fulcrum there is an East Berlin mother Christiane, a devout communist, who has a heart attack just before the big changes take place in East Germany. She remains in a coma for eight months. When she wakes up, doctors warn that she needs to have a peaceful life, and she should, under no circumstances, get excited about anything, otherwise she would have another heart attack, which she would probably not survive. Then, her children pretend that the GDR still exists, the wall has never come down, and everything is going on as it has always been. In order to protect their mother from any kinds of excitement, they restore an isolated inner space, detached from all the machinations of Capitalism in order not only to maintain the socialist past within the present, but also to lengthen their mother’s life. The shift is not only in ideological space, but also in private and public spaces. While the former “socialist” public space becomes more individualised, the former private spaces become much more of a public space as a result of the abandoned homes whose interiors are now open to public invasion. The individual body, which was once a unit of production in Marxist terms, is now under individualised protection in the form of “personal solar panels” and western fashion products.

As a result, the longevity of re-created socialist space, both public and private, emerges as a means of lengthening Christiane’s life. The purpose of this paper is to analyse *Goodbye Lenin* in terms of private and public space, and argue how individualised body space empowers both ideology and personal life.

Meryem Ayan

Manisa Celal Bayar University, Turkey

Meryem Ayan graduated from Ege University, English Literature and Language Department, in 1992, and received her MA from the same department in 1997. She received her PhD from Dokuz Eylül University, American Culture and Literature Department, in 2002. At present she is working as a Professor Dr. at Celal Bayar University, English Language and Literature Department, Manisa. Her main interests are female identities, place and narration in ethnic women's novels, feminism, cultural studies and gender studies.

Selves during Aging Process in Albee's *Three Tall Women*

Aging is a natural and ongoing process from birth to death, which encompasses physical, social, psychological, and spiritual changes. The meaning and purpose of life are fundamentally the achievements of self and during the aging process, the aging self develops in relation to identity processes and self-esteem. Life experiences are characterized by the ongoing feeling that there is a unique entity or agent who is experiencing life, a source of continuity, intentionality, and identity which is referred to as self. In Albee's uniquely structured and autobiographically written interesting play, *Three Tall Women*, three ladies named A, B, and C are introduced as three different people with no close relation to each other but the dialogues between A, B, and C indicate that these three different women are actually the same woman at different ages. The main focus is on A, who owns the flat where the drama takes place. She is a 92-year-old woman, telling her caretaker B who is at the age of 56 about them. C, who is a young lawyer at the age of 26 visits A because she is taking care of A's funds. A can be assumed as recalling her life with visions of herself at the ages of 26 and 52. In other words, A, the subject, and the object as the reflexive self is telling her story to B who refers to the descriptive or object aspect of A's aging self and C who is presenting the doer or agentic aspect, of A's younger and active self. A is conducting her last conversation with herself selves by expressing her thoughts, feelings, memories, and actions to and about herself. Toby Zinman describes this situation as a "human interior drama" (Zinman 120). In this paper, I will try to analyze Albee's play, *Three Tall Women* by focusing on the aging self during the ongoing aging process that has encompassed physical, social, psychological, and spiritual changes in the woman character, A's life.

Keywords: Edward Albee, *Three Tall Women*, the aging process, and aging self

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Murat-Göç Bilgin received his PhD degree from American Culture and Literature Dept, at Ege University and currently he serves as an associate professor at Celal Bayar University's English Language and Literature Dept. He was the founding editor of Masculinities Journal and one of the founding members of Initiative for Critical Studies of Masculinities. He is the author of *Men and Masculinities in 20th Century American Literature* and extensively wrote on masculinities in literature.

(R)ageing Men and Politics of Masculinities in Western Films: *High Noon*, *Butch Cassidy and Sundance Kid*, and *True Grit*

Among many other national symbols, American cowboy comes to represent American experience at its purest, the ragged individual struggling to survive in the wild, an embodiment of perseverance and individual will, and a perfect metaphor for Sigmund Freud's fort-da game, a game of gains and losses, a quest for reinvention and inevitable failure. Lonesome gunmen in American Western films also stand out as the guardians of order and civility while serving as the beacons of justice and virtue. American cowboys are always in pursuit of freedom and a hope of renewal and second chances. A high-spirited incarnation of American patriarchy, American cowboys also epitomize the ups and downs of the politics of masculinity, especially with the regard to the emasculation, disenfranchisement and endazement of American men in postwar America. This presentation, therefore, aims to explore the traumatic experience of ageing for American men in Western films, *High Noon* (1952), *Butch Cassidy and the Sundance Kid* (1969), and *True Grit* (2010) to discuss how ageing American men keep up with the social transformation and progress, two definitive keywords of American experience, how they strive to regain their taken for granted privileges and authority, and how they resituate themselves within the hierarchy of patriarchy.

Keywords: Western films, American masculinity, ageing, emasculation, politics of masculinity

Mustafa Büyükgebiz

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Mustafa Büyükgebiz is an instructor of English at Alanya Alaaddin Keykubat University, School of Foreign Languages. He completed his undergraduate studies at Pamukkale University, Department of English Language and Literature in 2008, his Master's Degree in the same department in 2014 and his PhD in 2019 with a PhD thesis entitled *Postcolonial Discontent in Tabish Khair's Selected Works*. His research interests are Postcolonial Studies, Immigration and Refugee Literature, Gender Studies and Masculinities.

Immigrant Fathers and Masculinities in Robin Yassin-Kassab's *The Road From Damascus*

Fatherhood is one of the building stones of patriarchy but paradoxically, it has also been a major concern that problematizes the construction and deconstruction of masculinity, which is worsened by ageing, eventually causing fathers/men to be deprived of legitimacy and authority. While the loss of power brought by ageing triggers further masculinity crises, the challenge brought by fatherhood deepens the crises for the ageing man. The crisis of ageing and masculinity is combined with the identity confusion caused by immigration. The masculine stereotypes attributed to men and fathers in the global south create a problematic situation and it is prone to crises in men who have immigrated to Western cultures.

In this context, Robin Yassin-Kassab's novel *The Road from Damascus* presents a perfect opportunity to discuss crises of masculinity and the identity of ageing fathers within a postcolonial context. Mustafa, a Syrian immigrant experiencing an intense identity crisis, tries to raise his son Sami with an Islamophobic and Western mindset. Mustafa, despite his desire to pursue a scientific and secular perspective while ignoring his Islamic roots, is unable to shed his authoritarian oriental identity. He is ashamed of his wife's Islamic lifestyle and raises his son as an enemy to his mother. Throughout the novel, Mustafa and his son Sami struggle with the masculinity crises resulted from ageing and loss of authority. This presentation, therefore, aims to explore the crisis of ageing masculinity and fatherhood in Arab communities in diaspora with particular references to postcolonial masculinities.

Keywords: ageing masculinities, immigrant fatherhood, Arab masculinities, masculinity crisis

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Mustafa Fatih Dalyan graduated from Ege University, Faculty of Letters, Department of German Language and Literature in 2010. After obtaining his second undergraduate degree from the Department of American Culture and Literature at Ege University in 2010, he completed his Masters at the same department of Dokuz Eylül University in 2017. He started his academic career as an Instructor at Ege University School of Foreign Languages and later continued at Izmir Institute of Technology School of Foreign Languages. He is currently working as a full-time instructor at Izmir Institute of Technology and continuing his PhD studies at Faculty of Letters, Department of American Culture and Literature of Dokuz Eylül University.

Virtualizing the Body: Surviving Digitally in *Surrogates* and *Transcendence*

With the rapid technological developments in medicine and neurology, and with the growth of thinkers of human enhancement and betterment movements such as Transhumanism, humans hope to maintain longer and healthier lifespans in their organic corporeal forms. While the enhancement efforts of today seem promising in a rather limited fashion, they are believed to change lives radically in the future, mainly thanks to possible complicated medical operations, boosting medications, healthier nutrition, cyborgization and/or even—for some radicals—controlled evolution. Some go as far as believing that technology will eliminate aging and death altogether. However, since the causes of death are not only biological, eternal survival of the human flesh will probably never become a reality. Moreover, and at least for the time being, it seems that humans still have a long way towards eliminating the biological causes of death and becoming immortal in the flesh. In short, humans in their bodies are yet vulnerable to fatality, and efforts on longevity do not yet—if they ever will—guarantee long lasting survivability.

However, there are some promising developments on the horizon, which provides another, that is, digital, kind of immortality or existence where humans survive without their flesh and whose implications are portrayed in art works, such as the movies *Surrogates* (2009) and *Transcendence* (2014). The former provides a future where corporeal existence is replaced by digital representations in virtual reality while the latter provides one where immortality is achieved not corporally but by uploading and cloning of human minds. Although many Transhumanists see virtual reality and mind-cloning as a step forward in the human quest of immortality and/or survival, movies such as these approach this subject in an almost gothic and rather dystopian framework. Demonstrating possible transhumanist visions of challenging the limits of the human body and mortality, *Surrogates* and *Transcendence* both show the undesired, norm-upsetting, destabilizing, or not-quite-optimistic results of these efforts of the will to immortality and/or elimination of risks.

Mürüvvet Mira Pınar Dolaykaya
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Mürüvvet Mira Pınar Dolaykaya received her PhD from the Department of English Language and Literature at Ankara University in 2020. She is currently working as a research assistant at Manisa Celal Bayar University. Her academic interests include children's literature, fantasy literature, mythology, postmodernism and intersections of these categories.

“I don't seem to have the energy I once had. My age, I guess.”: Representations of Ageing in Children's Literature

Although children's fiction usually revolves around child characters' psychological and physiological growth, maturation and ageing process, old age and its various aspects seem to be disregarded in the majority of the texts addressed to children. Children's books tend to end in a fairy-tale-like manner when child characters reach adulthood. Old people are generally absent in children's books, and when they are present, they are almost invisible or stereotypical as a result of the genre's inherent relationship with children as its readers and characters. Children's literature and old age appear to be polar opposites stemming from the dichotomic relationship between adulthood and childhood as well as the portrayal of children as embodiments of immaturity, purity and innocence, which are associated with Romanticism. In line with this, old people usually turn out to be stereotypes, namely, wise old men who serve as friendly and helpful guides to children during their quests in this or other worlds; or old and ugly witches, spinsters and stepmothers who contribute to children's moral and psychological development when they deliberately aim to harm or annihilate them in the course of the narrative. This study delves into various representations of old age in children's literature and looks into conventional and unconventional depictions of and responses to ageing through selected examples of children's books. It also explores the possibilities of representing ageing from an experimental yet more realistic perspective that may innovatively replace stereotypical and romanticized configurations in children's fiction.

Keywords: ageing, old age, children's literature, stereotypes

Nazmi Ağıl

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Nazmi Ağıl graduated from Bosphorus University, Department of English Language and Literature, completed his PhD in the same department. Currently, he is an associate professor employed in the Department of Comparative Literature at Koç University, Istanbul. He has published several volumes of poetry, received the prestigious National Yunus Nadi Poetry Award, and made the verse translations of several canonical works of English poetry into Turkish, including *Beowulf*, *Sir Gawain and the Green Knight*, and *The Canterbury Tales*. In recent years, he has been writing poetry books for children, his last volume being *Modifiye Masallar* by Beyoğlu Kitaplığı.

Aging in Pictures and Words

The word ekphrasis from Ancient Greek means “verbal description of visual artworks” and is an example of how the two arts can come together, sometimes in harmony and sometimes in discord, to present a bigger/deeper/truer but always a more whole view. My talk will focus on such ekphrastic poems so as to delineate the relation/tension between the visual and the verbal in defining the process of aging and the aged. My first examples will come from *Positives*, a book written by Thom Gunn about the photographs his brother Ander Gunn took. The photos follow different phases of life focusing on different people. Next is “Rembrandt’s Late Self-Portraits” by Elizabeth Jennings. Then will follow a poem on a Goya painting, with the same title, “Two Old People Eating Soup”. I will end my presentation commenting on my own poem about “Kaplumbağa Terbiyecisi” painted by Osman Hamdi Bey.

Nisa Harika Güzel Köşker
Ankara University, Turkey

Nisa Harika Güzel Köşker is an assistant professor and currently the Chair of the Department of American Culture and Literature at Ankara University, Turkey. She holds a PhD and MA from the same department. She was a research scholar in 2011 and 2012 in the English Department at the University of Pennsylvania, USA, on a research scholarship granted by The Council of Higher Education in Turkey for her doctoral dissertation on nineteenth-century American women's writing. She is the Secretary of American Studies Association of Turkey and specializes in American women's writing, American drama, and cultural studies.

Body Politics and Fashion in *The Devil Wears Prada*

Questions central to the body encapsulate the very idea of power that has been the fundamental ideological apparatus shaping the dominant, easily consumed cultural practices and their representations. The human body can be construed as the locus of power as well as the basis for the circulation of good and evil considering the associations attached to it in the course of history. In Foucauldian sense, it is the bed of germs or viruses while it is also the seat of pleasure both in material and visual terms. Positive and negative connotations ascribed to the body have long been related to certain ideologies, mainly because it becomes easily prone to interpellation, alteration, or appropriation. In light of this relation, this paper discusses the cinematographic ways in which the body, in particular the female body, is challenged and appropriated by power mechanisms through the use of images in the movie *The Devil Wears Prada*. The movie revolves around the issues of the body, its appropriation through certain determinants like fashion, consumerism, and the patriarchal gaze. It poses critical questions as to how fashion as a mechanism of power alters, shapes and transforms the human body, experimenting with the perceptions of youth, aging, beauty, authenticity, and femininity. Placing a critical light on such issues at its core, the movie moves beyond classical romantic comedy in its attempt to dramatize the fashion industry as an instrument of power that structures bodies and identities. Building on the Foucauldian view that the body is a political entity, this paper analyzes the transformation of the protagonist, Andy, in her relation to the fashion industry that comes to surround her life, exploring the ways in which fashion appropriates the female body in Andy's struggle to find herself a place in the merciless and harshly critical environment of *Runway* fashion magazine.

Olena Boylu
Ege University, Turkey

Olena Boylu (PhD) is a Research Assistant at the Department of American Culture and Literature at Ege University. She received her BA (2007) and MA (2011) degrees from the same department. Her MA dissertation investigates the concept of American Adam and innocence in American novel and is titled “The End of Innocence: Post-World War II American Novel.” In 2020 she successfully completed her PhD with the dissertation “Politics, Satire and Historical Consciousness in Contemporary American Novel.” The range of her research covers American history, politics, satire, popular culture, and contemporary novel. She continues to teach at American history, culture and contemporary novel at the same department.

Waiting for WiFi: Survival and Digital Consciousness in Don DeLillo’s *The Silence*

According to Ralph Waldo Emerson “Society never advances. It recedes as fast on one side as it gains on the other.” The reciprocal relationship of progress and regress, which is stressed by the author in his “Self-Reliance” (1841), is the most compelling and controversial characteristic of society even in the 21st century, i.e. the age of information technology. Living in a world where every kind of product, service or information are easily available, inevitably pushes people to believe in their superiority, quasi-power, and invincibility while the destruction of such an illusion lies basically in a simple and sudden disconnection from the outer world. Precisely this kind of an apocalyptic atmosphere is explored by one of the most outstanding postmodern American writers, Don DeLillo, who in his latest short novel *The Silence* (2020) projects us the ambience of 2022 New York during a blackout. The author recreates a timely representation of our daily life with its domineering digital consciousness that surreptitiously reigns over us. Through the Beckettian atmosphere, DeLillo projects not just the absurdity of the 21st century life but also the desperate position of a human being in a seemingly abundant environment. Evaluating the effects of physical/technical disconnection on our digital consciousness clearly reveals our mental disconnection from our *selves* and our lives, while emphasizing a significant gap in our survival instincts.

Orkun Kocabıyık
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Orkun Kocabıyık is currently working as an assistant professor at Akdeniz University, Department of English Language and Literature. He holds a PhD from Ege University, thesis titled “İzmir as the Oriental Other in British Travel Writing Tradition.” His research interests and publications focus on nineteenth-century British Travel writing, Turkish literature in English, translation studies, cultural encounters, and sports in literature. He is in the editorial board of *Mediterranean Journal of Humanities*. Besides, he has several translations on travel writing. The most recent translation is *Ismeer, or Smyrna, and Its British Hospital in 1855, by a Lady* into Turkish (*Bir İngiliz Hemşirenin İzmir Hatıraları*). At the moment, he has been working on a project titled “Turkish Writers in English.”

Adaptation of the Old Age: Philip Roth’s *The Dying Animal* (2001) as in Isabel Coixet’s Movie *The Elegy* (2008)

A seventy-year-old university professor David Kepesh falls in love to a young girl in Philip Roth’s short novel, *The Dying Animal*. Professor Kepesh dedicates himself to this young girl (Consuela Castillo) but due to his age, his life turns into impossible. The novel’s central motif revolves around Kepesh and Castillo, a Cuban girl. Roth’s fiction is adapted into a film namely *Elegy* in 2008 by the director Isabel Coixet. Even the whole story in both the fiction and movie is facing with the fear of aging through the Kepesh character, the end of the movie is different from the end of the book. This study claims that the fresh literary interpretation of Roth’s work in *Elegy* gives a hope for the audience in terms of the ageing and end of the life. In this respect, the protagonist Kepesh will be analyzed in terms of ageing and examined how he responds to his change in life through Roth’s book and Coixet’s movie.

Özge Başağaç
Yaşar University, Turkey

Özge Başağaç graduated from Middle East Technical University, Faculty of Architecture, Department of Architecture in 2001. She completed her MSc degree in Restoration (2005) and PhD degree in Conservation of Cultural Heritage (2019) Graduate Programs in the same university. She has worked in private sector institutions and her own company on architectural conservation of cultural heritage for more than 20 years. Since 2008 she has been a part time instructor in different universities and joined Yaşar University, Faculty of Architecture, Department of Interior Architecture and Environmental Design in 2020. She is continuing her research and implementation studies in the field of conservation and adaptive reuse of cultural heritage, design in archaeological sites and lighthouses.

Güliz Bilgin Altınöz
Middle East Technical University, Turkey

Güliz Bilgin Altınöz has received her BArch degree in Middle East Technical University, Faculty of Architecture, Department of Architecture. She received her MSc and PhD degrees in the same university, Graduate Program of Restoration. She has conducted academic studies in Italy. She is currently an Associate Professor in Middle East Technical University, Faculty of Architecture, Department of Architecture. Her fields of interest are conservation and planning of multi layered towns, Geographic Information Systems (GIS) and heritage information management in conservation of cultural heritage, urban archaeology, Bergama (Pergamon), conservation, planning and management of historic urban sites and archaeological sites, utilization of information technologies in different phases of conservation/restoration studies and education.

Surviving the Seas and Memories: Lighthouses of Turkey

Several millennia ago, humans had settled by the sea and initiated a continuous relationship with water. Soon, the sea had become the host and the generator for maritime activities. Although daylight and stellar light had supported mariners, lighthouses had emerged as aids to navigation due to inadequate and unpredictable natural light. Thus, lighthouses are an early building typology to emerge and still in use today.

As a peninsula and a continental intersection, Turkey had been embraced with lighthouses in 7th century BC. During the Greco Roman period there were 10 lighthouses along Anatolian coasts, of the 200 around the world. The ancient lighthouses had been actively kept until the Medieval Period, along with coastal fortresses. From 1855 until 1914, 225 lighthouses had been constructed along the Ottoman Imperial Coasts from the Black Sea to the Red Sea. Almost 50% had been inherited by the Turkish Republic after 1923. During 1980s, lighthouses were automated, demanned, became vacant and rapidly deteriorated. After 2007, they were rented via several interventions without conservation-use balance which further harmed their authenticity. Today, there are 459 lighthouses in Turkey, all under the state property.

This paper investigates the history of lighthouses in Turkey and discusses different “modes of survival” through case studies. It is argued that the existence of lighthouses is strongly linked to

the geography, specific locations and the landscape/seascape through an extended period of time. The architectural characteristics generate cultural values that turn them into symbols however their materiality is still secondary. Although the structures may perish in time, the link between the location, the geography, the spirit of place is continuous. And lighthouses keep on living on several mediums like legends, paintings, sculpture, literature, traditions, coins, memorials.

This research is part of the PhD studies, based on the literature survey of all 459 Turkish lighthouses, personal site studies and documentation of 33 Aegean lighthouses of Turkey, and interviews with lighthouse keepers between 2013-2019.

Keywords: lighthouses, Turkey, survival, cultural heritage, maritime heritage

Özlem Gülen
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Özlem Gülen graduated as an honor student in 2016 from the Department of English Translation and Interpreting of Istanbul University. During her undergraduate education, she participated in the Erasmus Student Exchange Program in the Spring Semester of 2014 and studied English Philology at the Pedagogical University of Cracow for six months. Along with her internship experiences in the Istanbul Chamber of Commerce and Dragoman Translation, she worked as both in-house and freelance translator/interpreter for several translation agencies. She earned her MA degree in the program of European Union of Istanbul University with her thesis titled “Democratization and Nation-Building through Language Rights during the Process of Europeanization: Romania, Bulgaria and North Macedonia”. Now she continues her PhD in Translation Studies at Istanbul University and works as a research assistant at Haliç University. She also works as a professional translator in Turkish, English and German. Her academic research interests focus on translation sociology, gender and translation, translation in special fields and cultural studies.

**“Gods Die When They Are Forgotten”: Interculturality and the Representation of Mortality
in Neil Gaiman’s *American Gods***

Mortality is recognized as one of the most accentuated concerns throughout human history. In the hope of escaping from the fear of eventual death, people consoled themselves with the narratives on life and the afterlife, which led to the birth of great mythologies in the end. Since these narratives created a way to explain the ephemeral world and combat thanatophobia, the mythologies created by them were adorned with ideas including resurrection, eternity, and immortality. Therefore, these traditional mythologies showed fairly similar representations for their deities in terms of their ageless and immortal nature, despite emerging in different geographical areas and cultural settings. On the other hand, with the impact of modernism, the interpretation of mythologies and their deities showed an alteration in the modern age, which can be observed mainly in literature. From this standpoint, Neil Gaiman’s novel titled *American Gods* serves as an adequate example. The universe created in *American Gods* is a melting pot of tradition and modernity. In the novel, America, also known as the New World, offers an intercultural sphere that hosts the mythologies and the old gods from the Old World, as well as the new gods belonging to the New World. In this clash of cultures, the old narratives are challenged and reinterpreted, while the new narratives are created in the meantime. Within this scope, this study aims to analyze the representation of aging and mortality endowed for the deities in *American Gods*. Hence, the changing perception in mythological narratives and the image of deities will be evaluated from the perspective of interculturality between the old and the new.

Keywords: interculturality, mortality, mythology, literary representation, modernity

Öznur Yılmaz Altun
Artvin Çoruh University, Turkey

Öznur Yılmaz Altun graduated from Istanbul University, Department of Sociology in 2013. She completed her master's degree in the Department of Sociology at Yıldız Technical University with a thesis on the sociology of music in 2017. Yılmaz Altun continues her doctorate education in Sakarya University Sociology Department, has been working as a research assistant at Artvin Çoruh University Sociology Department since 2015.

Sevilcan Başak Ünal
Hacettepe University, Turkey

Sevilcan Başak Ünal is a medical doctor and a PhD student in public health. She earned her medical degree at Hacettepe University in 2018. She has completed World Health Organization's Healthy Ageing for Impact in the 21st Century: Global Online Leaders Training programme. She is currently a PhD student in Public Health at Hacettepe University Institute of Health Sciences.

Ageism, the Right to Health of Older People and Healthy Ageing

Ageism is an issue that occurs with social interaction and may become significant in the context of social relations as discrimination based on age. Ageism that is often ambiguous and unrecognized can occur as directed to others or against the person oneself. Three features of ageism can be identified: Prejudice against ageing and older people, stereotypes based on the age, discrimination against older people (including institutional discrimination). Age-based discrimination is multi-directional and one of the most common forms of discrimination with race-based and gender-based ones. Literature suggests the positive and negative aspects of discrimination. In this paper, these aspects will be evaluated in areas, where discrimination exists, such as social life, working life, and family affairs. Besides, intersection points of age-based discrimination and other discriminations will be discussed.

Increased longevity, demographic and epidemiologic transitions led to rethinking “ageing” and related concepts. Individualistic and societal approaches to ageing and old age have been changing lately. This change supplied improvement for awareness of age-based discrimination and for the importance of combating ageism. Being healthy in old age refers to complete physical, mental and social well-being, with access to special healthcare requirements of one’s age. Healthy ageing and active ageing approaches refer to a lifelong process. Every individual has the right to healthy ageing, as well as being healthy at old age. Ageism emerges as a significant barrier to the right to health of older people and healthy ageing. This paper will examine the effects of ageism on the healthcare sector, older people’s health, and healthy ageing.

Ramazan Saral
Ege University, Turkey

Ramazan Saral is currently working as a research assistant at Ege University, Department of English Language and Literature. He completed his MA thesis entitled “A Romantic Odyssey: Eternal Return in the Works of S. T. Coleridge” in March 2016. He is currently working on his PhD dissertation on William Blake and mythopoeia at the same university. His interests mainly focus on British Romanticism and British Poetry.

Surviving through Games in *No Game No Life*

Lately the number of NEETs (not in employment, education or training) has gone up exponentially. These people, especially among the young population, have been struggling to make it in the real world due to a disillusionment in their view towards real life. As these people lack a sense of belonging and accomplishment, they have been trying to get “achievements” in the digital world. They have been seeking a way out of this meaningless existence through different means, and one of the most significantly effective means is computer games. As the world of the game offers a reality according to which the player would have to act, it gives them a sense of security. In terms of game theory, this with its own set of rules is called a “magic circle” that creates a safe space for the NEET to feel a sense of accomplishment and belonging. The popular manga and anime subgenre “isekai” (literally: different world, otherworld) have been exploring this struggle, and lately more and more isekai manga and anime are being released due to popular demand. One of these series is *No Game No Life*, where two NEET siblings who excel at games are summoned to a different world called Disboard. In this world, all conflict is resolved through games. Using their expertise in gaming to their advantage, the siblings become respectable and formidable people in Disboard. This paper will analyze *No Game No Life* through game theory and claim that playing games is a means that allows escape for the people struggling with existence.

Keywords: game theory, magic circle, surviving, anime and manga studies

Renatta Fordyce
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Renatta Fordyce is a PhD student at Cornell University in the Africana Studies and Research Center. Her research is at the intersection of literature, law, queer theory, postcolonial theory, borderland theory, biopolitical philosophy, inter-Caribbean collective agency, and social change. She is the author of “The Anti-Man Aesthetic: The State of LGBTQ Political and Social Issues in Guyana Post Marriage Equality in the United States,” published in *The Unfinished Queer Agenda: After Marriage Equality*. Renatta has worked as the Teaching Assistant for courses such as “Africa: The Continent and its People,” “Women and Gender Issues in Africa” and currently, “Beyonce Nation: The Remix.” She is developing the seminar “Caribbean Lives: Challenge, Resilience & Joy,” which she will teach during the Spring 2023 semester.

Where Are the Elderly Guyanese Queers? Antiqueer Animus and Queer Morbidity

To be queer in Guyana is to be designated “Antiman,” an antiqueer appellation in the Guyanese vernacular that marks the individual as a minoritarian subject cursed and subjugated for allegedly being in collusion with animality, against the heterosexual male, exiled from the realm of the human, and into a queer “*death world*” with a permanent state of legal exception. It is marked by state sanctioned violence, vigilantism, the absence of enhanced punishment for hate crimes and civil rights violations reified by the reproduction of colonial-era laws that govern juridical and social concepts of acceptable gender and sexuality. It is this criminalization of LGBTQ Guyanese that underscores the absence inherent in the question “where are the elderly queers?” The common refrain is “in the closet to escape.” While forced closeted living to “escape” criminalization and death is its own death vis a vis invisibility, neither the “in” nor “out” queers have access to LGBTQ specific healthcare, or protection against anti-queer violence and the dispossession of their queer bodies. The project contends that queer Guyana is a “*death world*” evidenced by the absence of an elderly queer generation; an absence that directly correlates with historical anti-queer animus in healthcare, and the juridical and social categorization of Guyanese citizenship.

Rüveyde Müge Turhan
İstanbul Aydın University, Turkey

Rüveyde Müge Turhan acquired a Bachelor of Arts degree in English Language and Literature at Istanbul Aydın University. She is a student of Master of Arts degree in the same discipline at Istanbul Aydın University and also studying History in Anadolu University.

Shape-Shifting and Immortality in Mythology and Octavia Butler's *Wild Seed*

Shape-shifting is an important element frequently encountered in mythological stories, fairy tales and epics, but it has also been a tool used in literature. When the mythological stories originating from the West are examined, there are mythological characters such as Zeus and Morpheus who can change their shape for a certain purpose, as well as mythological beings whose form has been changed by another one as punishment and are immortal in this way. There are stories of some mythological creatures who have undergone shape-shifting as a result of punishment like Daphne, Narcissus and there are also stories of Prometheus and Sisyphus, who are condemned to a suffering immortality. Considering that the will for immortality is seen in many mythological stories, there is also a contrast in being sentenced to immortality by shape-shifting as a punishment. Octavia Butler's novel *Wild Seed*'s two characters who have the power of shifting their shapes portrays the dichotomic nature of shape-shifting. One of the characters is Anyanwu who has the power of shape shifting and she uses this power for healing while the other character Doro uses it for killing people by stealing their body and becomes immortal in this way. This paper aims to analyze the mythological stories in which shape shifting serves for both positive and negative ways of immortality and in this context arguing the Octavia Butler's novel through the shape-shifting and immortality.

Keywords: immortality, mythology, shape-shifting, Octavia Butler, *Wild Seeds*

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Saniye Uysal Ünalán is an associate professor of German Language and Literature at Ege University, Izmir. She achieved her PhD degree in 2010 at Ege University Graduate School of Social Sciences with her dissertation on the literary reception of myths in German literature of the 20th century. Her current research focus is on Turkish-German literature and contemporary German literature, especially with regard to intercultural relations and identity theories.

The Tragedy of the Corona-Pandemic in Thea Dorn's *Trost. Briefe an Max* [Consolation. Letters to Max].

It is remarkable that the pandemic has given a new dimension to thinking about death, survival, illness and aging. As Doris Bachmann-Medick claims, the coronavirus pandemic can be seen as a serious crisis situation for human existence in our global reality. The so-called 'pandemic turn', which has reshaped and structured scientific disciplines like medicine or biology, has obviously a considerable impact on cultural studies. The new forms of bio-politics brought about by the pandemic and the associated changes in social and individual living conditions are now also being discussed in literature. The German writer and philosopher Thea Dorn presents *Trost. Briefe an Max*, which might be considered as a Corona novel, a possible subgenre said to be formed upon the emergence of the pandemic. The first-person narrator Johanna works as a culture journalist. She recently lost her mother, who travelled to Italy despite the pandemic. In her letters to her philosophy teacher, she expresses her immeasurable sadness and anger due to the new way of living because of the pandemic. This text can be described as a narrative of the pandemic from a very subjective point of view. With intertextual references to Stoicism and Seneca's consolations the novel handles with the dilemmatic situation of the subject in times of corona. The critical attitude of the novel is remarkable in terms of absolutization since helping becomes a part of biopolitics in times of the pandemic that leads to a tragic situation for the subject. Based on Thea Dorn's mentioned text *Trost. Briefe an Max* [Consolation. Letters to Max], this paper demonstrates that literature as a cultural subsystem reveals a specific feature of the pandemic and thereby discloses experiences of liminality as well as of death. It focuses on the two concepts that the text brings to bear through the first-person narrator with regard to the specific genre 'letter'; on the one hand her tragic experience of death and pandemic, on the other hand her existential attempt to find comfort and support in the midst of this crisis. In this way, the potential of aesthetic media such as literature to function as a critical medium for reflection and observation of social reality should be made clear.

Selahattin Karagöz
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Selahattin Karagöz is currently working as a research assistant at Ege University Faculty of Letters Department of Translation and Interpreting Studies. He graduated from Hacettepe University Department of Translation and Interpreting Studies in 2008 and completed his MA thesis with title of “A Systematic Approach to Translation of Horror Literature into Turkish: Howard Phillips Lovecraft in Turkish” at İstanbul University School of Social Sciences, Translation Studies MA Programme in 2012. He received his PhD from “Interlanguages and Cultures Translation Studies Programme” of Yıldız Technical University School of Social Sciences in 2019 with his dissertation “Amateurs, Experts, Explorers: Video Game Localization Practices in Turkey”. His research interests cover game localization, translation sociology, production studies and labour in virtual communities.

Fan Paratexts: Redefining the Roles of Game Localization Community Members

This paper focuses its lenses on the selected fan paratext by the members of volunteer localization communities. Volunteer video game localization communities recruit the free labour of the prosumers for “peer production”, localize video games for “gamers” and later distribute the language patch through their web pages which cover the individual web pages dedicated to each project. The web pages dedicated to the localization projects are garnished with the lists of the contributors, translator and team leaders of the project along with promotional, encyclopedic or technical material on the video game localized by translators. The translators and team leaders criticize the video game they localized; write manuals, how-to guides and documents on patch issues or they reveal the secrets of the localization process in these pages, which are defined as fan paratext. Such paratexts function bidirectionally. On the one hand, such paratexts reveal how the paratext delimit or promote the patch or the game; on the other hand, they display how the paratext uncover the roles of their authors. Through paratextual analysis, this paper investigates roles of paratext creators.

Pursuant to the analysis of 170 fan paratexts by the translators/team leaders in three Turkish volunteer communities - OyunCeviri, an umbrella community with close ties to localization agencies, TurkceOyunMerkezi, a community dedicated to the distribution platform of pirate games, and the crowdfunded AnimusProject community - this paper suggests that the community members authorized to write the paratexts serve as “the members of the peripheral industries surrounding game” which are listed as “gaming magazines, strategy guides, mod chip makers, the International Game Exchange, Even Balance and other companies, and industry segments” (Consalvo, 9). According to Consalvo “the peripheral industries work to shape the gameplay experience in particular ways function as just as paratext” (9). As this paper implies, the producers of the paratexts in the communities are not just translators, they are “game critics”, “technical experts” or “the creators of video game culture.”

Keywords: fan paratext, video game localization communities, peripheral industries

Selçuk Eryatmaz

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Dr. Selçuk Eryatmaz received his PhD in Translation Studies from Istanbul University with his thesis on machine translation. He has been working as a translator for more than 15 years. His areas of interest include translation technology, translation and cognition and philosophy of translation. He is a member of the Translation Association, tekem, and Cognitive Science Society. He is currently working as the chair of the translation department of Manisa Celal Bayar University, Turkey.

Gizem Yaren Özay

Manisa Celal Bayar University, Turkey

Gizem Yaren Özay has graduated from Hacettepe University *cum laude* in 2021. She currently is an MA student at Translation and Cultural Studies programme of Ankara Hacı Bayram Veli University and quite recently joined Department of English Translation and Interpreting at Manisa Celal Bayar University as a research assistant.

Longevity of Literary Translations and Retranslation as a Consequence of Ageing of Texts

Today, when readers want to read a literary text initially written in another language, they can choose among numerous translations. Some of these texts have been translated by the same translator while others may have several different translators through time. Different translations of a text that had already been translated into the same language are called ‘retranslations’. This study aims to answer several questions related to retranslations: Why do literary texts require retranslation? And why do some literary (re)translations become well-established and well-respected than the others? In the study, we initially focused on the concepts of ageing, survival, and longevity. To provide examples, we will examine the (re)translations of George Orwell’s *1984* into Turkish. We will be considering that retranslations have economic, ideological, cultural, and language-related aspects behind them. All these factors impact their ageing process and longevity. We can say that each literary translation has its life span, and while it can be short for some, it can be decades for others. Retranslation is a way to be reborn and become immortal for literary texts whose previous translations failed to survive the test of time. For a broader perspective, further study on the topic may involve a comparison of retranslation in different cultures to see how these factors operate cross-culturally. It can even become a guideline for translators to produce long-standing literary translations in the future.

Keywords: retranslation, ageing, longevity, literary translation

Senem Üstün Kaya
Başkent University, Turkey

Associate Professor Dr. Senem Üstün Kaya graduated from Hacettepe University, English Language and Literature Department in 1996. After finishing the MA program at Hacettepe University, English Language and Literature Department, she started the PhD program at Ankara University, Western Languages and Literature Department. In 2009, she received her doctorate degree from Ankara University, English Language and Literature Department. Since 2013, Üstün Kaya has been the Lecturer and the Head of ELT Department at Başkent University, Faculty of Education. Üstün Kaya has attended noteworthy national and international seminars and conferences as a speaker. She is the author of *The Awakening of Angels in the House*, *Short Stories for ELT Classes*, *The Spirit of Dickensian Style* and *Edebiyatta Sonsuz Bir Serüven: Karşılaştırmalı Edebiyat*, *The Shadows of Authors: Biographies Reflected in Literary Texts* and co-author of *Sosyal ve İnsani Bilimler-Teori, Güncel Araştırmalar ve Yeni Eğilimler/2* and *Researching ELT: Classroom Methodology and Beyond*. The study areas of Üstün Kaya are English Language and Literature, Stylistics, Comparative Literature and Gender Studies.

Metaphorical Maladies in Literature: A Comparative Analysis of Diseases in World Literature

In its broadest sense, disease is a situation occurring due to physical and spiritual deviation or is “defined as a deviation from a biological norm” (Brandt 1985: 4). Although diseases are related to the realm of medicine, they are widely used as metaphors by the authors both to provide readers an insight to the politic, social and economic issues of societies and present emotional and spiritual upheavals of characters. While in many literary texts, syphilis, cholera, tuberculosis or smallpox refer to a social illness or a biological deviation, mental breakdowns, meningitis or insanity indicate the emotional tragedies of characters. Therefore, diseases in fiction reveal disorder, moral violation, decay or corruption of societies and individuals. Almost all the epidemics as cholera, influenza, smallpox, syphilis, tuberculosis or else could be explained within historical contexts when they are used as metaphors either as a social illness or a biological deviation. Illnesses of literary characters represent two different meanings: a social issue or a psychological outcome, in either case, these two hypotheses are considered to be complementary (Sontag 1978: 56-57). Illness as a metaphor refers to anything in the play that can be represented as a particular form of illness: heredity; and social malaise in the form of power, hypocrisy, respectability, concealment and morality. Therefore, the aim of this study is to present how and why diseases are used in literary texts within two forms: social and individualistic deviations. Within this scope, diseases, used in literary texts, from Henrik Ibsen, Peyami Safa, Charles Dickens, Kate Chopin, Halide Edib Adivar and Doris Lessing were comparatively analysed. The analysis presents how authors from different cultures similarly tended to use disease as a metaphor to convey their messages and awaken the readers in terms of social and individual disorders of their own societies.

Keywords: disease, moral violation, social and individualistic deviations, comparatively

Serhat Uyurkulak
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Dr. Serhat Uyurkulak received his bachelor and MA degrees in English Language and Literature from Istanbul University and Boğaziçi University respectively. He obtained his PhD from the Literature Program at Duke University with the dissertation titled “The Modernist Will to Totality: Dream Aesthetics and National Allegory.” Dr. Uyurkulak is currently a full-time faculty in the Department of English Language and Literature at Fenerbahçe University. His research interests include modernist literature, Romanticism, history of ideas, critical and literary theories.

Death or Survival of a Concept: Thinking of Authenticity in Postmodern Culture

This paper will argue that the history of modernity (and postmodernity as its extension) can be reconfigured by tracing the life of a cultural, philosophical, and even ontological concept, namely “authenticity.” The narrative of modernity has been variously retold through histories of capitalism, gender, sexuality, madness, or desire. It seems that all these concepts are specific tropes that make such rewritings possible, and that “authenticity” is yet another concept that can fulfil the same role. While the longevity of the concern with “authenticity” speaks volumes about the experience of modernity, its disappearance from the scene of postmodernity is no less crucial to understand the latter condition. It will be further argued and substantiated in this paper that “authenticity” is not only unpopular in postmodern condition (save the Academy Awards for best acting), but also impossible even to imagine due to the total culturalization of our contemporary life-worlds. “Authenticity,” one of the most longevous concerns and concepts of modernity, now seems to be in its deathbed since there is no longer a conceivable outside either to capitalism or to culture—something that once made the imagining of “authenticity” possible.

Keywords: authenticity, alienation, modernity, postmodernity, culture

Seyed Hossein Sadat Hosseini Khajooee
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Dr. Seyed Hossein Sadat Hosseini Khajooee is a multidisciplinary researcher of Economics, Natural Resources and Literature with PhD in English Literature and Language from University of Tehran. He has been trained as an economical and banking expert by passing 1153 hours of inter-organizational scientific courses on the topics of management of science, international banking trends, human side of organizations and variety of financial courses in Bank Melli Iran. As a project director in Fars Natural Resources Head Office, he has performed nearly fifty scientific researches on the topics of combat against desertification, deforestation, discerning appropriate compatible plants for regional forestations in order to localize standard scientific researches in reserving and developing natural resources in Fars province through seminars. As a banker he has been in close contact in discerning the economic opportunities and financial requirements that are fundamental for economic expansion. His literary researches focus on the human side of organizations with regard to mindfulness decision making in order to improve the well-being of humanity through close analysis of organizations.

Ishiguro's *Never Let Me Go* as a Classical Organization Normalizing Inhuman Behavior

Normalizing an inhuman behavior as a strategy to be internalized by usurpers both organizationally and personally paralyzes subordinate's freedom of movement. When structural canals are not defined for any innovative strategy of betterment on the part of subordinates or even decision makers, this structural weakness produces major defects in sacrificing the humanity of its constituent parts. The only resorts for getting rid of such a hell are leaving the system or revolting against the system from bottom to top in order to disrupt the vicious circle of abusing humanity. The emotional pressure that was generated by clones and affected administrators of Hailsham and the failing idea of resorting to Madame for help have been soft revolts of this kind. With regard to Hailsham students, similar to machines, they have nothing to resort unless traditional ways of obeying rules, however hackneyed and life threatening these traditions might have been. Cathy worked as a care giver for more than a decade, however never stood firmly against the system that supported the wrong cause of sacrificing clones. To observe the miserable fortune of Ruth and Tommy as her most intimate friends, she was paralyzed to react and innovate a plan for change. To care for humanity and improvising innovative plans to get rid of such nasty organizations can be possible through constant plan, action and monitoring results, however for people like Madame who was a pioneer in establishing Hailsham and spent her life on this wrong cause, confessing is difficult. Not giving a hand to such nasty organizations by awareness to the results of fake organizational goals is what to be wished for, however financial concerns and constant deviation of valuable goals are threats that nourish the inhuman trend.

Slobodan Dan Paich

Artship Foundation, San Francisco, USA

University of Medicine and Pharmacy, Timisoara, Romania

Slobodan Dan Paich has delivered numerous papers at international conferences as keynote speaker and presenter based on his courses, lectures and research since 1969, which address tangible and intangible heritage, comparative cultural studies and migration of peoples, craft techniques and ideas. The courses he initiated in 1969 at the college and university level broadened the scope of art history into the History of Art and Ideas. Slobodan Dan Paich was born in Yugoslavia after the Second World War. He lived in England from 1967 to 1985. In London He taught the History of Art and Ideas, Architectural Design, Design Theory and Art Studio from 1969 to 1985. From 1985 to 1992, he taught at the University of California at Berkeley. With colleagues and concern citizens he founded the Artship Foundation in 1992, and has been its Executive and Programmatic Director and Principal Comparative Cultural Studies Researcher ever since. Also He was board member of the Society of Founders of the International Peace University in Europe and chaired the Committee on Arts and Culture. Since 2011 he has participated annually at the Romanian University of Timișoara and was appointed visiting professor in 2016. Paich is *Comparative Cultures* and *Interdisciplinary* curriculum designer and consultant.

Understanding Biology, Inner Values and Social Roles of Ageing across Time



Marie Wilcox 87 years old passed away September 25 2021

She was respected elder, and language keeper

Finale

The paper's intention is to contextualize the general, contemporary and inter-disciplinary views of Ageing with a brief survey and reflections on indigenous, folkloric and ancient civilizations' procedures and attitudes towards closing years and the roles of Elders.

Child development and ageing - comparative look

The biological timing, which belongs together as lifespan, rhythm and matrix of *embryo growth* and the *waning of faculties in ageing* start deliberations on related physical and psychological responses in both periods of life. The chapter's background references are from two psychologists: D.Winnicott's - pre and post-natal child development as a root of cultural experience and J.Hillman's ageing concepts, "The last years confirm and fulfil character" and ""It's a central issue in our culture. We don't have adults, mentors, elders."

Role of elders in ancient and indigenous history

The Ege University Symposium on Ageing offers a possibility to approach caringly and respectfully the unspoken, discrete sharing of experiences by elders towards continuity and vitality; something grandparents do naturally in their way. Culturally, the orally trained *Wisdom Holders* do it through traditions and ethics of giving support unconditionally. This chapter is based on the ongoing study by the author of this paper into *chains of transmissions*: craft, diet, herbal medicine, instruments' playing, singing and ancient psychological understanding. The *elders' role* discussion will open with obloquy understood and debated relationship of Socrates to his teacher Diotima, most likely trained orally in the traditional of *Women Wisdom Holders* of pre-classical civilizations.

Ways and privacy of withdrawing, departing, dissolving

Comparative look at how the mores for final days and hours by the ancients could pave a way for assessing contemporary practices. (Ancient Egypt, Inuit, Hindu, Japanese, Dogon, Greek Orthodox)

Residues

In conclusion, a brief look at the inter-cultural richness of *honouring the departed* that may shed light on diversity of attitude towards ageing.

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**Animetaphoric Creature: The Raging Human Thirst for Life and the Living Death of
Animals in *Frankenstein* by Mary Shelley**

The nineteenth century was given a boost to the frequency of the expressions such as animal rights and kindness to animals since it was marked with a change in long-held belief in the superior ascendancy of human usurpation over nature. Inevitably, the literary culture of the period elicits the set of anxieties shared by science and philosophy, and close inspection of such literary and cultural studies through the lens of the animal studies offers “the articulation of the critique of the human” that “may challenge the notion of the subject, knowledge, and subjectivity itself” (Olson 282). Accordingly, animals and animetaphors occupied crucial role in nineteenth century boom in political satire on social events, which “also captured the anxiety surrounding evolutionary theory in the deployment of animal bodies to represent social disorder and a world turned upside down” (Kalof 144). Along with their existence in the philosophical pamphlets or in the engravings of the graphic artists, animals and animetaphors were indispensable part of the literary works of the period reflecting the nagging doubt over the rigid hierarchy between human and animal, and the occasional use of animal bodies for the sake of human progress. As the present research is an attempt to highlight, Mary Shelley's *Frankenstein* (1818) markedly questions and disregards the uniqueness of human; instead, it celebrates the tumultuous relation between humanity and animality. Although *Frankenstein* is presented as “fine form of man” (Shelley 56) representing the traditional belief in superiority and centrality of rational man, the animal-machine monster aimed to be created in the image of human blurs the boundaries between species. Furthermore, the novel is filled with living or dead animals which are required for *Frankenstein*'s scientific experiments in order to animate the dead body. Ultimately, Shelley's work merges human with animal, and life with death.

Keywords: animal studies, *Frankenstein*, Mary Shelley, animetaphors, life, death

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Since 2010, Trevor Hope has been teaching literature at Yaşar University, where he is currently also Assistant Dean of the Faculty of Human and Social Sciences and Chair of the Department of English Translation and Interpreting. He received his undergraduate degree in Modern and Medieval Languages from the University of Cambridge and his PhD in Comparative Literature from Cornell University. His research and publications have focused on gender, sexuality and psychoanalytic theory as well as questions of the archive and national identification.

Elegiac Discipline: Living On/Working Through

This paper will attempt to return (once again, it might be said) to the question of “belatedness” in literary and cultural studies and thus to reframe the question of “survival” posed by the conference as a matter of rhetorical as well as existential and affective exigency for our discipline(s) amid the sense of crisis that has long haunted the university in general and the humanities in particular.

Frantz Fanon’s *Black Skin, White Masks* could be taken as one possible wellspring of the elegiac tone that has characterized so much of contemporary critical thought: “Too late. Everything is anticipated, thought out, demonstrated... the vein has been mined out...,” and his text might thus be said (in retrospect) to hail the paradoxical inception of an era of pervasive melancholic “post-ness” which, seventy years later, lives on, stubbornly refusing to pass. In the intervening period critical theory has insistently revisited the site of mourning and belatedness: Jacques Derrida’s “hauntological” project has notoriously traced the institution of the “postal” system to the necessary deferral that marks the encounter between Plato and Socrates; the return to Freud instituted by Jean Laplanche has located “afterwardsness” (the *après-coup*, *Nachträglichkeit*) as the “primal scene” of a cleaving of desire to trauma in a manner which has permeated both the field of trauma studies and contemporary approaches to sexuality; Judith Butler has argued that the “being” of gender is sustained by an interminable work of mourning.

Loss and survival may be issues that cultural studies must continue to work through, and yet, in answer to Fanon’s apparent despair, it might thus be said that the elegiac posture has clearly proven itself an extremely productive vein as we labour on in the analysis of the conditions of possibility of our own thought. It may be necessary still to question whether it is too soon—and indeed simultaneously too late—to “transcend the elegiac mode,” as Timothy Morton has urged, even in the context of the urgent crises around our *ecological* survival.

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Infantilising the Old Man: Ageing Men, Masculinities and Fatherhood in *Amongst Women*

This presentation aims to discuss the significance of ageing for men, masculinities, and fatherhood in contemporary Irish culture in relation to John McGahern's novel *Amongst Women*. It is often argued that McGahern's novel serves a proper ground to shed light upon the decadence of former masculinity traits, particularly fatherhood, and to question their validity in modern Ireland. In this peculiar novel, ageing is manifested as an indication of a certain loss of masculine power of a tyrannic *paterfamilias*, Michael Moran, and his decaying authority over his family members. It is further assumed that ageing of the father leads to an alleged crisis among the Morans, a crisis as an outcome of slightly dated norms of manhood, which ends up with aggression and violence of the father. The novel opens with the very last days of the old-fashioned, authoritarian father figure, Michael Moran, and ends in his deathbed and revolves mainly around his retrospective memories which cover decades between the War of Independence and the Irish Tiger period. Taking the ageing father a focal point, the story investigates new meanings attached to men, masculinities, and fatherhood in Irish patriarchal family structure through the post-independence era. Dominant, abusive, and violent, Moran imposes his unquestionable authority upon his whole family, whereas his physical violence particularly inclines towards his two sons. For Moran, his family, a microcosm of the traditional Irish society, is divine and he struggles to keep his family together, yet fails due to his never-ending, unresolved clashes with his sons. This presentation therefore digs into the meaning of ageing for men, ideology of masculinity and fatherhood in terms of power relations among men in Irish culture and their relevance in contemporary Ireland.

Keywords: ageing masculinities, Irish masculinities, fatherhood, John McGahern, *Amongst Women*

