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Reading and Writing Home

Elleke Boehmer

The talk takes as its epigraph a line from Warsan Shire's poem *Home*: 'no one leaves home unless home chases you'. It will explore the dynamics of migration and of leaving and finding home in a range of postcolonial fiction and poetry, including my own. In fact, postcolonial writers rarely work in the place, or even the country, where they grew up. The governing question will be, first, how the writing of migration captures the condition of home, and, second, how we read this work about imaginary homelands. If here is always elsewhere and elsewhere is threaded through here in this work, how do the words we use capture that condition of perpetual estrangement? And also, importantly, how do we find or re-find home through our writing? Writers to whom I will refer include Nadeem Aslam, Sarojini Naidu, V. S. Naipaul, Marina Warner, and Warsan Shire.

Physical Homes, Imaginary Homes, and Literature

Tabish Khair

The title of Salman Rushdie's famous essay, which later formed the title of a book of essays by him, 'Imaginary Homelands', is based on one side of a common and age-old perception of home: we make it in the mind or the imagination. Ordinary language has versions of it too: home is where the heart is, I don't feel at home in my own town/country, this is my spiritual home, etc. On the other hand, there is a physical aspect to home too – ranging from walls associated with ancestral property or parents or some other such inheritance, and extended, through the imagining of communities, as Benedict Andersen would phrase it, sometimes to a land, a country, even a nation. To say that any one of these broad definitions of home is wrong is to cut off large sections of humankind: those who do not belong where they live or those who cannot return to where they used to live. To feel at home and to live at home are both valid cravings, and though they do not necessarily overlap, neither can be dismissed in favour of the other. I will look at these and related matters – for there is also much that lies between the physical and imagined aspects of home – with reference to literature, including (perhaps) occasional references to my own works. I will argue that it is in the space of literature that both the physical and imaginary aspects of home can be best negotiated and addressed.

In the ‘Wandering Poet’ tradition ... Am I there yet?

Robyn Rowland AO

I have lived in four countries – Australia, New Zealand (1970s), Ireland (1983 –2019) and Turkey (2009 –). Since December 2019, I am in Australia, back ‘home’ (the house I grew up in) with mixed memories, in lockdown as 24/7/ Carer with my father, 101 years old. Challenged by forcible anchorage, I struggle more than ever with what is ‘home’. In recent decades I’ve roamed the world through Bosnia, Greece, Italy, Austria, Portugal, Serbia. The wandering is in my poems. Early books reflect confusion about home and a longing for a place of fit; experiences of exile and belonging as a third generation Irish-Australian, swinging between Ireland and Australia. More recently, I’ve found a ‘home’ in Turkey, particularly Bozcaada, and my second bi-lingual book *Under this Saffron Sun /Safran Güneşin Altında* (2019), with translations by Professor Dr. Mehmet Ali Çelikel, is located in Turkey. Didem Gülçin Erdem wrote of this book: The poetry blooms in the fruitful soil of Turkish through Mehmet Ali Çelikel’s meticulous translations, a language the poet clearly loves. You will meet a woman ...whose homeland is empathy. Grace O’Grady has said: where does she live now but inside language? Landscape, language, culture, indigeneity and friendships, family and love, can all be delineators of home. Using these, I am going to discuss this journey though my poetry and the work of others, looking for an answer to – ‘Am I there Yet?’

The Architect's Dream: Imaginary Lives in Simon Mawer's "The Glass Room"

Adriana Raducanu

Villa Tugendhat in Brno, the Czech Republic is an impressive modernist residence built in the 1920s. At odds with the canons of traditional architecture of the period when it was built, the building proudly erased barriers, melted down the idea of contained space and re-conceptualized partitions as invasions of the intimate. In 2009, Simon Mawer's historical novel "The Glass Room", long-listed for the Booker Prize re-imagined the life of its owners and its architect. The book collapsed the discipline boundaries between architecture, literature, history and philosophy (ontology). The present study will focus on the discussion of space as receptacle of imagination or imagination as receptacle of space, arguing for their inextricable unity, artistically transposed in the British author's novel. Topics such as individual estrangement, alienation, exile, and homelessness will also be touched upon.

The Dilapidated Home: Postcolonial Antigua in Jamaica Kincaid's *A Small Place*

Ali Belenli

One of the aspects of the postcolonial condition refers to any previously colonized country and how they manage the responsibility of governing themselves. In Jamaica Kincaid's book *A Small Place*, it is evident that nothing is as it seems, especially to a stranger's eyes. Her particular emphasis is on the two different perspectives, that of the tourist and the native, and she presents how different the perception of people can be. Kincaid, while elaborating on the corruption of the government in her country, also presents how hard it is to create a home for the people, who in the first place were not the natives of the land. The slaves, brought by the British Empire to work on the plantations, became the natives of Antigua, along with their masters. But the dividedness and the dichotomy of this citizenship creates a homeland which is violated, desecrated, and dilapidated. One side enjoys all the good things Antigua can offer while the other side just suffers the extreme corruption. As a result, the home stops being a comforting place and offers no solace. It stops being a home but becomes "a small place". This paper aims to delve into the postcolonial condition in Jamaica Kincaid's *A Small Place* and how it deprives people of their home, and the natives becomes second class citizens at their own home.

Keywords: Postcolonial studies, Jamaica Kincaid, home and homeland.

The Symbolic Representation of the Houses in *The Room* and *The Homecoming* by Harold Pinter

Ali Güven

Pinter was inspired by several movements of his time and created his own Pinteresque style as well as the comedy of menace. His plays *The Room* and *Homecoming* are unique plays reflecting the mental, psychological and social condition of the modern people that the alienated characters are stuck in a room and a house in both plays. In the play *The Room*, the room represents the inner security feeling of people while in *The Homecoming* the house symbolizes the body of the family repeating itself from a historical perspective. Pinter's symbolism of the room being part of a whole in the life of a human and the house being the core of the psychological condition of the family emphasize house-life relationship in terms of philosophical perspectives. His absurd approach in *The Room* and questioned morality in *The Homecoming* are symbolically connected with the settings they have. This study analyzes the the symbolic representations of the houses within the plays referring to the philosophical reflections.

Keywords: Pinter, *The Room*, *The Homecoming*, symbols, houses

Better the Devil You Know: The Paradox of Home under the Context of Slavery in Two Contemporary Fictional Slave Narratives

Alican Erbakan

In its most common sense home refers to a physical place with positive connotations and sense of belonging of a person to that place. Hence, there is the nuance between a house and home. However, what happens if the sentimental connection to the place is based on anger and resentment? Even so, what if this twisted home is equally inescapable emotionally? That is exactly the experience of second generation of slaves who are born into slavery, and who does not have any sense of belonging to anywhere, except for the involuntary relation to the plantations and their owners. This concept of home derives mainly from the outside world, which is equally hostile to the slave after freedom, and the systematic slavery, which does not in any way leave the former slave equipped enough to survive what is beyond the limits of the plantations. Therefore, leaving behind the compulsory home takes extraordinary courage and willpower, when they are finally free to leave. Accordingly, Mary Prince, in her account of her life under slavery titled *The History of Mary Prince: A West Indian Slave* (1831), Mary expresses her sense of dread and feeling at a loss when her mistress simply dismisses her out of the house. The first step to freedom comes with poverty, homelessness, and loneliness in a hostile environment. Contemporary fictional slave narratives such as Marlon James's *The Book of the Night Women* (2009) and Andrea Levy's *The Long Song* (2010) present us with two female protagonists, who are born into slavery. Lilith and July are two slave girls who cannot take that first step to freedom when they find the chance. This paper aims to analyse these characters with regards to their choice of staying in the place they are enslaved even after they are free or have the chance to escape.

SAADAT HASAN MANTO’NUN GÖÇ ÖYKÜLERİNDE MEKÂN VE ŞİDDET

Aykut Kişmir

Bu çalışmada 20. Yy Urdu edebiyatı yazarlarından, Saadat Hasan Manto’nun kaleme almış olduğu “Kara Şalvar (1961 کالی شلوار)”, “Üç Buçuk Ane (1950 ساڑھے تین آنے)”, “Açıver (1948 کھول دو)” ve “Soğuk Et (1950 ٹھنڈا گوشت) adlı öykülerden yola çıkılarak mekân ve şiddet ağı incelenecektir. Hindistan Yarımadası’nda Müslüman, Hindu ve Sihler üzerinde 1947 bölünmesinin bıraktığı travmalar bağlamında Manto’nun kaleme aldığı müstehcen konular ve kimlik arayışı onun edebiyat serüveninin çoklukla incitici tartışmalar ve adli davalar eşliğinde yol almasına neden olmuştur. Manto’nun öykülerinde toplumun sosyal ve ekonomik açıdan geri kalmış insanlarını ele alması, bölünme ve göç dönemi gerçekleriyle örtüşmektedir. Bu bağlamda söz konusu öykülerde mekânın nasıl kurgulandığı Jan ve Aleida Assmann’ın bellek kuramları kullanılarak tarihi motif ve sembollerle irdelenecektir.

Anahtar Kelimeler: Hindistan, Pakistan, Saadat Hasan Manto, Mekân, Şiddet, Bölünme, Göç.

Immigrants in Postcolonial Britain and the Concept of Home: Zadie Smith's *The White Teeth*

Ayla Oğuz

Considering migration as a phenomenon brings many negative connotations and threatens the sense of security, which is among the basic needs of the individual. The relationship of the individual with other people and the realization of its continuity and balance in positive emotions are the basic elements in the gradual formation of the feeling of trust. It is not possible for the immigrant, whose roots go elsewhere, to accept her/his basic needs as harmoniously as in her/his own culture. As a matter of fact, the immigrant, being far from her/his home and in the middle of a foreign culture, has fallen away from her/his homeland and has been reduced to the subject of an identity crisis that she/he can never be herself/himself again. Frantz Fanon, while describing his own fragmentation in *Black Skins, White Masks* (1967), talks about the joining of its parts by another self. On the other hand, according to Homi Bhabha, while the cultural difference in multiculturalism is conveyed through the position of the minority, the emerging cultural conflict causes the emergence of new identity forms. In this context, such characters like Samed Iqbal, Archi Jones and Mr and Mrs Chalfen in Zadie Smith's *The White Teeth* have different nationalities and cultural and religious codes. In her novel, Smith, one of Britain's immigrant writers, relates the immigration concerns of Bangladeshi Samed Iqbal and his close friend, British Archi Jones and their families, by intertwining with the intellectual experiences of the Jewish and Catholic Chalfen family, who are the representatives of the middle class. This study aims to present a socio-cultural literary data within a Bhabhaian perspective by trying to show how the codes of immigration, in-betweenness, alienation and homelessness are located in the multi-layered structure of postcolonial British society.

Key Words: Home, immigrant, alienation, postcolonial, Zadie Smith.

Anachronic Houses Living in People: The Surviving Impact of the Big House in Anglo-Irish Cultural Memory as Represented in Molly Keane's *Loving and Giving* and Paul Murray's *An Evening of Long Goodbyes*

Ayla Yiğit

Though in almost all world literatures, a myriad of symbolic meanings have been attributed to the domestic space, the concept of house has unique connotations in Anglo-Irish literary tradition due to the special genre of Big House novel. As Terry Eagleton observes, in his 2013 review *To the Manor Born*, "Houses for the middle classes are just places to live in, but for the gentry they are evolving organisms, repositories of cherished memories, full of treasured knick-knacks and wrinkled old retainers, as much living subjects as physical sites." Despite it has been numerously pointed that the examples have major similarities with the Checkov's *Cherry Orchard* as this study aims to show that not only the experience of the Big House still preserves its impact on the Irish cultural memory, but also it has exceeded well into the increasingly global context of 21st century. As depicted with in the black comedies such as Molly Keane's *Loving and Giving* and Paul Murray's *An Evening of Long Goodbyes*, it is safe to argue that although its economic base, such as Aunt Tossie's jewelry and the wine collection at Amaurot has almost completely disappeared, the phantom of the Big House keeps haunting people even today and does not seem to be leaving the Irish imagination anytime soon. In both novels, it is demonstrated that the new generation of inhabitants of the estates are trapped in a kind of time capsule. While some are desperate to break free from the traditional behavior patterns imposed by the dynamics of the big house at all costs, others who are willing to resume the traditional roles are trapped in a double bind. Charles's isolation from the reality and his existential crisis often reach to a comic extent and the necessity to face the reality of changing world outside the Big House is so painful for him that ironically, he is more willing to make the "noblesse" sacrifice of his identity so that, like the spirit of the house alive in him, the anachronic mansion which is its material indicator can survive against all odds of the new world order.

Muslim Mobilities: Homesickness and Ghurba in Leila Aboulela's Elsewhere, Home

Ayşe Çırçır

In Leila Aboulela's short story collection *Elsewhere, Home*, we see varied responses to the physical and psychological experiences of homesickness which is referred to as *ghurba* in the Arabic-speaking world. *Ghurba* means being barred from light religiously and philosophically and Edward Said translates it as estrangement. In today's understanding, *ghurba* is associated with the migration of Arab people mainly to European and American countries while the Arab world itself is also *ghurba* space because it too receives migrants, refugees and other mobile people. *Ghurba* also carries the notion that you can be a stranger in your own country and feel homeless, lonely and separated. Homeland, in this regard, is a site of homesickness and my aim is to explore how homesickness and *ghurba* are experienced by Aboulela's characters in Sudan, Scotland and England and in what ways they construct their identities in the face of rigid concepts such as citizenship, belonging and religiosity. Aboulela investigates different kinds of mobility and depicts the cultural, racial, linguistic and, largely, religious otherness that Sudanese Muslim students, immigrants, housewives, teenagers and workers live through in Europe and the so-called Arab world. These experiences that revolve around homesickness allow Aboulela to point to other encounters and she shows how Muslim converts construct their identities in *ghurba* spaces and how their outsider status conforms to or diverges from that of Sudanese *mughtarib*-migrant Muslims. *Elsewhere, Home*, in that sense, emerges as a literary construction of homesickness and it underscores the importance of Muslim migrant narratives alongside metropolitan voices. Following the above, I will explore affective attachments to home in the collection and examine homesickness and *ghurba* in selected stories.

“[T]hey wanted to go home, but there was no such place as home”: Postnatural Environment in *Living Nowhere*

Ayşe Şensoy

A Scottish poet and writer, John Burnside, focuses in his works on the concepts of home and exile, knowledge of ecology, love of the natural world, the way human beings inhabit the world, changing relationships between the human and nonhuman communities because of the anthropocentric tendencies, environmental toxicity and its bodily, social, moral and psychological effects on the human and nonhuman worlds. In his industrial fiction, *Living Nowhere* (2003), Burnside narrates the story of two working-class families coming to Corby, a Scottish town, during the 1970s for a new beginning, steady work and a better house and of their dark environment which is contaminated with the poisonous industrial production of a steel plant. This paper aims to examine the novel in posthuman ecocritical sense with respect to toxic discourse and dark ecology introduced by Lawrence Buell and Timothy Morton, respectively. In doing so, this paper reveals environmental toxicity as a dynamic agent acting in the dark and imbalanced coexistence of the human/nonhuman, culture/nature, the natural/postnatural, hope/hopelessness and home/exile in a polluted and transfigured town. Home the characters in the novel want to go cannot be reached not because it is far but because it is almost lost due to exploitative industrial practices, pollution and ecological disasters. To this end, this paper explores how the relationship between human and nonhuman bodies as well as the relationship of human communities within themselves is physically, ecologically, socially and morally are contaminated in an industrialised steel plant, and the influence of such toxic relations on workers' bodies and minds, human and nonhuman habitations and families in their diasporic adventure towards a home, which is in postnatural environment now.

Keywords: John Burnside, *Living Nowhere*, postnatural, toxicity, pollution.

Configurations of the Traumatic Chronotopes in *The God of Small Things*

Ayşenur Özdemir

In Bakhtinian literary theory, the chronotope is defined as the main component of a story. The term stands for the combination of time and space, and highlights the interconnected relationship between the two. Arundhati Roy's novel entitled *The God of Small Things* brings the spatial and the temporal settings together to create traumatic chronotopes. The spatial dimension of the first chronotope is the family home which is full of terrible childhood memories, while the temporal setting involves postmodern characteristics in that the linearity is fragmented by flashbacks, incomplete childhood memories and amnesia. That temporal setting is of great significance because it reveals that the characters of the novel do not want to remember most of the memories regarding the place they call home. On the other hand, the second spatial dimension in the novel is India, the homeland the history of which is filled with colonial rule of Britain and the caste system. The temporal setting which relates to the setting of the homeland is quite complex on the grounds that the tough political and social conditions of the country freeze time by causing the characters to lose the perception of it. As reflected in the novel, Indians are so lost in time that nobody can tell when the local history of India has started or when the British colonial rule has ended. This study aims to analyze the traumatic perception of the family home and the homeland in relation to Bakhtin's theory of the literary chronotope.

Keywords: *The God of Small Things*, chronope, home, trauma, memory

Exploring Unhomely Lives in Mohsin Hamid's novel The Reluctant Fundamentalist

Banu Akçeşme

This paper aims to explore Homi Bhabha's concept of unhomeliness in relation to Freud's notion of uncanny in Mohsin Hamid's novel *The Reluctant Fundamentalist* (2007). An influential postcolonial theorist, Bhabha offered new perspectives on the identities of and the relation between the colonizer and the colonized and he contributed to postcolonial theories, and studies by introducing the key concepts including ambivalence, mimicry, hybridity, liminality, and unhomely. Bhabha has been influenced by Freud's notion of uncanny which has been translated from the German word *unheimliche*. Kristeva later reworked the meaning of this term to suggest that we are all foreign to ourselves. This paper intends to apply the notion of unhomeliness to provide insight into Changez's and Erica's sense of identity and belonging, emotional and mental reactions and attitudes which are mostly influenced by their relation with space which generates the feeling of unhomeliness. Bhabha's concept of unhomely is closely related to his concept of hybridity. According to Bhabha, there is no culture (and thus no identity) which remains pure, untouched, unaltered and uncontaminated by the foreign influence of the other cultures. This inevitable process of cultural hybridity creates the conditions of unhomeliness since no culture, nation or territory can function as home since home is uncannily familiar and strange for individuals at the same time. Unhomeliness creates complex situations and poses challenges for Changez and Erica who feel unhomely at home or at home in a strange and unfamiliar context when they recognize the existence of other in the self but fail to figure out how to handle this complexity. This paper sets out to explore Changez's and Erica's disturbed relation to home as they oscillate between homeness and unhomeliness due to the return of the repressed when Pakistani and American cultures came into close contact before and after the blowback of the 9/11 terrorist attacks which destabilized the fixed boundaries of the proper and the natural.

THOMAS HARDY'S IMAGINARY HOMELAND: BIOREGIONALISM AND GEOGRAPHY IN *RETURN OF THE NATIVE*

Barış Ağır

As an important English critical realism novelist during 19th to 20th century, Thomas Hardy's novels specialize in their unified natural background -- the Wessex world as well as the indigenous environment and dwellers. *The Return of the Native* is a representative work of Hardy's novel series, "Character and Environment". It describes the novel's background -- Egdon Heath's distinct local or regional characteristics. This study analyzes the novel in light of bioregionalism, aiming at studying the collisions and fusions between the heath-dwellers and their bioregional environment. The study first deals with the bioregional elements reflected in the heath. As a real existence, Egdon Heath has its own distinct natural surroundings, its specific geographical feature, animals, plants, and even weather. All of these accomplish the heath as a unique bioregion. The study then presents a delicate analysis of the harmonious relationship between heath-dwellers and the heath, in terms of the basic bioregional principle of "living-in-place". Dwellers on the heath make their living upon the natural resources offered by the heath. Their rustic life and sincere love are due to their living wisdom of "living-on-heath". The study also elaborates the conflicts between the heath dwellers and the heath due to their alienation and betrayal of the heath. Bioregionalism emphasizes the habitants' sense of bioregional identification with where they inhabit, along with cognition of this bioregion, and the willingness to enrich it. It advocates that inhabitants should live in a way that contributes to the preservation of their local natural place. In the novel, Clym's efforts to reform the heath, Eustacia's attempt to escape from the heath, and the insincere love between them can be deemed as results of their inadequate identification with the heath. Therefore, reinhabitation is a solution to the conflicts between the heath and its dwellers. It includes Eustacia's self-redemption through nature, Clym's true self regained in nature, and Thomasin's energy restored in nature. Bioregionalism's principle of reinhabitation offers access to tackle the alienation and collisions between heath-dwellers and the heath.

Key Words: bioregionalism, environment, reinhabitation, heath, dweller

Reworking Communication in the “Body = Home” Equation: Aleister Crowley’s “The Violinist”

Başak Ağın

Queer disability studies scholar Eli Clare (2015) defines the body as home, “but only if it is understood that bodies are never singular, but rather haunted, strengthened, underscored by countless other bodies” (p. 11). He further continues, “body as home, but only if it is understood that language too lives under our skin. . . . that bodies can be stolen, fed lies and poison, torn away from us. . . . Body as home, but only if it is understood that the stolen body can be reclaimed” (pp. 12-13). Taking these redefinitions of the body as its springboard, this paper conceives the body as the home to many posthuman ecologies that are assembled and dispersed within systems that support and cut off life. Aleister Crowley’s short story “The Violinist”, published in the collection *The Drug and Other Stories* (2010), explicates such understanding of the body from an ecogothic perspective. The imagery employed by the author resonates with not only the dark ecological hints (in a way that recalls Timothy Morton’s theorization) that Clare’s definition bears but also a new materialist understanding, in which systems, objects, colours, and experiences are all bodies that communicate with one another. The multiplicity of such images within the story presents all these entities as bodies (= homes) that echo what Mircea Eliade writes on trees: They “conjure a full range [. . .] of symbolism’: celestial and diabolical in equal measure” (1969, p. 1026). As this symbolism aligns with the darkly and macabre environment offered in Crowley’s story, the paper thus focuses on reading the human-nonhuman communications that take place within a seemingly limited landscape that provides a spectrum of the voices (un)heard.

NOAH'S ARK: BEYOND IMAGINARY HOMELANDS

Baysar Taniyan

Salman Rushdie defines the past as a lost home that can only be reclaimed through fiction. In Julian Barnes's *A History of the World in 10^{1/2} Chapters*, the stowaway woodworm appears as an ex-centric who rewrites the flood narrative to reclaim its past and its identity as it was glossed over in the Genesis Flood narrative. However, in woodworm's account, the Ark becomes an "in-between space" where the oppressor and the oppressed meet in the realm of the *beyond*, as Homi Bhabha puts it. During the deluge, the borders that separate home and world are of no use and the Ark becomes home for all the creatures of the world enabling "extra-territorial and cross-cultural initiations". A borderline community is thus created populated by animals and humans whose identities and cultures are negotiated. In this context, this paper aims to read the first chapter of Barnes's novel as an allegory which depicts the process of hybridization of identity drawing from Rushdie's idea of imaginary homeland and Bhabha's concept of the *beyond*.

Keywords: Julian Barnes, *A History of the World in 10^{1/2} Chapters*, Hybrid identity, beyond, in-between space

Domestic Violence Between Generations: Sarah Daniels' *The Devil's Gateway*

Belgin Bağırlar

Domestic violence is one of many forms of violence against women in male-dominated cultures. Out of the urge to resist that, feminists frequently criticize domestic violence (something we often witness first hand or by word of mouth). This study aims to reveal what British playwright **Sarah Daniels'** take on domestic violence is by looking at her play *The Devil's Gateway* (1983) within the framework of second-wave feminism. Herself viewed as a radical feminist, Daniels criticizes how the patriarchal system exploits domestic violence in order to control women and reveals it is a hidden reality that continues to persist between generations. All of the play's female characters live under pressure and have difficulty both admitting and accepting the violence they have been subjected to. At the beginning of the play, four women – Ivy, Betty, Carol and Enid – avoid uniting as a force to be reckoned with – just what the patriarchal system wants. None of them have the strength to resist domestic violence. In particular, Betty, Enid, and Carol (three married women) are servants who do nothing but satisfy their husbands' every wish as the patriarchal system requires of them; thus they are constantly the subject of both verbal and physical violence from their spouses. Alas, by the end of the play, they break their silence. All four of them team up and abandon their homes behind so that they can put an end their trauma once and for all. In that sense, Daniels paints [for us] a utopian picture, arguing that she is hopeful that women can in fact overcome domestic violence.

Keywords: domestic violence, feminism, patriarchy, *The Devil's Gateway*.

The Homeless Demigod: Representation of Homelessness and The Meaning of Home in the Book Series *Magnus Chase and the Gods of Asgard* by Rick Riordan

Beril Karanfil

Since the publication of his acknowledged series *Percy Jackson and The Olympians* (2005-2019), Rick Riordan has been a voice for major issues by including diverse characters into his books. He has won many awards, including a Stonewall Book Award (2017), in regards to his LGBTQ+ characters. Riordan not only includes characters with different sexualities and genders, but also from different races, backgrounds, and social situations. In 2015, he has published the first book of a Norse mythology inspired series called *Magnus Chase: The Sword of Summer*, and with that he introduces the homeless protagonist Magnus to his readers. Magnus, as a teen who has lost his mother, begins his journey on the streets of Boston, where the reader also meets his found family, Blitzen and Hearthstone. Accordingly, in the series *Magnus Chase and the Gods of Asgard*, there are various meanings of home and homelessness, which will be analysed in this work through the characters Magnus, Hearthstone and Blitzen. On one hand, Riordan informs the readers about the youth homelessness through Magnus; on the other, the meaning of home is questioned when Hearthstone's backstory of social exclusion is revealed. This work aims to discuss both the representation of homelessness in the mentioned series, with references to homeless identity and experiences, and also the meaning of home for the ones who are cast away.

Key Words: home, homelessness, Rick Riordan, *Magnus Chase and the Gods of Asgard*

40 Square Meters Germany: The Story of a Homebound in Germany

Betül Ateşci Koçak

Migration is kind of a movement that brings along several cases. The sense of displacement, difficulties of adapting a new culture, feeling homesick and insecure are among the most familiar problems about migrating. Throughout centuries, migration occupies an immense place, which explains the reasons of some recorded famous migrations since the ancient times. Turkish migration to Germany in 1960s is one of the significant migrations in the twentieth century. West European countries' demand for labour-force was quite an immediate call in the aftermath of the World War II and with Turkey's signing the recruitment agreement for labour between Turkey and Germany in 1961, Turkish migration to Europe quickened. By the end of 1960s, among the west Europe countries, Germany was the country to have accepted the largest number of workers, most of whom were men. However, the influx to Germany had several cultural outcomes.

In addition to the physical hardship of working, most of the migrants suffered from cultural problems related to their own culture and numerous migrant stories were turned into screenplay since then. Among them, *40 Square Meters of Germany*, directed by Tevfik Başer in 1986, has had a significant place with its story and scenes that pungently explains what it means to be a migrant in Europe especially for people from the rural part of Turkey. The film portrays a woman named Turna, who is abused by her husband Dursun after coming to Germany from Anatolia. Suffering from the outcomes of Dursun's culture shock, Turna reflects the hardship of being a woman migrant who is forced to live in a small house that she can never call a home. With Homi Bhabba's reflections on diaspora, home and the world in the twentieth century, this presentation will focus on the theme of displacement and migration in Başer's 1986 production film.

Keywords: culture, diaspora, displacement, home, migration,

Konuşma Çözümlemesi Yaklaşımı Çerçevesinde Diyalog Çevirisinde Betimsel Hata

Burak Özsöz

Soyut anlam oluşumları olarak kabul edilen önermeler, bir dilin dilbilgisi kuralları çerçevesinde ele alındığında, öne çıkan üç temel yapılanmadan söz edilebilir: bildirim cümleleri, soru cümleleri, emir cümleleri. Bir nesne, olay, durum, kişi hakkında bilgi vermek veya onu tanıtmak, anlatmak için kurulan bildirim cümleleri sadece bir varlığı veya yokluğu bildirme işlevini görmez. Bildirimin yanlışlığından veya doğruluğundan bağımsız, öte bir işlev üstlenmiş olabilirler. Dolayısıyla, bildirme kipinde kurulan bir sözce edimsözsel bir eylem olarak düşünüldüğünde bir şeyin varlığını veya yokluğunu sorgulayan bir soru sözcüğü olarak da görülebilir, alıcısını belli bir eylem, davranış içine sevk etme niyetini taşıyan bir emir sözcüğü olarak da. Kurumsal bir çatı altında veya değil, sözlü çevirmen varlığında gerçekleşen diyalog çevirisinde, karşılıklı sözce üretme ediminde bulunan katılımcılardan birinin yapısal olarak bildirme kipinde oluşturduğu bir sözce sorgulama gücüne sahip öte bir işlev taşımasına karşın, çevirmen tarafından yine bildirme kipinde çevrilirse, bu durum *betimsel hata* olarak kabul edilir. Söz konusu betimsel hatanın etkileşimsel sonuçları ise sözlü dilin yapısal özelliklerinden biri olan *söz sırası alma* olgusu içerisinde belli bir sıra dizisi dâhilinde gözlemlenebilir. Bu çalışmada, karşılıklı etkileşimde sözlü çevirmenin kipsel tercihlerinin tarafları nasıl konumlandığı ve sözlü çeviri ediminin ötesinde söz sırası bakımından etkileşimi nasıl koordine ettiği üzerinde durulacaktır. Söylem çözümlemesi temel yaklaşımlarından biri olan konuşma çözümlemesi ve onun sunduğu kavramsal gereçler bu çalışmanın kuramsal zeminini oluşturmaktadır.

Anahtar Kelimeler: Diyalog Çevirisi, Konuşma Çözümlemesi, Betimsel Hata

Collective Home Building in a (E)Utopian Dystopia: *Woman on the Edge of Time*

Burcu Kayıřcı Akkoyun

This paper examines the multilayered dynamics of physical and discursive space in Marge Piercy's *Woman on the Edge of Time*. While the title of the novel evokes a strong sense of temporality, which is to be reflected as futuristic visions in its storyworld, spatial differentiation is equally indispensable to understanding the author's critical concerns. Interweaving realistic and speculative threads within a simultaneously eutopian and dystopian paradigm, Piercy constructs a generically fluid narrative that portrays social marginalization and gender oppression through the story of Consuela "Connie" Ramos, a Chicana woman who struggles to survive under dire conditions with her daughter yet eventually finds herself committed to a mental institution. Connie's ethnically and economically disadvantaged position is exacerbated by the violent and abusive patriarchal mindset dominant also within her own family and community. Piercy situates (the present of) Connie on the edge of two futuristic alternatives: one is a technologically advanced, sustainable eutopian village community adopting the principle of equality through difference, and the other is a nightmarish urban setting deteriorated by the alliance of consumerism and patriarchy. They intensify the characters' lack of, fear at and yearning for home by extrapolating the current situation in both enriching and devastating versions. Drawing upon bell hooks' conception of "homeplace" and Dunja M. Mohr's notion of "transgressive utopian dystopia," I will argue that these alternative visions in *Woman on the Edge of Time* highlight the urgency of taking collective action against systemic problems that victimize Connie and all other social outcasts.

The Concept of Home in Grace Nichols's Poetry

Burçin Erol

Grace Nichols who was born in Guyana and later immigrated to the United Kingdom deals with the themes of being uprooted from one's own "home" and being forced to live as a slave and later living as an immigrant in the "mother country" and establishing a life in England. In some of her poems she portrays the experiences of the slaves shipped from Africa who are brought to the plantations . In some of the poems she comments on moving from ones own home in Africa to the colonies and later from the colony to a new home in Britain and the effort to reformulate a new home. She depicts her colourful Caribbean heritage with the contrasting British culture she encounters when she immigrates to Britain not in bitterness or nostalgia but in a humorous manner. She depicts adaptation and the development of a hybrid identity and her formulation of an existence in the third space. This paper aims to examine the concepts of being forcefully removed from the home in Africa and living as a slave in a colony and later after independence setting up home in the UK as themes in Grace Nichols's poems in the light of the theories of Homi Bhabha in relation to hybridity, inbetweenness, and third space.

The Haunting of *Illa Bella Negreeta*: Uncanny Home(land)s in Bernardine Evaristo's *The Emperor's Babe*

Catherine MacMillan

The paper explores homes and homelands from the perspective of the uncanny in Bernardine Evaristo's verse novel *The Emperor's Babe*, a fictional autobiography of Zuleika, a young native of Roman Londinium. Eleven-year-old Zuleika, the daughter of upwardly mobile migrants of African descent, is forced into a loveless marriage to an older Roman patrician. Imprisoned within her husband's luxury villa during his frequent absences, Zuleika feels 'like a stranger' in her new home, rendering it an uncanny unhome. Indeed the villa resembles a haunted house long before Zuleika's untimely death as, shortly after her marriage, she feels she is 'becoming a spectre'. As the years pass, Zuleika's isolation and desperation grow, until she eventually cheats on her husband to become the Emperor Severus' 'babe'. However, Zuleika's story is one of homelands as well as homes; Evaristo's novel explores the themes of migration and national identity, questioning them in a manner which, in Bhabha and Kristeva's terms, can be understood as uncanny. Focusing on a fully integrated Black inhabitant of Londinium, the novel highlights the often-overlooked presence of people of colour in Ancient Roman society. Moreover, although it is set even before the Anglo-Saxon invasion of England, the Londinium depicted in the novel uncannily resembles contemporary London, destabilising the distinction between past and present. In this way, then, Evaristo is able to pose an uncanny challenge to contemporary essentialist, exclusionary conceptions of English national identity.

Intersection of Home and Homeland in *The Translator*

Ersoy GÜMÜŞ & Cengiz KARAGÖZ

This research intends to analyse correlation between the concepts of home and homeland by making reference to *The Translator* by the Sudanese writer, Leila Aboulela. The novel deals with a Sudanese widow, Sammar, who leaves Sudan and migrates to Scotland in order to work as an Arabic translator at a university. The aim of the research is to put forward how homes need to be thought within the framework of homeland as social relations, culture and other constituents developing at home stand for lifestyles and cultural norms in a homeland. While living in Scotland, Sammar has a strong longing for her homeland and often remembers her home in Sudan. As a displaced person, she seizes the opportunity to compare Scotland with Sudan from many aspects. The writer gives us clues about family structure, social relations and cultural attributes in both countries. Thus, it is possible to come to the conclusion that homes in the novel, rather than being sites which provide daily needs and shelter for individuals, express wider implications that reveal social and cultural structure of countries.

Keywords: Leila Aboulela; home; homeland; culture; Sudan; Scotland

The Dystopian Home: An Archetypal Analysis of J.G. Ballard's *High Rise*

Cenk Tan

Home has had various meanings and functions throughout history. Commonly regarded as a place of shelter, the meanings ascribed to home have changed tremendously. One of these remarkable changes occurred during the 1970s in London where the buildings known as “High Rises” were constructed. Published in 1975, James Graham Ballard's *High Rise* tells the story of London's very first high rises which represent modern living spaces that provide numerous facilities and opportunities. Consisting of 40 floors, the high rise is an allegoric depiction of the British society with its upper, middle and lower classes. Moreover, the high rise is a complex living area which incorporates every single need and luxury at service of its residents including a school, market, hairdresser and a swimming pool. To this end, Ballard's *High Rise* represents much more than home. For its residents, the high rise becomes an object of desire and obsession with its 40th top floor as the tempting symbol of social status and fortune. This study aims to unveil the transformation of the modern home into a terrifying dystopia. In a specific context, the study reveals that the high rise emerges as a centre of consumption but gradually transforms into a dystopian sphere where the shadow archetype exerts a dominant influence on individuals, thus leading to acts of violence and killings. Thus, Carl Gustav Jung's shadow archetype possesses a focal place in this analysis. Ballard's *High Rise* starts off as a modern version of home where accommodation and consumption are combined but ends up as a slaughterhouse where individuals from different social classes clash to achieve dominance over one another. The study, thus determines that home with its modern reinterpretation could easily evolve from an innocent shelter to a violent battleground.

Keywords: J.G. Ballard, *High Rise*, Dystopian home, Carl G. Jung, Shadow Archetype

“Longest way round is the shortest way home”’: Politics of Home in *A Portrait* and *Ulysses*

Ceren Kuşdemir Özbilek

Having lived most of his life in exile, James Joyce couldn't help but write about home in his works. Both in *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922), the idea of home is closely associated with Ireland and its colonial status. In *A Portrait*, for example, even when home is a place that the schoolboy Stephen Dedalus longs to return from his boarding school, it is still a political space where different political opinions, represented by different members of his family, clash. As he matures, his understanding of home also undergoes a transformation and it comes to signify a place where one must flee from if one wants to maintain one's self-respect. In *Ulysses*, Stephen comes back to Dublin from Paris, but never feels at home again. On the other hand, Leopold Bloom does feel at home, but he knows he is betrayed. This betrayal comes from his wife Molly Bloom, but at the latent level of the text, this familial betrayal is extended to territorial betrayal coming from the country. Joyce sees Ireland's infidelity as two-fold: it betrays its people through servitude to the British Empire and it also deceives its inhabitants with fruitless nationalism. In the end, home is reconceptualized in Joyce's novels as a space of political dispute, a site of impediments and a place of betrayal where one cannot escape however one wants to. In this way, it becomes an anomalous concept that is both nurturing and destructive at the same time. This study will accordingly analyse the concept of home and its extensions in *A Portrait* and *Ulysses* and argue that home is a politically loaded concept in both novels.

THE SENSE OF BELONGING AND THE MEANING OF HOME(LESSNESS) IN JHUMPA LAHIRI'S *THE NAMESAKE*

Derya Arslan Yavuz

'Home' means more than its dictionary meaning to most people since it encompasses the senses of protection and belonging. Most of the time, it is beyond the shelter that makes one feel secure in her/his comfort zone because it protects one not only physically but also spiritually. In that regard, one can fill the term 'home' with memories, experiences, smells as well as sharing and a sense of belonging under a single roof. However, this sense of belonging and the idea of home differ in immigrants' mind as a consequence of the circumstances they bear. Since they set new lives on new lands, they try to make sense of the term 'home' as it also becomes ambiguous just in the same way as their identity. The diasporic lives, in which they play the leading roles besides the acculturizing process, change and reconstruct the understanding of the term home for the new settlers. Their home is somewhere in-between cultures, lands and people. One of the prominent and poignant examples of these diasporic lives is presented in Jhumpa Lahiri's novel *The Namesake* (2003) through which the struggles and hardships of an immigrant Bengali family are portrayed. The present study aims at examining the concept of 'home' within a postcolonial frame from the immigrants' narration by focusing on displacement, belonging and ambivalence in the novel *The Namesake*.

Key Words: Home, Postcolonialism, Sense of Belonging, Jhumpa Lahiri, *The Namesake*

Desert of the Real as Home in *Everything You Ever Wanted*

Dilara Önen

The 21st century – an age marked with technology and rapidity – embodies ambivalent constituents contributing to our construction of reality. Social media, being a highly effective one of them, has become a major subject of contemporary literature. The 2019 novel *Everything You Ever Wanted* by the Brazilian-British author Luiza Sauma stands out as a work tackling with the issue in a way to encourage the reader to question on which level s/he centers his/her existence on social media by yielding to the endemic loneliness of the time. In the novel, the protagonist Iris Cohen decides to abandon Earth and begin a meaningful life in a planet called Nyx, leaving her beloved ones, position in a creative agency, and wearing lifecycle behind. On condition that she never returns home, Iris starts for a new life in which the content of her social media posts is subject to approval of the company that sends her to Nyx. On the journey she takes out to serve great purpose of humanity, Iris loses her visibility on social media since the team behind the Life on Nyx project also prevents her from seeing what people on Earth say in the comments of her posts. The adversity Iris goes through hints about the changing philosophy of life of the modern individual who tends to make a home out of the world of social media. The aim of this paper is to unveil the relation between the sense of home and social media by foregrounding the notion of the ‘desert of real’ which was mentioned by Baudrillard in *Simulacra and Simulation*.

WHERE ANGELS FEAR TO TREAD: DOMESTIC VIOLENCE UNDER THE PRETEXT OF SAVING A WOMAN FROM THE DANGERS OF THE SOCIETY

Dilek Tüfekçi Can

The purpose of this paper is to uncover domestic violence in the novel entitled *Where Angels Fear to Tread* (1905) by E. M. Forster through the lenses of gender criticism. By weaving his characters in a context where gender issues are severely demarcated as female and male, Forster wisely presents the universal aspects of (in)equality between man and woman. Indeed, Forster juxtaposes both the British and the Italian characters to expose the universality of the patriarchy in a world where women are commonly abused, threatened, blamed and intimidated. Thus, *Where Angels Fear to Tread* clearly depicts the different forms of domestic violence not only in England but also in Italy in the Edwardian period whose roots were deeply entrenched in the Victorian period. In the novel, Lilia Theobald, as the protagonist of the novel, experiences different forms of domestic violence both from her ex-in-laws, the Herritons and her young Italian husband, Gino. On the one hand, Lilia is exposed to psychological violence of the Herritons because of the cultural codes and societal norms in the Edwardian period. On the other hand, she is exposed to both psychological and sexual violence of her young husband Gino in Monteriano, Italy. As indicated, regardless of time and place, Lilia has always been exposed to different forms of domestic violence. But what is remarkable is, the domestic violence Lilia is subjected to either by her ex-husband's family or her Italian husband is committed for the sake of saving her from the dangers of the society. In this paper, it is concluded that Forster presents domestic violence as a universal issue and, it can also be committed under the pretext of saving a woman from the dangers of the society.

Keywords: E. M. Forster, *Where Angels Fear to Tread*, domestic violence, gender, (in)equality

The Criminalization of the *Homeless* in *The Third Policeman*

Dilge Yılmaz

A house differs from *home* in the sense that the former does not necessarily have to have the qualities that the latter has. In other words, it is not imperative that a house be a homely place. Unhomeliness of a house makes its residents *homeless*. Literary fiction abounds with the representations of the *homeless*. One of its examples is a novel by Flann O'Brien, *The Third Policeman*. Its protagonist is a *homeless* man who has lived in an unhomely house all his life. The novel mainly revolves around the murder that he commits and, thus, calls into question how a *homeless* man is criminalized. The criminalization of the unnamed Irish protagonist requires a symbolic reading given the colonial indications in the novel, though. Ireland is far from being *home* to the Irish under the impact of English colonialism. When the high crime rate that corresponds to the period of *homelessness* is considered, the criminalization of the *homeless* acquires a new dimension. The aim of this paper is to examine the criminalization of the *homeless* in Ireland from post-colonial perspective through the symbolic reading of the criminalization of the *homeless* protagonist in *The Third Policeman*.

Keywords: Home, Homeless, Crime, Criminalization of the Homeless, Ireland, Flann O'Brien, *The Third Policeman*, Post-colonial criticism.

DEATH OF A SALESMAN” ADLI DRAMA METNİNDEKİ LOMAN AİLESİNİN “EV”İNDE ÇEVİRMENİN DOĞRU YOLU BULMA MACERASI

Dolunay Kumlu

Son zamanlarda dünyada eşi görülmemiş bir virüs salgını olması nedeniyle insanlar için zaten çok önemli olan “ev”lerinin değeri daha da artmış ve evleri kendilerini gerçekten güvende hissettikleri ve uzun vakitler geçirdikleri mekânlar haline gelmiştir. Bu çalışmada, Arthur Miller’ın “Death of a Salesman” başlıklı drama eseri ve onun “Saticının Ölümü” başlığıyla Aytuğ İz’at ve Y.Emre İz’at tarafından yapılmış çevirisi incelenmiştir. Bu eserde Loman Ailesinin “ev”i aile için birkaç açıdan sembolik bir unsurdur ve eserde çoğu sahne bu ev ve avlusunda geçmektedir. Eserde bu kadar önemli olan bu “ev”e giren çevirmenin çeviri sürecinde aldığı kararlar da okurun da kendini gerçekten bu evde hissetmesi ve eseri doğru alımlaması açısından önemlidir. Çeviri örnekleriyle çevirmenin kararlarını ve bu kararları alırken izlediği yolları çeviribilim kuramları ışığında betimlemek bu çalışmanın özünü oluşturmaktadır.

Home and Displacement in Monica Ali's *Brick Lane*

Duygu Serdarođlu

Monica Ali's *Brick Lane* narrates the story of a Bangladeshi woman, Nazneen, who comes to London at the age of eighteen because of an arranged marriage, common in Bangladesh. Having left her home, raised as a subservient woman according to the patriarchal and cultural norms of her hometown, Nazneen tries to build a new life for her and her two daughters in London, her new home. After challenging all the obstacles restricting her, at the end, she transforms into a self-dependent woman who can make decisions and takes action for herself in her new home. In that sense, the alteration of the meaning of home is also evident in the novel since it means more than a geographical place or birth place, but it means self-dependence, self-achievement and self-esteem which also brings happiness, freedom and self-confidence. Thus, this paper aims to analyse the concept of home with its various connotations in relation to displacement, (re)shaped identities, diaspora and womanhood in Ali's *Brick Lane*.

Key words: Monica Ali, *Brick Lane*, home, displacement, diaspora.

Eugène Ionesco'nun Yeni Kiracı Adlı Oyununda Nesnelere Hâkimiyeti

Ece Yassıtepe Ayyıldız

Absürd tiyatro yazarı Eugène Ionesco, tüketim toplumunun bir portresini Yeni Kiracı adlı oyununda göstermektedir: “Bay” ismindeki burjuva karakter Paris’te bir daire kiralamıştır ve bu daireye taşınacaktır. Bay’ın eşyalarını iki hamal taşımaktadır: ancak Bay’ın eşyaları o kadar fazladır ki eşyalar Seine Nehri’ni, Paris metrosunu hatta neredeyse bütün Paris’i kaplamakta, ulaşımı bile engellemektedir. Bu oyunda, Ionesco, hamalların taşıdığı ve yerleştiği nesnelere insanlar üzerindeki etkisini göstermektedir: tablolar, vazo, büfe, mobilyalar ve Bay’ın çizdiği çemberin içinde yer alan koltuk...İki hamal eşyaları parça parça taşımaktadır: ancak, bu eşyalar artık salona, dolayısıyla da kiraladığı eve sığamayacak kadar fazlaşmıştır. Modern insanın tüketme arzusu, nesnelere bireye olan üstünlüğü burada açık bir şekilde karşımıza çıkmaktadır. Ionesco’nun Yeni Kiracı oyunu bizi Jean Baudrillard’ın Nesnelere Sistemi adlı çalışmasına yönlendirir: Baudrillard eşyaların yerleştirilme biçiminin bile belli bir aile yapısından ileri geldiğini öne sürmektedir. Ionesco’nun Yeni Kiracı adlı oyunundaki Bay da aile kimliğini nesnelere üzerinden yeni taşınmakta olduğu evde bizlere gösterir.

Çalışmamızda amacımız, Baudrillard’ın Nesnelere Sistemi adlı eserinden yola çıkarak Ionesco’nun “mekanik bir bozulma” olarak adlandırdığı Yeni Kiracı oyununda yer alan nesnelere üstünlüğünü karakterler üzerinden incelemektir. Yaşanılan yere, eve ait olan bu nesnelere çokluğu ve taşınmayla beraber gitgide fazlaşmasının Bay karakteri, birinci hamal, ikinci hamal ve kapıcı kadın üzerindeki etkisi irdelenecektir.

Anahtar Kelimeler: Eugène Ionesco, Jean Baudrillard, nesnelere, Yeni Kiracı.

LIVING IN A HOME WITHOUT OWNING IT: A BATEAN APPROACH TO TOLKIEN'S THREE HOMES AND THEIR PRESERVERS

Elçin Parçaoğlu

In his book *Romantic Ecology* (1991), Jonathan Bate, discussing the position of nature in the Romantic tradition, mentions that the inhabitants of any “home” can only be its preservers, not its owners. The “home” referred to here should not be perceived as a mere building. A “home,” as it is often used in ecocriticism, can be any area inhabited by living and non-living beings: a forest, garden, cave, or sea. However, in Tolkien’s Middle-earth corpus, the “home” mentioned by Bate in his book will be treated as a building, and the responsibilities of three different preservers towards their homes will be discussed in this context. The first of these mentioned homes is the Cottage of Lost Play, which also forms the basis of Tolkien’s Middle-earth mythology and coincides with the first years of his writing life. While the preservers of this home, Vairë and Lindo, describe the cottage’s cosmological pattern, it is also revealed that it does not belong only to them. Likewise, Beorn’s home, where Bilbo, Gandalf, and the dwarves stop by in *The Hobbit*, is a living space showing that it is the mutual use of Beorn and other beings. Finally, in *The Lord of the Rings*, Tom Bombadil’s home, where Frodo and the other hobbits stay, forms the most exciting habitat of Middle-earth while also revealing how it intermingles with its inhabitants. This paper aims to examine and analyze the behaviours and attitudes of these three homes’ preservers together with the points Bate mentions in his book. Thus, the importance of inhabiting the living areas without owning them will be emphasized.

Keywords: *J. R. R. Tolkien, Jonathan Bate, Romantic Ecology, home, preservers*

Home as a Dream: The Utopia of Home in V. C. Andrew's *Flowers in the Attic*

Elif Çelen

The concept of home has often been discussed in literature as a place where one feels safe. Nevertheless, this concept is also portrayed as an unsafe place in which safety remains only as a utopic idea. This dichotomy is illustrated in V. C. Andrews' 1979 novel *Flowers in the Attic*. Considered as Southern gothic, this novel narrates the story of Dollangengers, four children who are imprisoned in an attic by their mother. Moreover, the novel illustrates how the concept of home has been idealized as a utopic dream by the children since, in reality, their home is illustrated as an unsafe prison. As a result, as the story proceeds, the children feel the need to create a secure home of their own, and home becomes a utopic place to dream. The aim of this study is to discuss how the concept of home is represented in a controversial perspective in regards to the traditional connotations of home in literature, and turned into a utopic place for children. Hence, the descriptions, dialogues, and symbolism in the novel are examined through close reading for this aim.

Key Words: Utopia, Home, V. C. Andrews, *Flowers in the Attic*

Home and Unhomely in E. M. Forster's *The Longest Journey*

Elif Derya Şenduran

The aim of this article is to explore the notions of home and unhomely in E. M Forster's *The Longest Journey*. Within the framework of analysis of Bhabha's notions of home and unhomely; Freud's uncanny, this study seeks to explore and dismantle the polarities secret/public, hypocritical/sincere in Rickie's lonely psychic reality and his return of the repressed. Frederick Elliott or orphan Rickie feels that his home is Cambridge in as much as he yearns to be a writer. The spatial configuration of the novel takes place in Cambridge, Sawston, Wiltshire. Rickie's philosopher friend Ansell and Rickie speculate on the dualities of t/here, us/them constructing a mutual backup for their future studies. Rickie, due to his lameness, is bullied by some athletic students, one of whom is Agnes Pembroke's fiancé. Rickie marries this girl when his fiancé dies; his feeling of unhomeliness begins when he distances himself from his writings. His domestic space is invaded with the news that Stephen is his half-brother. His border between home and world is displaced once more when Ansell enunciates that Stephen and Rickie are born from the same mother. This revelation of his privacy disorients his lonely life as he encounters his own uncanny social reality. Rickie, then, is creeped up in his own shadow of mysterious past. Leaving his unsatisfactory home with Agnes behind, he starts a new intersubjectivity with his half-brother Stephen. His longest journey never comes to a halt with an ultimate end of his unexpected death because the publication of his writings brings up a new home for his half-brother Stephen.

Key Words: E. M. Forster, *The Longest Journey*, home, unhomely, uncanny

HOME AS A SHELTER FOR WOMEN IN PAM GEMS' *DUSA, FISH, STAS AND VI*

Elvan Karaman

In the 1970s, England was a country, in which woman was struggling for the basic human rights such as equal rights with her husband at home, equal payment and equal promotion with her male colleagues at work. Hence, woman was still having troubles in the capitalist and male-oriented system of England in that decade. Famous for her dedication to socialism and feminism in her works, Pam Gems challenges and subverts this system with the characters in her play *Dusa, Fish, Stas and Vi*, written in 1976. In their personal lives, all of the female characters suffer from their troubles emerging from the capitalist and patriarchal order. However, they are able to fight with their problems and become strong only when they come together in Fish's flat, which becomes a shelter for the four female characters, Dusa, Fish, Stas and Vi. Thus, Gems subverts the expectations, prejudices and unequal living and working circumstances of capitalist and male-oriented society with the solidarity of female characters gathering in a flat. This paper aims to study Gems' play with a feminist point of view in terms of home as a shelter for the female characters in their attempts to achieve having an independent life socially and economically after experiencing various difficulties because of the patriarchal and capitalist socio-economic conditions.

The Concept of Home in Critical Dystopia

Emrah Atasoy

The concept of home plays an integral role in dystopian fiction, especially in critical dystopias written in the twentieth century. Home provides a sense of belonging in a utopian manner, as it implicates freedom from the restrictive boundaries of the repressive system, or isolates people from the mainstream culture in a dystopian sense, as it disintegrates people from each other and is closely related with the political doctrine. In this regard, individual or collective attachment, or quest for home turns out to be the source of solidarity and/or rebellion in a political or social sense. The literal and metaphorical home may be a triggering force to contribute to the continuation of the narrative pattern in a literary utopia or dystopia. This presentation will in this respect present an exhaustive insight into the portrayal of home in literary utopianism and dystopianism. Then, the repercussions of such depiction will be demonstrated with specific references from certain representative literary texts from twentieth-century dystopian fiction and relevant secondary sources. The ultimate objective of this presentation will be to manifest how such illustration has an intricate relationship involving entanglement rather than strictly divided demarcations.

Keywords: home, utopia, dystopia, critical dystopia, belonging

A Child's Changing Views on His Home in Neil Gaiman's *The Ocean at the End of the Lane*

Emrah Özbay

In *The Ocean at the End of the Lane*, the story is presented from the perspective of an unnamed protagonist who is in his forties and tells the supernatural events that he experienced when he was seven years old. At the beginning of the story, the narrator pays a visit to his childhood home and remembers all the past events some of which include supernatural beings while some other include domestic violence. The peaceful home atmosphere is ruined when the protagonist's parents decide to rent out one of their rooms for financial reasons. An opal miner begins to live in their home as a tenant. Further, the emergence of an intruder in their home is followed by a new nanny named Ursula who is in fact a monster and comes from a supernatural world. However, the child's parents and older sister have no idea about Ursula's real personality. The child gets help from his neighbours; Hempstock family who are also supernatural creatures, but they always help the child so that he can protect himself and his home against Ursula. Contemporary fantasy writer Neil Gaiman skillfully blends supernatural events and the various difficult conditions that a seven-year-old child has to cope with in order to survive and protect his home. In this paper, the seven-year-old protagonist's persistence to ensure the peaceful home atmosphere is to be examined to give an overall picture of his views on his home.

Temporality, Nostalgia and Agency in Howard Barker's Postmodern Adaptation of Anton Chekhov's *Uncle Vanya*

Enes Kavak

Nostalgia is an insatiable desire to return home, a romantic aesthetics of literary/artistic retrospection, a longing for the glory and pleasure of the past and a release from the alienating and painful world in search of a utopic temporal existence. Nostalgia has been defined as a multitude of states including adverse and positive emotions (Sedikides et al. 2004). On the one hand, it engenders optimism, convalesces self-esteem and cures the sense of loneliness, melancholy and loss. On the other hand, it can provoke a nostalgic individual to go into further alienation, frustration and escapism. In the eighteenth and nineteenth century, nostalgia was thought to be a psychological disorder, but modern science and literature approach nostalgia as an (in)voluntary feeling of "homesickness" (Davis, 1979), a form of depression, a desire to recreate pleasure and a mental strategy to survive the present (Sedikides et al. 2004). The examples of nostalgic persona are ubiquitous in contemporary British theatre in various forms. Especially, theatrical adaptations offer a rich realm for exploration of the temporality of identities and nostalgic characters. Howard Barker's adaptation of Anton Chekhov's *Uncle Vanya* offers us a transformation of the nostalgic and apologetic protagonist Vanya into an entirely novel character who performs his agency and confronts Chekhov as another character in the melancholic atmosphere. This paper thus examines Barker's construction of temporality and agency in a postmodern twist of the Chekhovian drama of nostalgia in contemporary British theatre.

THE WORLD as a FOREIGN LAND: ESCAPE FROM HOME in FORSTER'S SHORT STORIES

Ercan Gürova

Fantasy fiction catalyzes us into exploring worlds of infinite possibility by evoking mystery, magic and wonder, which ultimately enables the reader to go beyond the material, concrete and ordinary predictable universe. The British author E.M. Forster's short stories fall under the category of emotive fantasy which centralize emotion as a primary concern. The atmosphere of this type of fantasy fiction foregrounds the sensations of desire and enchantment. There is always the underlying pattern of "longing for another world or a lost world" or "finding our own world enchanted" in these short stories. However, what makes Forster's fantastical stories distinctive from his contemporaries is that his is more suggestive of transformation by using violence and shock tactics. At the heart of this transformation, there is usually the motif of disobedience which helps the protagonist break free from the domestic world that constricts him. The focal point of this paper will be on the two selected short stories of Forster, namely "The Story of a Panic" and "The Celestial Omnibus" which were published as part of a collection of short stories in 1911 under the title of *The Celestial Omnibus and Other Stories*. As examples of emotive fantasy fiction, these two stories do not illustrate a simple, ordinary or radical departure from real; instead, they become embodiments of process of transformation. It can be the young boy Eustace's encounter with Pan and his sudden change in the "The Story of a Panic" or an unnamed little boy's magical ascent to Heaven by bus in "The Celestial Omnibus". Forster's characters escape from home not for the sake of imaginative departmentalism but rather because they indicate an epiphany which paves the way for a metamorphosis.

BATTLE FOR TRUTH: A COVID 19 PATIENT'S MONOLOGUE

Esma Nur Çetinkaya Karadağ & Zeliha Kuruducu

David Hare tells a Covid-19 patient's experience in his play *Beat the Devil: A Covid Monologue*. Starting from his own Covid-19 experience, Hare sheds light on an old British man's Covid-19 process. Since he does not know how the virus influences him, he loses all his confidence in the health sector and the government's Covid-19 politics. The text shows the older man's lonely struggle for finding the truth in a post-truth era when the truth can be quickly warped through politics and media in an interrelated way. Since the outbreak of Covid-19, people from all over the world have been in pursuit of one thing: the truth about their lives. It is not wrong to claim that Covid-19 was the last hit of the global problems such as malnutrition, poverty, refugee crisis, AIDS epidemic, access to clean water in a so-called well-developed world in the last century. Despite the scientific advancements, scientists from all disciplines have confronted difficulties in understanding the scope of the global problem that humanity is facing today. For so long, there have been ongoing discussions on behalf of the concept of post-truth and its central role in state politics in terms of economy and policies on the human subject. Once more, with the emerge of the pandemic, most of the attention slips to the same platform. The critical issue is whether Covid-19 is linked to the politics of 'power' and 'knowledge' on a political level or it is a health problem on a scientific level. Hare's play portrays the untold misery and suffering of millions of people who had to stay home without knowing the scope of the threat outside. Based on Hare's personal story, we aim at interpreting the conditions mentioned above in a much more theoretical way. The concepts that foreground the theoretical discussion are biopolitics, post-truth, violence, and power.

Keywords: Covid-19, post-truth, biopolitics, power, violence.

“What wants in words, I will supply in tears”: Female Silence as Domestic Violence in *A Woman Killed with Kindness*

Esra Ünlü Çimen

Women’s uncontrolled speech has been regarded for centuries as threatening for social order in patriarchal societies. The reflection of such a fear can be seen in the Renaissance when patriarchy assumed considerable power due to certain religious, political and social motivations. During this period, a woman’s chastity was closely associated with her silence both at home and public spaces, a motif visible in the drama of the period. One of the plays making this observation is Thomas Heywood’s *A Woman Killed with Kindness* published in 1607. The play is an example of domestic tragedy consisting of a main plot and a subplot. The main plot is about the failing marriage of Master John Frankford and Anne Frankford while the subplot concerns Charles’ abuse of his sister to get rid of his debts. Whereas the play showcases the voices of various characters and music, the voice of Anne Frankford mostly remains unregistered. Her husband rarely talks to her and she has no one to share her feelings and ideas within the house until the arrival of Wendoll, the only person she can freely talk to. When she commits adultery, she is exiled from home where she dies in isolation. This paper aims to focus on this particular ‘female condition’ by providing a historical backdrop that has (re)produced the discursive and material conditions for female silence. The study argues that patriarchy’s perennial fear of the female speech is the real cause of Anne’s destruction in the play.

Keywords: domestic violence, silence, Renaissance, *A Woman Killed with Kindness*

From Home to Cultural Crossroads: Intersecting Memories in Zafer Şenocak's Works

Evrin Akaltun Akan

The issue of home becomes a complicated matter in the works of Turkish / German writer, Zafer Şenocak as he perpetually reminds the reader that the notion of home is less of a pure, ancestral and personal space where his characters yearn to return but rather a matter of a constant search. However, this search becomes an arduous task in itself in the context of a global world, where cultural memory is transnational, the ownership of language is continuously challenged and even religions are intertwined. In this paper, I will focus on this search for home in Şenocak's works and will argue that what we understand as home in Şenocak's works is in fact the crossroads of various transnational and translational influences. Memory has a significant role in this complex relationship. Turkish, German and Jewish pasts intersect, mingle in most unexpected moments; archives of ancestral homes in Turkey unravel only to reveal more layers of transnational pasts. An ideal space that various ethnic collectivities can call home in the present thus calls for understanding and analyzing the intricate web of relations, and ironically disowning language and a monolithic culture. My study will mainly focus on Şenocak's novel, *Gefährliche Verwandtschaft* (1998, *Perilous Kinship*) as well as other selected works by him, and I will be using Gaston Bachelard's insightful analysis in his *The Poetics of Space* (1958) to elaborate on the notion of home.

Longing for “Home” in *The Stone Gods*

Ezgi Kutlubay

Drawing on Ernst Bloch’s “heimat” concept, this study aims to analyze the sense of home in Jeanette Winterson’s *The Stone Gods* (2007) through a marxist and a utopian understanding. Home is a multidimensional term that has different connotations in various disciplines as it can be related with abstract and concrete notions like a house, shelter, family, safety, reliability or familiarity. A fixed definition of home is not possible as it changes its meaning in the context it is used, and in a Blochian sense, the understanding of “heimat” is a utopian locus that offers an identity, belonging, a becoming process, and an ideal. Bloch defines home as “a socialized humanity bound to a sharing nature is the transformation of the world into homeland.” In this sense, the idea of home becomes an undetermined territory, a utopia and hope, which is present in *The Stone Gods*. In a wider perception, the earth as a planet is the only home for humans and as a result of the anthropocentric actions of the humans, the balance of the planet has collapsed in a dramatic way. Winterson’s novel displays an example of a post-anthropocentric science-fiction, narrating layers of stories which go through ecological degradation and human’s reiterative destruction of their homes. Furthermore, Winterson portrays a didactic warning and the probable consequences of an anthropocentric, patriarchal and a capitalist world order in which the characters deals with “place” and “space” in relation with the concepts of “heimat” and utopia.

Keywords: Home, Heimat, Utopia, dystopia, capitalism, Bloch

METAPHORIC HOMES IN FIGHT CLUB AND LULLABY PENNED BY CHUCK PALAHNIUK

Faruk KALAY

Charles Michael Palahniuk dealing with violence, self-destruction and sexuality is one of the most controversial authors of postmodern American literature. He penned many fictions and non-fictions concerning about “parodying American popular culture” (McCracken, 6). His one of the most popular novels is *Fight Club* whose protagonist is Tyler Durden, modern-days ordinary person who has struggles with society and norms. The protagonist’s depiction of home used in the novel recounts a parody which was confronted by postmodern people. The writer endeavors to indicate the metaphoric homes imposed by capitalist world. The second novel written by Palahniuk dealt in this paper is horror-satire one titled *Lullaby* whose protagonist is a newspaper reporter Carl Streater whose wife and son died soon after he read them an African chant. In this novel as much as home must be regarded as peaceful and idyllic place, Palahniuk creates a horrific and metaphoric world by using a framing device.

A controversial author of twenty first century American literature, Chuck Palahniuk parodies American society, culture and the people stuck in modern contradictions. In this paper, both novels *Fight Club* and *Lullaby* will be argued for metaphoric homes in accordance with postmodernism.

Keywords: Chuck Palahniuk, *Fight Club*, Home, *Lullaby*, Postmodernism

DUALISME LINGUISTIQUE DÛ À L'OSCILLATION SPATIALE DANS *NULLE PART DANS LA MAISON DE PÈRE* D'ASSIA DJEBAR

Fatma Akbulut

L'Algérie était un pays arabo-berbère dominé par la culture arabo-islamique pendant de nombreuses années, jusqu'au grand mouvement colonial initié par la France en 1827 et réussi en 1830. Avec la systématisation du colonialisme français dans toutes les régions et institutions du pays, on voit clairement que la culture arabo-berbère qui prévaut ici a été forcée de décliner de manière significative en raison de sa suppression par la langue et la culture françaises. Pour cette raison, il était inévitable qu'une structure sociale multilingue et multiculturelle émerge dans presque toutes les régions d'Algérie, notamment à Alger, autrement dit, dans cette nouvelle « Algérie française ».

L'enfance et la jeunesse de l'écrivaine franco-algérienne Assia Djébar, de son vrai nom Fatima Zohra Imalhayène, née à Mitidja en 1936, coïncident avec une période où la culture française était assez dominante après l'occupation. Les œuvres d'Assia Djébar, qui compte de nombreuses œuvres dans différents genres littéraires et est l'une des plus importantes représentantes de l'écriture des femmes maghrébines, ont une place très importante dans les domaines de la littérature post-coloniale/littérature francophone. Son père étant professeur de français dans une école primaire arabe, elle a commencé à recevoir un enseignement en français dès l'école primaire, mais elle n'a jamais rompu avec les langues arabe et berbère, qui continuent d'être utilisées dans la vie familiale et familiale, où la plupart des femmes dominant. Dans cette étude, nous nous concentrerons sur les liens et les contrastes entre surtout langage et espace dans l'ouvrage d'Assia Djébar "Nulle part dans la maison de mon père" publié en 2007. Dans notre étude, nous tenterons de révéler les observations d'une petite fille arabe musulmane, représentée par elle dans ce roman autobiographique d'Assia Djébar, entre "chez soi" et "dehors", à travers les thèmes des fluctuations linguistiques, des différences sociales et culturelles.

Mots-clés : Assia Djébar, maison, dehors, changements linguistiques, langue(s).

COLETTE'İN “CLAUDINE'İN EVİ” ROMANI: BİR YAŞAM ÖYKÜSÜNDEN “MEKÂNIN POETİKASI”NA

Fatma Kaba

Sidonie-Gabrielle Collete, Fransız edebiyatında geniş ilgi gören Claudine romanlarını 1900'lü yılların başlarında kaleme almıştır.” Bu popüler serinin sonuncusu sayılabilecek “Claudine'in Evi” 1922 yılında yayımlanmıştır. Yazarın öncelikli olarak kendi çocukluk ve gençlik yıllarını anlattığı eserde, yaşamın ana eksenini ev ve kırsal çevrenin yaşamla, kişilerin fiziksel ve ruhsal gelişimleriyle olan sıkı ilişkisi, her biri birer öykü olan farklı alt başlıklar altında bir araya getirilerek verilmiştir. Romanın adı da söz konusu durumu ön plana çıkarmakta ve okuru okuma sürecine hazırlamaktadır. Romanda mekâna dönük betimleme ve göndermeler geçmişe doğru yapılan içsel yolculuğa derinlik katmaktadır. Claudine'in yaşam öyküsünün ayrılmaz bileşenlerinden olan ev ve bahçe salt bir ikamet alanı olmanın ötesinde, çok katmanlı bir yaşamışlığın zenginlik kaynağıdır. Mekân, içinde güçlü bir ruh, armoni, çeşitlilik, renklilik, zenginlik ve dahası bir kimlik barındıran bir yaşam alanına dönüşmüştür. Yazar, uzak geçmişini, annesini, babasını ve yakın aile çevresine yönelik ve şiirsel bir hayalle zenginleştirilmiş anı kesitlerini mekânın (“ev” ve doğal çevre betimlemeleri) izlerinden yola çıkarak büyük bir özlemle yeniden bulmaktadır. Mekânla ilgili imgelerin incelikli, çağrıştırmacı betimlemelerle öne çıkması yaşamışlığın boyutlarını genişleterek, ev’e spiritüel bir boyut da katmaktadır. Geniş kırsal peyzajlara doğru genişleyen “ev” günlük bir yaşam alanı olmaktan çıkmakta, “içeri” ile “dışarı” arasında gidip gelen okuru kendi yaşamışlıklarıyla yüzleştiren meditasyonlara kapı aralamaktadır. Bu çalışmada, Colette'in bir “yeryüzü cenneti” gibi betimlediği ve çocukluğunun, ilk gençliğinin geçtiği kır evine doğru yaptığı içsel yolculuk, Gaston Bachelard'ın mekânının ruhunun fenomenolojik analizine yönelik “Mekânın Poetikası” adlı kuramsal yapıtı temel alınarak incelenmeye çalışılacaktır.

Anahtar Kelimeler: Colette, Claudine, Ev, Bachelard, Mekân, “Mekân'ın Poetikası”

Maïssa Bey'in *Bleu, Blanc, Vert* Adlı Romanında Microcosmos Örneği

Ferhat Taştemel

Cezayirli yazar Maïssa Bey, *Bleu, Blanc, Vert* adlı romanında Cezayir'in bağımsızlığını elde etmesinin ardından geçen otuz yılı, onar yıllık üç dönem olarak ele alır. Birey-aile-toplum zinciri göz önüne alındığında, ülkenin yaşadığı değişim ile romanın ana kurgusunun geçtiği binadaki yaşam paralel şekilde ilerler. Uzun yıllar devam eden sömürü düzeninin ardından, sömürge olmaktan resmen kurtulmuş bir ülkenin yeniden inşa süreci Ali ve Lilas'ın gözünden aktarılır. Aynı binada yaşayan ve küçük yaşlardan itibaren yan yana olan Ali ile Lilas, ilerleyen yıllarda birbirlerine âşık olurlar ve evlenirler. Her iki kahraman da roman boyunca bir yandan “yeni” Cezayir'e dair umutlarını dile getirirken diğer yandan söz konusu yeni dönemde karşılaştıkları baskı ve şiddeti tasvir ederler. Böylece, romandaki ev figürü Cezayir'in minyatürü olarak karşımıza çıkar. Sömürgeleştirilmiş toplumun kültürel sermayesi ile bağımsızlığını kazanmış toplumun geleneklere yönelimi arasındaki ilişki, modern yaşam ile geleneksel yaşam arasındaki çatışmayı da beraberinde getirir. Özellikle eğitim, ifade özgürlüğü, yaşam biçimi, din, aile, kadının konumu gibi toplumun her kesimine dokunan konular romanın ana kurgusunu besler.

Çalışmanın amacı, Maïssa Bey'in *Bleu, Blanc, Vert* adlı romanında yansıtılan mikro toplumdaki değişim sancılarını Pierre Bourdieu'nün habitus kavramından yola çıkarak irdelemektir. Roman boyunca yansıtılan toplum-birey ilişkileri, Bourdieu'nün tanımladığı, özellikle kültürel, sosyal ve sembolik sermaye biçimlerinin söz konusu dönemdeki karşılıklarının, Cezayir toplumunun şekillenmesindeki etkileriyle de ele alınacaktır. Bu bakımdan roman, habitus kavramının yanı sıra “alan” ve “sermaye” gibi kavramlar açısından da incelenecektir.

Anahtar kelimeler: Habitus, Cezayir Bağımsızlık Savaşı, Maïssa Bey, Microcosmos

CAZI İSTANBUL'A GETİREN EVSİZ BİR SİYAH RUS

Filiz Karakale

1917 Ekim Devrimi'yle birlikte Bolşeviklerin yönetimi ele geçirmesi sonucu, binlerce Beyaz Rus, İstanbul'a sığınır. İstanbul, onların çoğu için, Avrupa'ya ve diğer Slav ülkelerine geçmeden önceki geçici evleri olur. Fakat o yıllarda, pek çok işgalci kuvvetin de olduğu İstanbul'da hayata tutunmak oldukça zordur. Belirli bir zanaatı olanlar daha kolay iş bulurken bu şansa sahip olmayanlar, para kazanmak için çok farklı yollara başvururlar. İstanbul'a gelen Beyaz Ruslar arasında, Fyodor Fyodoroviç Tomas da vardır. Amerika'da doğmuş, Rus uyruklu bir siyahi olan Tomas, burada yabancı olmadığı bir işe girişir ve İstanbul'un o dönemki eğlence hayatında oldukça bilinen biri haline gelir. Örneğin ünlü Maksim Gazinosu'nu, 1921 yılında gece kulübü olarak ilk o açmıştır. Şehrin nabzını iyi tutar ve buradaki yabancı nüfusu da hesaba katarak yeni bir eğlence ortamı yaratır. İstanbul'u caz müziğiyle tanıştırır ve pek çok caz grubunu ağırlar. O dönemde İstanbul'da çıkan gazetelerde, bu etkinliklerin duyurularına rastlamak mümkündür. Günümüzde ise Tomas'ı bize yakından tanıtan 'The Black Russian' (Siyah Rus) adlı kitap olmuştur. Rus kökenli Amerikalı yazar Vladimir Alexandrov, Tomas'ın Amerika Birleşik Devletleri'nde başlayıp Avrupa ve Moskova'da devam eden, sonrasında ise İstanbul'da noktalanmış hayatını aktarıyor. **Hayata tutunduğu ve para kazanabildiği her ülke ve her şehir onun evi olur. Belirli bir ülkesi, sürekli bir evi yoktur.** Göç eden diğer Ruslar gibi Tomas da, İstanbul'da pek çok değişimin yaşanmasında pay sahibi olmuştur. Bu çalışmada, İşgal İstanbul'undaki bu davetsiz misafirlerin yaşamları, para kazanma mücadeleleri, İstanbul'un sosyal hayatına etkileri ile ilgili bilgiler ve kaynaklar ışığında, son evi İstanbul olan Tomas'ın, buradaki hayata dâhil olma süreci ve eğlence sektöründe edindiği yer anlatılmaya çalışılacaktır.

Anahtar Kelimeler: *Beyaz Rus, Siyah Rus, İstanbul, caz, ev*

Houses Within Houses: Female Empowerment in *The Miniaturist*

F. Zeynep Bilge

Jessie Burton's *The Miniaturist* (2014) is a novel about a house. It begins with a funeral and ends with a (re-)birth, which are stimulated by a dollhouse and the house it is placed in. The novel is based on a real cabinet house, which once belonged to Petronella Oortman, and which can be visited at the Rijksmuseum in Amsterdam. Throughout the novel, the fictional Petronella (Nella) explores her identity as well as her role as a young wife within the immensely patriarchal seventeenth-century Amsterdam. The cabinet house, which is the exact replica of the Brandt household, functions as a metaphor for female identity, sisterhood, and empowerment. This paper aims at discussing the role of the cabinet house and the miniature figures, while displaying how the miniaturist guides the protagonist in becoming the mistress of her house. Following the storyline, this paper intends to deal with the dichotomy between the real and the replica, exterior and interior, personal and public. The Brandt household, and the cabinet house, which embody confinement, unexpectedly liberate Nella through the end of the novel. Hence, the text explores how the domestic empowerment, which seems to be limited within the walls of the house, has the potential to create a full woman. In this context, this paper is going to investigate the relationship between the poetics of space and female identity with respect to the function of the dollhouse in *The Miniaturist*.

İstanbul'da Bir Köşk: Zafer Şenocak'ın “Köşk” Romanında Bellek Mekânının Sahnelenmesi

Gonca Kışmir & Derya Koray Düşünceli

Türk-Alman Edebiyatının ikinci kuşak yazarlarından Zafer Şenocak'ın “Köşk” (2008) romanında Türkiye ve Almanya'nın yakın geçmişinin olgularına ev sahipliği yapan İstanbul ve Münih şehri önemli kültürel bir mekân olarak kullanılır. Romanın tarihsel çerçevesi aynı zamanda bir bellek yeri olan İstanbul'daki son halife Abdülmecid'in köşkü aracılığıyla aktarılır. Modern ve post modern anlatım tekniklerinin bir arada kullanıldığı eserin odak noktasında ana karakterlerin hem bireysel hem de aile öyküleri kolektif anıların paylaşıldığı bir köşk dolayımında yarı gerçek yarı kurmaca unsurlarla sergilenir.

Bu çalışmada, İstanbul'da tarihi bir köşkten yola çıkılarak bireysel/kolektif belleğe ait anı nesnelere ile romanda geçen söz konusu bellek mekânının nasıl kurgulandığı/sahnelendiği Maurice Halbwachs'ın bellek kuramı ile Pierre Nora'nın “lieu de mémoire” kavramı kullanılarak incelenecektir.

Anahtar Kelimeler: Türk-Alman Edebiyatı, Anımsama Edebiyatı, Bellek mekânı, Kolektif bellek.

Language as Home in Ocean Vuong's *On Earth We're Briefly Gorgeous*

Gökhan Albayrak

In his debut novel, *On Earth We're Briefly Gorgeous* (2019), Ocean Vuong, a Vietnamese American poet and novelist, writes his way toward and away from his forebears. This novel features a narrator, Little Dog, who writes a letter to his illiterate mother and centres on his childhood and adolescence, but Vuong roams in non-chronological circles through a wide field of intensified memory. “Dear Ma,” Little Dog begins, “I am writing to reach you—even if each word I put down is one word further from where you are.” By means of this work of confession written in the form of an epistolary novel, this paper intends to address the following questions: Can language make one feel home? What is the relationship between the mother tongue and home? Can we take shelter in the linguistic realm? Can we feel homely in the world of poetic language? Does language make one feel uncanny as laughter is contained in slaughter as Ocean Vuong says in his novel, where prose so elegantly and subtly meets verse? Does the narrator feel homely as he is writing this letter to his illiterate mother? Does homeliness include the unspoken or the unread as well? Are we allowed to miscommunicate at home? Through these questions, this papers seeks to gain insight into how Ocean Vuong’s narrative sheds light on the relationship between home and language.

Homelessness, Memory and Women in Jeanette Winterson's *The Daylight Gate*

Gülden Yüksel

The Daylight Gate is the retelling of an historical event, The Trial of the Lancashire Witches in 1612, through portraying a love story between Alice Nutter and Elizabeth Southern, which challenges patriarchy that makes women feel homeless. The novel illustrates how women are dominated, subjugated and exploited for the interests of patriarchy and how they are imprisoned into the world created by the rules and norms of this ideology. In this world, which can be metaphorically defined as home, women are actually homeless. In the novel, although the places Pendle Forest and Pendle Hill are known as home for the witches, they are not truly embodiment of belonging and security that women want to be familiar with since these places signifying women space are intruded by patriarchy. The Daylight Gate refers to a liminal hour namely dusk, which figuratively symbolizes the threshold between being homeless and belonging to somewhere. The aim of this paper is to discuss the struggle of women who are homeless in patriarchal world to create their own space and home through memory by both depicting how the characters metaphorically become home which signifies the sense of belonging and the places that are a reservoir of emotions, feelings and family heritage are effective in constructing this home/space.

Key Words: home, memory, women, *The Daylight Gate*, Jeanette Winterson

“this contentious storm invades us to the skin”: The Insecure Nature of Exterior Environment in Shakespeare’s *King Lear*

Güliz Merve Başbüyük

Home, as a concept, has often been described as a secure place, associated with belonging and safety. The common understanding for interior dwellings stands for security where people are away from the tentativeness of outdoors. The state of belonging and sense of security make a structure home more than a mere domestic interior. In this respect, Despres (1991) defines home as a shelter “providing a sense of physical security” and psychological well-being (p. 97). In *King Lear*, Shakespeare tells the story of Lear, the legendary king of Britain, who distributes his lands among his daughters when he becomes old. Once owned the whole Britain as his home, Lear becomes homeless because of his daughters’ betrayal. As a result, he becomes unprotective in a wild territory, in need of a shelter in the middle of a fierce storm. Thus, this study argues that the play displays a contrariety between the safety of domestic interiors and stormy nature of wild exterior which is effective on Lear’s psychology. He is not allowed to stay in indoors by his daughters; thus, he loses the sense of security in “the tyranny of the open night” as he states in the play. Wandering in need of a shelter under the stormy air that both reflects and reveals his madness, Lear is deprived not only of his possessions but also the securing sense of home that he has once possessed.

A Life of One's Home: Literary Investigations on the Autonomous Existence of the House

Hakan Atay

One of the greatest achievements of the twentieth century literary theory, as witnessed especially in the works of modern formalists, was to demonstrate the independent and autonomous status of the literary texts quite brilliantly. The main objective of this paper is to display that the literary sources of these theories actually prove more than just the autonomy of their own existence. When we read such classical short stories like Edgar Allan Poe's "The Fall of the House of Usher" and Julio Cortázar's "Casa Tomada" ("House Taken Over"), or even one of Ahmet Hamdi Tanpınar's lesser known stories, "Acıbadem'deki Köşk" ("The Mansion in Acıbadem"), we immediately get a sense of an ongoing literary investigation on the discreet existence of an architectural edifice like a house. In Poe's case, the narrator clearly states at the very outset that there is an architectural problem concerning the autonomy of the house, and that he is there to investigate it. Cortázar's story, putting aside the sociopolitical stir it caused, seems to work as a test to gauge the level of resistance the house itself shows. Finally, in his funny little story, Tanpınar extends the investigation even further to cover a greater metaphysical field by emphasizing that nothing is what it seems to be and everything resists, to some extent, against the attempts of alteration. Here it is to be argued that all three stories beautifully succeed in implying the complex and multifarious, yet autonomous existence of one's home in the form of a unique life.

The Re-Configuration of the Harem in Ahdaf Soueif's *The Map of Love*

Hale Küçük

Ahdaf Soueif's *The Map of Love* (1999) is a postcolonial neo-Victorian novel that portrays a hybrid family by juxtaposing two love stories. In one of these stories, Anna Winterbourne, an Englishwoman, is fascinated by the image of the Orient in the works of John Frederick Lewis. Thus, she visits Egypt after the death of her husband in 1899. In Egypt, she falls in love with Sharif al-Baroudi, an Egyptian nationalist, and marries him. With this marriage, Anna becomes an inmate of the harem, which leads to a great change in her perception of the British Empire, Egypt and the Egyptians. In light of neo-Victorian studies and Edward Said's theory of colonial discourse, this study aims to explore the subversive representation of the harem in the novel and the political implications of this subversion. It argues that through certain strategies, such as placing an Englishwoman in the harem, revealing her transformation due to her experience of harem life and presenting the harem as a place where women intervene in debates about female and national emancipation, the novel deconstructs the Orientalist conception of the harem and, by implication, the Orient. The harem, which is associated with lasciviousness, despotism, indolence and, ultimately, the otherness of the East in Orientalist discourses, is re-configured as an open space which renders possible cross-cultural dialogues and interactions. In other words, through its portrayal of the harem and harem life, the novel contests Orientalism and envisions the possibility of mutual understanding between the East and the West.

Keywords: Ahdaf Soueif, *The Map of Love*, Postcolonial Neo-Victorian Fiction, The Harem, Orientalism

The Non-Home in Emine Sevgi Özdamar's *Life is a Caravanserai* and Andrea Levy's *Small Island*

Hilal Kaya

The layered statuses of German/Turkish and British/Jamaican literary cultures provide fruitful platforms in which to reconfigure familiar themes of migration, home, belonging, identity, hybridity, and diversity. Both Emine Sevgi Özdamar and Andrea Levy are novelists with a migration background; consequently, the notions of “ethnicity” and “home” in Özdamar’s and Levy’s fictions have become imbued with a transnational and postcolonial perspective. That is to say, their fictions present parallelisms, variations, and also differences with regard to content and form. Moving from a “rooted” engagement with the nation and national identity to a more “routed” one, in Paul Gilroy’s terms (19) Özdamar’s and Levy’s novels problematize and object to the predominant link between nationality and ethnicity and also emphasizes the shared culture of daily life as the element that makes one feel belonging/connected to a national community. A comparative approach to reading Özdamar’s *Life is a Caravanserai* (1992) and Levy’s *Small Island* (2004) pinpoints that their fiction constantly favours the “non-home,” similar to Homi Bhabha’s term “unhomely” (18), in the sense that being in transit is an approach which defies the dichotomies like here/there, majority/minority, and centre/periphery. Levy’s novel displays a colonial migration while Özdamar’s text is about a voluntary one (guest worker); nevertheless, in both cases, the concept of home is no longer linked to a geographically fixed territory in their novels. This article aims at shedding light on where Özdamar and Levy stand in the celebratory discourse of the diaspora space as a site of newness and potential.

Keywords: Home, migration, belonging, Emine Sevgi Özdamar, Andrea Levy.

Alteration of Memories and Rebuilding the Childhood Home: Escape of an Author

Hüseyin Behlül Kandil & Melih Karakuzu

Modern fantasy is often criticized for being escapist and nonessential. While escapism is most commonly associated with the reader, Neil Gaiman uses fantasy to alter his perspective of the past and invent a new identity. The author notes that *The Ocean at the End of the Lane* (2013) is not an autobiography but the nameless seven-year-old protagonist is him, as the house and the neighbouring locations are from his childhood. The novel presents fantasy as an intrusion in the forms of monsters and magic. The explanation put forward by this study is that the story is a realization of his imaginations and how his life was affected by them along with the vitalization of important things for him. Throughout the story, we see the boy enjoying what Gaiman loved during his childhood to an amplified extent. His love for reading fantasy and myth actually materialize in this alternate past by using those stories in overcoming monsters and fears. He also increases the importance of the things in his childhood home by incorporating them into the story. The treehouse where he spent a lot of time is now a safe place or the fairy ring he made in the garden is used in the story as a magical shield against monsters; things that had significance for him as a child are indeed significant in the novel. Gaiman uses fantasy to escape from and enhance his past by reconstructing his memories in order to show the reader what it meant to be him.

Keywords: Neil Gaiman, escapism, fantasy, childhood

The Construction of „Home“ in Post-9/11- Country Music Videos

Ilias Ben-Mna

No other genre in US popular culture has been more affected by the 9/11 attacks than country music. Scholars of this uniquely US-American style of music have noted the seismic shift country music experienced in the early and mid-2000s. This ranges from themes and presentation to increased popularity. Of crucial importance to this transformation is the role that the “home” occupies in notable country music videos.

In my paper, I will outline a few key parameters, which shaped the role and symbolism of the “home” in the aftermath of 9/11 and the ensuing “Terror War”. Through semiotic analyses, I will dissect and deconstruct visual mythologies built around the “home” as a

- 1) Metaphor for the nation, which includes jingoistic imagery and rhetoric designed to prepare the nation for war (constructions of a mundane “everyday heroism”),
- 2) Metaphor for the family, which becomes a site for the renegotiation of social hierarchies along the lines of gender, race, class, and space (e.g. emphasis on the white nuclear family, middle-class existence, rural vs urban, paternal authority),
- 3) Site for narrating the self, which concerns the construction of seemingly innocuous and escapist biographies, offering a recourse to a pre-9/11 imaginary.

In doing so, I seek to uncover how the construction of the “home” served socio-cultural and political ends. Namely, the processing and negotiating of a national trauma, by making emotive and accessible appeals that reinforced the worldview espoused by the Bush administration.

Home as a Site of the Unhomely in Anthony Burgess's *A Clockwork Orange*

Işıl Öteyaka

Anthony Burgess's *A Clockwork Orange* (1962) displays a setting of houses and dwellings as geographical locations where the idea of home is displayed in oppositions. Juxtaposing the established conceptions of home as a safe, comfortable and cozy place and home as a private sphere intruded, invaded, and whose possession was taken by unwanted group of criminals, the novel dismantles the established connections of home to social relationships, family ties, and cultural and political contexts. This dismantling positions home within an estrangement which turns it into a site of the unhomely and the uncanny in many forms experienced mainly through threat, rape, violence and suicide performed by the main character Alex and the members of his gang. Exemplified within numerous structures varying from room and house to prison, the idea of home performs a background to the events in the novel. Accordingly, the aim of this paper is to scrutinize the home as an unhomely territory displaying a multilayered perspective of social and political issues in Anthony Burgess's *A Clockwork Orange*.

Earth as Home: Reimagining Home in Steve Waters's *The Contingency Plan*

Işıl Şahin Güler

Climate change is a growing threat to the well being of humans and nonhumans. The impacts of climate change on personal and global levels have been conveyed to the public through theatre as its foundation in storytelling and live performance renders it a particularly effective tool in reshaping humanity's attitude to the nonhuman environment in our current time of ecological crisis. Drawing connections between ecological theatre and the theory of ecocriticism, the present study interrogates the extent to which climate change affects humans' relation to the earth and 'home' in Steve Waters's *The Contingency Plan* (2009). The idea of 'home' is central to ecological discourse as the Greek root of 'eco' is *oikos*, meaning home or dwelling place. Dwelling is the process by which a place in which we live becomes a personal world or home. Moreover, dwelling encompasses settings and spatial scales while extending beyond them, implying both our unavoidable interaction with the current world and our ability to reach new places, experiences, and ideas. In this context, this study analyses the way in which ecological theatre can extend and nuance conceptions of home and place that include a globalised perspective through the familial relationships in *The Contingency Plan*. The play, which is comprised of two sequential plays, *On the Beach* and *Resilience*, shows a near future for England as it faces catastrophic flooding due to climate change, moving between discussing the global nature of climate change, with ice sheets melting and causing sea level rise, to the local impacts of that sea-level rise as communities face floods. In the play, there are already climate change refugees forced from their homes due to flooding and sea-level rise. Thus, the audience witnesses the impact of climate change on families and communities as citizens begin to face displacement and hardship. The study indicates that theatre captures the public's imagination, stimulates popular consciousness, and offers vital space and tools to reimagine the notion of 'home' in a more global and ecological context.

Keywords: Ecocriticism, Ecological theatre, Climate change, *Oikos*, Climate change refugee

Rus Gezi Yazılarında Türk Evleri ve Ev İlişkiler

İlsever Rami

Farklı ülkeleri ziyaret etme ve yeni kültürleri tanıma sonucu ortaya çıkan gezi yazıları, toplumların kültürel öğeleri, örf ve âdetleri, inançları; sosyal yaşamlarıyla ilgili bilgileri içerir. Sosyal bilimler açısından önemli bir kaynak teşkil eden gezi yazıları, konu edilen toplumun sosyo-ekonomik yapısı, günlük yaşantısı, aile içi ilişkileri gibi konuları da ele alır.

Eski dönemlerden itibaren Osmanlı Devleti’ni ziyaret eden Rus gezginlerin sayısında, özellikle XIX. yüzyılda, bir artış söz konusu olmuştur. Bu dönemde Rus gezginlerin ele aldıkları eserlerde Osmanlı’nın ticari ilişkileri, ekonomik ve politik durumu gibi konuların yanı sıra toplumun yaşam biçimleri ve sosyal ilişkilerine de yer verilmektedir. XIX. yüzyılda birbirinden farklı amaçlarla Osmanlı’yı ziyaret eden ve izlenimlerini kâğıda döken Rus gezginlerin dikkatini çeken önemli konulardan biri “Türk evleri” olmuştur. Gezginlerin yazıları Türk evlerinin mimarisi, konumu, iç düzeni ile ilgili açıklayıcı bilgiler içermesinin yanında, aile içi meseleleri de ele alır. Dolayısıyla tüm bunlar ekseninde Türk evleri, kültürel ve sosyolojik boyutlarıyla incelenir. Başka bir kültür ile karşılaşma, kendini daha iyi tanıma ve ötekini keşfetmenin ürünü olarak kabul edilen seyahatnameler, eserin içine doğduğu döneme ışık tutar ve toplumların aynası niteliğini taşır. Bu çalışmanın amacı XIX. yüzyıl içerisinde farklı yıllarda Osmanlı’yı ziyaret eden Rus gezginlerin kaleme aldığı gezi yazıları temelinde Türk evleri ve aile içi ilişkilere dair bilgileri değerlendirmek, kültürlerarası etkileşim açısından incelemektir.

Anahtar Kelimeler: Seyahatnameler, Türk Evleri, Rus Edebiyatı.

“This is not the Season When the Goddess Rose”: Home as a Duality in Eavan Boland’s Reflections on Suburban Life

İncihan Hotaman

In her essay “The Woman, the Place, The Poet”, Irish poet and scholar Eavan Boland indicates that the concept of a “place” carries a certain duality and exemplifies it through the comparison of pastoral Irish landscape and the suburbs. Similarly, critics defend that within the context of Irish literature the concept of suburbs and suburban homes stand as a new pastoral form that “involves a retrieval of Irish women’s experiences as subversive” and gives voice to both Irish women’s actual life problems and to the expression of universal feelings and issues through its compromise between the conventionally feminine nature and the traditionally masculine city of culture (Stance 120-121). In this sense, it can be argued that within Eavan Boland’s three poems “Suburban Woman”, “Suburban Woman: A Detail” and “Suburban Woman: Another Detail”, the suburban homes where all three poems are set in, stand for the contradictory yet compromising duality between the poet and the woman/mother figure; in this house, the traditional woman/mother figure finds herself thriving within the borders of the suburbs, whereas her counterpart, the female poet remains restricted and conflicted, suggesting dormant literary potential and entrapment of creativity.

Key Words: Suburbia, Duality, Home, Boland

Oikos as Hyperobject: Weird Ecologies and Strange Strangers in W. H. Hodgson's The House on the Borderland

Kerim Can Yazgünoğlu

Timothy Morton in *Hyperobjects* (2013) offers an interesting angle on “natural” or “human-made” markers of the Anthropocene, propounding them as “hyperobjects,” the examples of which include species extinction, global warming, atomic bomb, and pandemic. Hyperobjects are immeasurable spatio-temporal things because as hyperobjects expand and multiply, some become so large and big that they cannot be seen, understood, or described in the ordinary spatio-temporal sense. In a way, they withdraw from us, but they are already there, infiltrating every aspect of existence and complicating our life. In this context, I problematize *oikos/ecology/home* as a hyperobject in W. H. Hodgson's *The House on the Borderland* (1908), arguing that the boundaries between nature and culture, reality and appearance, the human and the nonhuman have dissolved in such a radical manner that it is no longer easy to understand the material world. Instead, there is the mesh of weird ecologies that render humans and non/inhumans coexistent in eerie ways. Hodgson's weird novel in this sense conjures up such a world of unimaginable and material hyperobjects, strange strangers, and super-natures, such as a bottomless Pit, semi-human swine-things, the Green Sun, the beast gods. Hodgson deploys the house as a hyperobject, connecting it with different spatio-temporal scales, transitional environments, and strange becomings. In the novel, the Recluse, the nameless narrator, lives in the house standing on the borderland, epitomizing the borderlines between the bestial and the human, the material and the spectral, life and death. So this presentation demonstrates the uncanny and the radical otherness of weird ecologies and strange strangers to reveal that material environments become dark, posthuman, and weird, and our ecological reality has been horrifying as well as spectral.

Heterotopic Home in Jhumpa Lahiri's *The Namesake*

Naghmeh Varghaiyan & Karam Nayebpour

The represented fictional society in Jhumpa Lahiri's *The Namesake* is made up of simultaneous or parallel spaces. In other words, *The Namesake* is a novel about different, heterogeneous, incompatible places, spaces or sites. The construction of narrative plot in this novel is primarily based on a major conflict between two opposing spaces—the ordinary space or the general site of the American society/culture and the minor space of an immigrant family. The latter one, which constitutes a semi-closed site within the dominant space, is located in a site named by Michel Foucault as heterotopia. The heterotopic place/home of the immigrant family is located outside of the other existing places in the novel and functions absolutely different from all them. The novel mainly focuses on the way the immigrant culture operates as a counter-site in the storyworld. Thus, as this paper argues, by focusing on the limited nature of the heterotopic space, the novel represents two kinds of unresolved conflicts. While the basic conflict is between the heterotopic space and the ordinary space, it is the conflict within the heterotopic site itself that changes into the main concern in Lahiri's novel. This paper, accordingly, uses Foucault's concept of heterotopia to examine the properties of an immigrant family's heterotopic home and its relation with the space of the ordinary culture in *The Namesake*.

Keywords: Heterotopia, Michel Foucault, Cultural Spaces, *The Namesake*, Jhumpa Lahiri

Home as a Motif in Croatian Ethnic and Modern Music

Kristian Kolar

Zuzanna Bułat Silva defines *saudade* as an ambivalent feeling of nostalgia and describes it further as a “pure, sweet, and painful torment.” (Silva) Though some linguistic branches adopt the idea of *saudade* as an exclusive Portuguese feeling associated with elements of Portuguese culture such as *fado*, a similar pattern of feelings appears in Croatian culture.

A nation with a history marred by both political and economic migration, Croatian culture developed a motif of home as an irreplaceable asset as early as the 16th century. Petar Zoranić metaphorically criticized the Croatian intellectual clique for their failure to incorporate Croatian language and culture in their opus (Zoranić). Though homesickness is present in various parts of Croatian culture, it was the northern county of Međimurje that found itself in an unenviable situation at the beginning of the 20th century, when the Austro-Hungarian army extensively conscripted young males for World War I. This turn of events indelibly enriched *međimurska popevka* (a type of folk song characteristic of Međimurje), as metaphysical concepts of life, mortality, and home became more recurrent. (Bajuk)

However, ethnic melodies certainly are not the only musical genre that relays the feeling of disillusionment and yearning for home. Present-day emigration to countries such as Germany and Ireland in search of better job opportunities has created a strong discourse in Croatia, which in turn helped in developing a subculture in Croatian music. Many Croatian artists in genres such as *ska*, *reggae*, *rock*, and *punk* have helped to create a Croatian *saudade* – also as pure and sweet, but also as an incurable torment.

Identity, Hybridity and Cultural Home in Somaiya Daud's Mirage

Lilia Adla

Home is a multifaceted concept that has a strong presence in literature. The term eludes exact definitions as it branches out in multidimensional disciplines as there have been a proliferation of writing with an attempt to pinpoint a meaning that englobes all different notions. In literary works, it is often represented as a haven where the hero will seek refuge. Furthermore, the concept is heavily intertwined with the hero's quest for identity. This work aims at exploring the representation of identity and home in speculative literature through investigating the relationship of these two concepts in Somaiya Daud's *Mirage*. Using a descriptive and analytical method, it investigates the interaction between the inextricably tied concepts of home and identity.

The novel, a mixture of fantasy and science fiction, depicts the adventure of young Amani, a farmer's daughter, who is abducted from home and taken to live as the princess' double. Torn between her old self and the new persona she creates to survive, Amani struggles with constructing a new identity that encompasses her past heritage with her present self. The story is infused with Arabic and Amazigh nuances as it is built around a Moroccan setting that reflects the author's own cultural heritage. Somaiya Daud, an American-Arab writer, deftly mixes up the two cultures she has been exposed to.

Keywords: Home, identity, hybridity, culture, cultural heritage, speculative literature

Russia and Russian Toponyms in the Poetry of Russian Emigrant Poets of New York

Liliya Gazizova

The image of Russia in the poetry of Russian poets of New York is devoid of the notorious nostalgia and is not a key theme in their work. The authors Andrey Gritsman, Vladimir Gandelsman, Alexey Tsvetkov use Russian signs in one form or another to express more important thoughts and emotions for them than the banal "homesickness", which Marina Tsvetaeva called "an unmasked hassle".

The frequent inclusion of proper names of real or existing personalities in the fabric of a poem has a long tradition in Russian poetry, dating back to Derzhavin and Pushkin. The anthroponym always stands out in the text, its appearance immediately fills the poem with necessary associative series for the author. And this is necessary for poets not only for a more complete disclosure of the main idea, but also for their spiritual and ethical self-identification, since behind each name is an epoch and a worldview.

If for the poets of first wave of emigration Russia was unattainable, and for many, a guiding star, then for modern Russian poets it is simply a place where a part of their life was spent, with which many joyful and bitter memories are associated, and which is present in their poetry along with their new homeland.

The Russian language belongs to everyone who speaks it, no matter where they live. And it develops according to the same laws in Moscow, St. Petersburg, Kazan or New York. It would seem that this is the obvious thing. But the attempts of those who deny the poets living outside the metropolis to belong to the so-called mainstream of Russian literature or consider their works as part of the emigrant culture that has an indirect relationship to the "great and powerful" look ridiculous.

Russian American poetry is in its prime today. Paradoxically, New York has become one of the capitals of modern Russian poetry. The concentration of poetry of the highest quality in this metropolis is proof of this. Russian literary publications are published in modern New York, where poems by Russian poets living in America are published. And not all of them are mentioned here. Perhaps the author of the essay will decide on a book in which she will more fully present the diversity of Russian poetry in America.

Hearing the Stories of Matter in Search of a New Home in Cormac McCarthy's *The Road*

Mahinur Gözde Kasurka

Cormac McCarthy's novel *The Road* (2006) depicts the survival story of a father and his son in a barren nature in which everything is turned into dust and ashes. The narrated world represents a universe in which the animals become extinct, and nature is dying day after day by leaving the implied reader with a dystopian vision all through the text. The nature-culture distinction, which is the result of modernity, does not work for the narrative world, as the text debunks the long-held Humanist ideal, in which the human is taken as the measure of all things. In this paper, I aim to analyse the text against the backdrop of a material ecocritical perspective by expanding on the agency of matter. I claim that the text offers a narrative world in which the human and other-than-human inhabitants in multiple becomings lay bare 'precarious bonds' between the human and non-human agents. Towards this objective, the text unveils the interactions of human and non-human agencies by presenting "storied matter" in Serenella Iovino and Serpil Oppermann's words since the implied author manifests the matter as a site that has narrativity in a non-linguistic manner by revealing the discursive power of matter. The barren lands and extinct animals within the narrative world tell more than the human inhabitants of the text who search for food and a suitable climate to live all through the narrative. Thus, I argue that *The Road* is laden with the stories of the matter, which is not bound to the limits of anthropocentric narratives anymore. Instead, the matter has the agency to narrate their own stories by enabling the text as a confluence of matter and agency.

Keywords: Cormac McCarthy, *The Road*, Material Ecocriticism, Storied Matter, Agency

In the Age of Precarity: The Home(lessness) of the Other in Bernardine Evaristo's *Girl, Woman, Other*

Meltem Can

A multifaceted concept mostly described as a place bestowing senses of belonging and security, home in literature has been pictured both as a space and feeling and often represented through the experiences of exile and homelessness. Accordingly, many contemporary novels revolve around the states of recognition, exclusion and rootlessness to suggest the notion of home in the modern existence tainted by xenophobic, homophobic, racist and misogynistic tendencies. Bernardine Evaristo in her latest novel *Girl, Woman, Other* (2020) also questions the idea of feeling-at-home through nine otherized characters that attempt to find a sense of being-at-home against the experiences of homelessness and marginalization. In that regard, Evaristo's work illustrates Judith Butler's idea of precarity; a condition "in which certain populations suffer from failing social and economic networks of support", through highlighting the otherized self whose life is regarded as vulnerable, unworthy of living and recognition, and more precarious than that of a socially, economically and politically privileged individual (Butler 2009: 29). Nevertheless, while the black, lesbian and/or lower class female protagonists are metaphorically exiled due to their ethnic background, sexual orientation or/and social class, they attempt to create their homes through developing a sense of belonging to themselves, breaking down their prejudices and embracing the other. In that sense, *Girl, Woman, Other* suggests a new understanding of home through offering intersectional portrayals of homelessness via a panorama of otherized characters that can find a sense of being-at-home after embracing their true identities and connecting with the other by going beyond the isolated, incarcerating self.

Key Words: home, Butler, precarity, Evaristo, *Girl, Woman, Other*.

BODY AS “HOME” IN RUPI KAUR’S POETRY

Meltem Uzunođlu Erten

Indian-born Canadian poet Rupi Kaur has offered a new perspective to 21st century poetry by sharing her work through Instagram, which made her worldwide famous especially within the last decade. Gaining popularity as one of the most recognized Instapoets, Kaur published her first poetry collection *Milk and Honey* in 2014 and the second one called *The Sun and Her Flowers* in 2017. In both publications, she mainly deals with her Indian identity, facts about immigration and the diverse female experiences of multiple generations of women. While she handles these topics, Kaur’s writing becomes so deeply personal from time to time that it even gains a confessional style; thus, she bravely touches upon her own traumatic memories including abuse both in physical and emotional form. In relation to her popular topics, one image stands out in her poems and that is “home”. It seems to be an indispensable symbol in various ways for the poet. It sometimes stands for a place left back in India whereas it may also be an ambiguous destination she is constantly searching for. Yet, the most striking connection she emphasizes is between the image of “home” and “body”. As she clearly highlights in her final poetry collection *Home Body* published in 2020, for Kaur human body is one’s own private property which may turn out to be her prison, comfort area or country under invasion in accordance with her life experiences. Despite trespassers in many forms, she claims the rights of her “home” with the help of her art and raises her voice on behalf of millions of readers. Therefore, this paper will focus on the relationship between the images of “home” and “body” in Rupi Kaur’s poetry with the intention of shedding light on the process of her own existential liberation.

Memorable Houses and Distorted Realities: Reading of the House in Historiographic Context in Kazuo Ishiguro's *The Remains of the Day* & John Banville's *The Sea*

Meri Tek Demir

This study aims to present an analysis of the house theme in historiographic context in Kazuo Ishiguro's *The Remains of the Day* and John Banville's *The Sea*. From the eighteenth century to present, the concept of house has appeared as a prominent image in British novel genre by referring to different aspects of the British life style and social conditions both in public and private terms. As many critics argue, English estates and country houses represent wider meaning than simply being vast and remarkable residences of the aristocracy. Considering the contemporary depictions of the house, on the other hand, one can see how it reflects the problematic link between the past and the present as it can be examined in Kazuo Ishiguro's *The Remains of the Day* and John Banville's *The Sea*. Both novels present middle-aged, nostalgic protagonists, who seek meaning in-between their memories and present conditions. In their problematic quest between past and present, the image of the house, particularly, plays an important role, materializing the link between the old and the new. Thus, the country house as in former examples, is re-interpreted in contemporary novel in a historiographic context, symbolising such a link. Considering the historiographic structure and the symbolism reflected by the concept of house in *The Remains of the Day* and *The Sea*, hence, this paper aims to present how history both in official and personal levels are re-interpreted and how the house represents and re-interprets a link for the quest of the protagonists in historiographic context.

HOMELESS WOMEN SEARCHING FOR HOME IN MORRISON'S *MERCY*

Meryem Ayan

In Toni Morrison's postcolonial novel *Mercy*, the notion of home indicates unhomeliness, because the characters have no cultural home or sense of cultural belonging. The diasporic people perceive nostalgic links and memories of their original home or homeland. There is a close link between one's concept of home and identity. In Morrison's 9th novel, *Mercy* (2008) four homeless women are in search for identity and home. Firstly, there is Florens, sixteen-year-old slave girl whose mother gives her up to a stranger in the hope that she will have a better life. Secondly, Lina, is a traumatized Native-American servant whose entire tribe after a plague was killed. Thirdly, Sorrow, a crazed and unreliable young woman who was rescued from a terrible fate by Vaark when she was a child. Fourthly, the English Rebekka, wife of Vaark, was born in England and got married in America where she devoutly became a religious woman. All these women characters are away from their homes and roots. They are trying to survive on the plantation of Jacob Vaark whose plantation is an alien environment for all. Therefore, the homeless women are in search of identity and home because "the negotiation of identity also involves a redefinition of home" (Nyman 200), Morrison's characters left in between two cultures try to reconstruct a new home and identity from the memories of the past events and through story telling. Homi Bhabha calls the space "in between" two cultures the Third Space and states that this space "gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation"(211). Entering the "Third Space" for Bhabha means constructing a non-fixed identity that is "estranging sense of the relocation of home" (13). Thus, from a postcolonial perspective, Toni Morrison's *Mercy* will be analyzed focusing on relocation of home and the homeless women's identity quest in a space of in-betweenness.

The Trauma of Displacement: Losing Home in *The Beekeeper of Aleppo*

Meryem Odabaşı

Traumatic displacements, which began with Adam and Eve, have been experienced due to many reasons such as wars, migrations, exiles, political, economic and religious reasons in the history of mankind. People who leave their homes because of these reasons face a number of problems including sense of belonging, adaptation, discrimination and alienation, which are all traumatic. Considering the fact that their homes are not only “fragments of physical place” but rather social and cultural environments that constitute the identities, their homes “metaphysically” move with those people. Traumatized by these displacements, refugees do not only lose their homes but also their sense of safety, that is, to live their everyday lives in their own culture with their own families. Leaving everything they know and they are familiar with behind, they begin to lose their identities even though their homes are in their memories, and they become refugees. In *The Beekeeper of Aleppo*, Christy Lefteri explores losing the sense of safety, which is home, through the characters who have to run away from their country, Syria because of the devastating war. Without their home, which used to be their safety zone, they are exposed to perils and atrocities in their long and painful way to a new world, which they hope to reach. This study aims to explore the pain of losing home and the traumas it causes which are vividly revealed throughout the novel.

Key Words: trauma, traumatic displacement, home, *The Beekeeper of Aleppo*, Christy Lefteri

Home as Symbol of Female Entrapment in Alfred Lord Tennyson’s “Mariana” and “The Lady of Shalott”

Metin Çameli

Any critical assessment of the topic of home in literature is inextricably intertwined with wider social, cultural, and political concerns. The tumultuous atmosphere of the Victorian era with a proliferation of literary works designating home as the only location where major events take place corroborates this assumption. The poetic production of the early phase (1832-1848) described as the Time of Troubles fundamentally contributes to the exploration of various meanings home takes on. More specifically, the position of female protagonists within influential poems composed by Alfred Lord Tennyson, Robert Browning and Matthew Arnold addresses issues of great importance of the time such as patriarchal ideology, the woman question or power dynamics. It must be emphasized that the way these poets study the condition of women who are regarded as the angel of the house makes women’s mental and physical imprisonment explicit to a serious extent. Amongst the poets listed, Alfred Lord Tennyson stands out with his capacity to accentuate problems of women suffering from a sense of being suppressed at home. Two of his well-known poems “Mariana” and “The Lady of Shalott” can be deemed as a characteristic reflection of Victorian attitude toward women’s subordination to men. The purpose of this paper is to elaborate upon Tennyson’s awareness of and reaction to women’s secondary roles in reference to his aforementioned poems in which entrapping expectations of man-oriented world are symbolized through women’s confinement to home.

Home and Soldiers in Shakespeare's Henry V

Murat Ögütçü

William Shakespeare's Henry V (1599) is marked for its awareness of representing the plight of the soldiers and the socio-political significance of their attitudes about home. While the play is about defending one's home and country and carving a new homeland according to genealogical rights, the ordinary men who constitute that homeland are rendered as mere tools for political expansion and power struggles. Elizabethan soldiers, similarly, were reduced to replaceable units in an endless war with Spain, either fighting in the Netherlands or in Ireland. War casualties and veterans, on the other hand, created socio-economic problems within England. Trying to regulate these problems, there have been numerous attempts to create effective legislature to reintegrate homecoming soldiers. Yet, these legislative measures failed because of the late Elizabethan socio-political realities regarding criminality and bureaucracy. Therefore, Shakespeare's dramatic representation of how 15th century English people were eager to enlist to the wars was rather a means of didacticism to deflect contemporary criticisms and set an idealistic example for late 16th century English people. In real life, Elizabethan soldiers faced post-war trauma by being basically left on their own through ineffective and confusing bureaucratic legislature regarding sumptuary laws, musters and post-war relief, which are referred throughout Shakespeare's play. Thus, this paper aims to analyse Shakespeare's Henry V by looking at the notions of home and homecoming and how this refers to the multifaceted early modern English socio-economic problems created by warfare.

Keywords: William Shakespeare, Henry V, Home, Homecoming, Soldiers

A ROOM OF NO ONE'S OWN: HOMELESS IMMIGRANTS IN LEILA ABOULELA'S ELSEWHERE, HOME

Mustafa Büyükgebiz

Home means comfort and safety for most of us and stands out as the area in which we define ourselves within the framework of these meanings. What does home mean for an immigrant? Current studies in literature often ask this question and try to deride different answers from different perspectives. The most satisfactory answer to this question is probably hidden in the examinations made from a Postcolonial point of view. Migrants who had to leave their country for different reasons during colonialism and later periods both have a longing for their own country and see it as a home where everyone is like them and they are not alienated. Especially in the 21st century, rising racism and religious radicalism worldwide have increased hate crimes against immigrants and created a more alienated, more discriminated immigrant community. This, of course, has significantly reduced the chances of migrants adapting to the local community. For these migrant individuals who cannot adapt and are trapped in-between cultures, defining the concept of home becomes even more insurmountable. In order to understand the psychological and social situations of these Third space individuals who have a problem of belonging and to contribute to the concept of a home that they can create for themselves, it is of great importance to analyze the works of contemporary postcolonial authors such as Mohsin Hamid, Mohammed Hanif and Tabish Khair, in which these individuals are reflected and recreated with an objective point of view, in order to offer solutions. One of the most recent authors mentioned above is Leila Aboulela, whose novels often address the migrant problem in a Postcolonial context. Her 2018 book *Elsewhere, Home*, is an important work in terms of reflecting the hardships of people who have left their country and are trying to create new lives and a space to call home for themselves. Thus, the aim of this study is to analyze in-between migrant characters and home concepts reflected in Leila Aboulela's book *Elsewhere, Home* by quoting specific excerpts from short stories, and to question the concept of belonging within the framework of Postcolonial Theory. In this way, current problems in modern Western society such as immigration, hate crimes against immigrants and xenophobia that make the migrant adaptation difficult will also be discussed.

Keywords: immigrant, adaptation, home, xenophobia, Leila Aboulela, postcolonial theory.

Loss of Home as the Last Stronghold to Violence in Sarah Kane's Phaedra's Love

Mustafa Şahiner & Samiye Sinem Çoban

Representation of violence on media and its effects on people has been one of the most significant matters in hand since the massification of television at homes in the last half of the 20th century. Many scholars have dealt with consequences of overexposure to violence on television that cause emotional desensitization. They claim that people who are watching violent images on television in the safety of their homes may become indifferent to the terror of violence. In the 1990s, in-yer-face theatre emerged in Britain as a response to this desensitization. In-yer-face theatre, which is characterised by its use of vulgar language, display of graphic violence, and sex on stage, provokes, shocks, and disturbs its audience by destroying all the boundaries and involving them in the play. In doing so, it forces its audience to experience the terror on stage and react accordingly. One of the most significant playwrights of in-yer-face theatre is Sarah Kane. Her second play Phaedra's Love, which is representative of in-yer-face theatre, was first performed in 1996, directed by the author herself. The play tells the story of a degenerate royal family, mainly focusing on Prince Hippolytus who is always in his dark room, watching violent movies on television without displaying any emotion. This study suggests that Sarah Kane uses television as a salient prop in Phaedra's Love to warn society that even their home is not safe to stay immune to desensitization caused by overexposure to violence. She enhances the shocking and awakening effect of her play through the application of various theatrical devices.

Keywords: Violence, In-yer-face theatre, Sarah Kane, Phaedra's Love, Television.

HERLAND: A UTOPIAN OR DYSTOPIAN HOME FOR WOMEN?

Muzaffer Derya Nazlıpınar Subaşı

In many cultures, women have generally been equated with home: a private, safe and secure place, in which women function as the primary caregiver and nourisher for their husbands and child(ren). Those material and domestic roles implemented by men have gradually confined women into their homes in favor of magnifying and glorifying male desires; thereby, women cannot establish their sense of personal identity and freewill. Considering those issues, feminist scholars and writers have focused on the relation between home/space and the construction of gender roles and patriarchal ideologies. They struggle to show how women are oppressed and transformed into ‘docile bodies’ by those patriarchal private spheres. They, furthermore, seek to find the ways of de(con)structing the normative gender relations emanated from the spatial arrangement of houses and creating a new female space where women manifest their potential. Among those women is Charlotte Perkins Gilman, a first-wave American feminist, activist and sociologist. Aiming to create an alternative, feminocentric world, Gilman wrote *Herland* (1915), one of the first women’s utopias of the twentieth century. It is an idealized space of female self-realization and social harmony. However, through the lens of today, *Herland* is far from being a peaceful matriarchal paradise. To the contrary, it is just a reproduction of patriarchal dictations and binary oppositions in an-all-female world. Hence, basing its arguments on recent discussions on the meaning of home in the contexts of gender-construction and feminist literary writing, this paper will focus on how even a female-oriented home can morph into a dystopian place and imprison women within the fixed and hierarchical structures of patriarchal discourse.

Key words: feminist literary criticism, utopian and dystopian homes, patriarchy, matriarchy, gender-roles

Homeless at Home: Meaning and Experience of Home for Women in Ursula Le Guin's *Lavinia*

Müjdat Bulmuş

An epitome of 'minor character elaboration' genre, Ursula Le Guin's *Lavinia*, gives Lavinia voice and liberty of self-representation, which had been previously withhold from her by Vergil. Hence, reanimating a minor character from a canonical text as the protagonist and narrator of her novel, Le Guin provides an alternative perspective which underlines the repressed ideologies embedded in Vergil's original text. This study, thus, carries out a phenomenological interrogation to examine one of these repressed aspects, meaning of home for women in Le Guin's *Lavinia* to demonstrate that women feel homeless at home. That is, although the idea of home as a social space is mainly constructed around woman, yet she has no authority or right of possession there. Consequently, Lavinia's experience of home, as it is imagined by Le Guin, is analyzed at a phenomenological level, questioning the idea of home and its social configuration within the culture-nature dichotomy to reveal women's gendered experience of home.

Keywords: Ursula Le Guin, Lavinia, Nature, Culture, Gender, Home, Homelessness, Women

Home as the Threshold of the Self in Mina Loy's Poetics

M. Ayça VURMAY

Mina Loy relativizes the notion of home as she states “FORGET that you live in houses, that you may live in yourself—/FOR the smallest people live in the greatest houses”. The concept of home has a pivotal role in Loy’s works, which accords with her modernist stance. It is relevant to Loy’s works of literature and art as well as her life, in keeping with her conception and experience of home as a relational, fluid and temporal entity. Loy’s expatriate, cosmopolitan status is emblematic of her deconstructive idea of home. Her own touristic self, moving across the borders of the English, French, Italian and American territories is a proof of her notion of liminal identity. Through the image of Baedeker tourist guidebook, Loy overturns the notion of an authentic place or an autonomous self, thereby accentuating the self’s performative and hybrid aspects. Loy considers modern individuals as eternal house hunters metaphorically. The image of home in Loy’s literary and artistic works signifies the displaced modern self, which is already an assemblage. The aim of this paper is to investigate the concept of home as a displaced body specifically in relation to the idea of the female self in Mina Loy’s different works ranging from poetry to painting. The paper will look at the ways in which notions of home and homelessness function in Loy’s feminist poetics, subversive of dominant patriarchal and Victorian notions of the self. Her works including “At the Door of the House”, “The Effectual Marriage”, “Aphorisms on Futurism”, “Househunting”, “Italian Pictures” and her seminal “Feminist Manifesto” will be explored in this regard. This study will be informed by theories including the Derridean conception of “atopia”, “hypertopia” or “placeless place”, Deleuze and Guattari’s idea of “assemblage”, Gilbert and Gubar’s feminist conception of home and Loy’s theories with reference to the idea of home.

Disillusioned Concept of Home in V. S. NAIPAUL'S *Half a Life*

M. Zafer AYAR

Home as concept especially in postcolonial literature is a highly complicated issue. It does not merely refer to nostalgic feelings of being away from a homeland but rather extends towards the cultural, political and social phenomena of belonging. *Half a Life* by V. S. Naipaul encompasses both ideological and psychological aspects of home. The traditional understanding of home is the main character's (Willie Chandran) guide in his attempt at settling in a particular home which sparks off his movement from one home to the next. Naipaul's novel is not only a question of but also a confrontation towards the idea of the ideal home, the arranged and organized home, and the patriarchal home, where wife settles down and the man manages and runs the home. The novel *Half a Life* follows Willie Chandran's consistent search for home not only as an illusion but a constant quest that only leads him into another assumed home. This paper, based on the theories of 'unhomeliness' and 'sense of belonging' by Homi Bhabha, investigates the challenges of diasporic experiences of home that encompass both the urge to be loyal to native lands and the representation of multiple identities that spring from the encounter of different cultures. It explores how the character's understanding of home is challenged through his own discoveries as he tries to settle in a particular home but without much success causing him to move onto the next one.

The Russian White Guard Emigrant Romance: Nostalgia, Pain and Loss

Natalia Kaloh Vid

The chaotic civil war that erupted in Russia after the October revolution from 1918 to 1921 destroyed social, moral, and political certainties as well as the fundamental grounds of normal life. The Russian forces, who became known as the Whites, fought against the Red Army and the defeat caused massive emigration of the upper classes and nobility, called "White Russians". While Soviet Russia tried to use music to support an optimistic socialist ideology, the White Guard Emigrant romance which flourished in the emigration revealed a profound and deep sense of loss and nostalgia, courage, patriotism, a darkly romantic, almost mythological, longing for a tsarist epoch, as well as a deep frustration over the future of Russia overtaken by Bolsheviks and an inevitable desire to return home. Even though returning would certainly mean execution by the Soviet authorities. The White Guard Emigrant romances demonstrate similar pattern of symbols and metaphors, include historic details and are characterized by highly emotional language and performance. In spite of the strict restriction of the Soviet regime, the genre of the pseudo White Guard Romance became enormously popular in the Soviet Union in the 1970s. Hence, the current analysis focuses on the most famous songs belonging to the original White Guard Emigrant romance written and performed abroad in the 1920s and 1930s: »Поручик Галитцын[NKV1]« (Lieutenant Golitsyn), «Замело тебя снегом, Россия» (You are covered in snow, Russia), «Прощальная дальневосточная» (Farewell East[NKV2]), «Когда мы в Россию вернемся» (When we come back to Russia) and others. The analysis of the lyrics is based firstly, on Halbwachs' studies of collective memory and ways the past is remembered and how society constantly redefines memories of the past to legitimize the relationships of power. According to Halbwachs, collective memories ensure the cohesion of a group and contribute to the preservation of its traditions which perfectly corresponds to the meaning and purpose of White Guard Emigrant romance. Secondly, the analysis takes into consideration Nora's delineation between memory and history, two ways to remember and to represent bygone events. Emphasizing the selectiveness of memory and its tendency to forget events that do not fit into the dominant narrative, memory studies encourage historians to investigate nostalgia as a part of the construction of memory. Finally, the songs are analyzed as based on Boym's study which shows that a nostalgic discourse tends to reinvent the past, not as it was but as it might have been.

Loss of a Homeland As a Loss of a Way of Life: Deconstructing Trauma and Suffering in Dalia Taha's Fireworks

Natasha Vashisht

Drawing on the concept of al-nakba which originated in the wake of the events of 1948, my paper examines how trauma and memory are constituted, re-created, and represented in the dramatic works of Palestinian playwright Dalia Taha. The Arabic word nakba means "catastrophe," and Rosemary Sayigh writes that it signifies an unbridgeable break between the past and the present; a chasm that romanticizes the Palestinians' loss of the homeland as a loss of paradise. I argue that this nostalgia informs the Palestinians' cultural memory of loss of place in exile, through which both their sense of themselves as Palestinian subjects and their identification with Palestine as their homeland are shaped and crucially reshaped. So if we're locating exile, loneliness, and nostalgia as a physical and actual condition of forced displacement and loss of identity, we also need to see how this physical condition creates a besieged and angst-ridden existential experience that continues to define most Palestinian history, fragments their reality, and at the same time consolidates their shared national consciousness. Dalia Taha translates these experiences by spotlighting the claustrophobic lives, and the complex psyche of her characters on account of living in cramped and confined spaces. Through *Fireworks*, I seek to illustrate how Palestinians acknowledge both the presence and the absence of their homeland as an existential resource: they experience the loss of place in exile as 'the loss of a whole way of life.'

The Castles as Heavenly Homes in opposition to Nature as Depicted in *Sir Gawain and the Green Knight*

Nazan Yıldız

Sir Gawain and the Green Knight is a chivalric romance belonging to the late 14th century. The author of the poem is unknown, yet is named as the “Pearl Poet” or “Gawain Poet” by the critics. The poem is included in the manuscript Cotton Nero A.x. along with three religious narrative poems: *Pearl*, *Purity* and *Patience*. Grouped into Arthurian stories, the romance embraces the beheading game and exchange of gifts, two forms of folk motifs. As a typical romance, Gawain, a knight of King Arthur’s Round Table, is tested throughout the story to prove his valour and knightly honour as well as his devotion to Christianity. Among the series of tests of Gawain, nature stands as the most demanding phase in which Gawain tries to keep his bargain with the Green Knight. Although the poem suggests a chivalric world in harmony with nature traditionally symbolizing fertility and rebirth, nature, in fact, epitomizes a tumultuous, turbulent structure which is in direct opposition to the civilised world in castles. In the poem, while the castles are described as heavenly homes representing a warm atmosphere of safety and comfort, nature is a place of danger and horror in which human beings struggle to survive as a matter of life and death. Therefore, this paper aims to examine the contradiction between the castles and nature, whilst the former serve as the blissful homes of knights, the latter typifies peril and dread as a threat to courtly life.

Keywords: *Sir Gawain and the Green Knight*, castles, nature, chivalric world, romance.

Almanca Evde Arapça Tuğlalar

Nejdet KELEŞ

Humboldt'un tabiriyle canlı bir organizma olan bir dile başka bir dilden farklı alanlardan ve değişik yollardan kelimeler geçmektedir. Bu yabancı kelimeler geçtiği dile ya yerleşiyor veya belli bir süre kullanılıp kayboluyorlar. Kelime hazinesinden bir dilin hangi dillerden ve kültürlerden etkilendiği, bunlardan hangileriyle iletişime girdiği anlaşılmaktadır. Bu yüzden dil tarihi aslında aynı zamanda kültür tarihinin bir unsurudur.

Almancadaki Arapça kökenli kelimeler bize bu dil ve kültür ulusları arasındaki bilimsel ve kültürel iletişim ve etkileşimleri yansıtmaktadır. İncelememizden anlaşılacağı üzere bu ilişkiler MÖ 5. yüzyıla kadar uzanmaktadır. Bildiri Arapçadan Almancaya geçen kelimeler ve bu iki dildeki kültür etkileşimi leksikoloji esaslarıyla ve Frazer'in difüzyon; kültürel yayılma kuramıyla araştırılacaktır.

Anahtar sözcükler; Almanca, Arapça, kültürel etkilenme, kelime geçişi

Terrific stuff, as if domesticity had choked me.” Self-Destruction at Home: An Exploration of Domestic Life within the Poetry of Sylvia Plath

Neşe ŞENEL

Plath is an indispensable 20th century confessional female poet who circulates around domestic matters, housewifery and motherhood as the kernel of her poetical creativity. The poet creates a poetical canvas where the female self meticulously establishes shapeshifting bridges between home and womanhood. Therefore, this paper aims to analyze Sylvia Plath’s poetical and confessional portrayal of domestic life within her poetry, and seeks answers as to the impact of motherhood, marriage and the domesticity on both the suffering and depression of her poetic persona and the artistic creativity of Plath. By scrutinizing Plath’s selected poems with a domestic setting such as “Edge” and “A Birthday Present”, this paper focusses on the question whether the home devours and encapsulates the female self, or it offers ‘a room of one’s own’, as of Virginia Woolf, for creativity, liberation and identity-establishment. In this way, this paper specifically attempts to investigate the self-destructive tone of Plath’s poetic persona within her poems with domestic motifs on womanhood, motherhood and housewifery.

Keywords: Sylvia Plath, home, domesticity, poetry, womanhood, motherhood, self-destruction.

Space, Place, and Identity in Tom Stoppard's Leopoldstadt

Nevin Faden Gürbüz

Tom Stoppard, one of the most valuable living playwrights of our time, presents the concepts of home, space and different geographies in the last century in various ways. This paper, which mainly focuses on “homelessness, placelessness, exile” in Tom Stoppard’s last play Leopoldstadt, aims to examine Una Chaudhuri’s concept of “the politics of home” and thus aims to expand the interpretation of the play. Chaudhuri says that national and ethnic identities are usually derived from a “geography” and that there is an identity “location” based on factors such as race, nation, ethnicity, language that determines the concept of a culture. Stoppard focuses on the crucial events of the 20th century that intersected with facts in his own life. His play Leopoldstadt (2020) refers to the Jewish community of Vienna in the first half of the 20th century and follows the lives of a wealthy Jewish family who had fled the holocaust in the East. This paper attempts to explore such issues as homelessness, exile, and identity as the tender spots that Stoppard’s post-war society experienced. This paper also describes geography as the ruling factor in the formation of identity, culture, and family, that is, ‘home’, and examines the fact that the destiny of people completely changes with migration, and the ideas of homelessness, placelessness and assimilation are strengthened by losing family ties.

Keywords: Stoppard, Leopoldstadt, space, homelessness, holocaust, exile, and identity.

“Home is Where Love is”: Belonging, Home and Physical Disability in Nina Raine’s Tribes

Nurten Çelik

The relationship between physical disability and ‘home’ has been discussed by the disability scholars and there has been a general consensus that home is a place that offers certain frames and margins to determine the ways in which disability is identified, perceived, accommodated and validated. In this respect, home, the private family space, mirrors the social space where the cultural notions of disability is reproduced and practiced. One of the contemporary plays which addresses the relationship between physical disability and home is Nina Raine’s Tribes (2010). Tribes focuses on how the perception and treatment of disability within the confined borders of family life shape and govern embodied experiences of the physically disabled character. Billy, who is deaf from birth, experiences segregation and a sense of displacement since his disability is disregarded by his family members that embrace the socially constructed notion of the body which views deafness as disability and overlooks the presence of the deaf community, sign language and deaf culture. Billy’s sense of alienation and isolation further intensifies in a family disturbed by the lack of communication, empathy, compassion, mutual understanding and love. This paper, therefore, examines the negative impacts of the lack of communication and love on the emotional and psychological integrity of the deaf protagonist and how the conventional understandings of deafness stabilizes the stereotypical embodiment of disability and thus, leading to the pain of unbelonging on the part of the main character.

Key Words: Deafness, Disability, Deaf Theatre, Family, Home, Belonging, Nina Raine, Tribes.

Cher Ami's Journey to Headquarters: Homing Pigeons and Their Role in WW I in Fiction

Onur Çiffiliz

The exceptional homing ability of pigeons that allows them to find their homes in seemingly impossible situations is commonly exploited to deliver messages over long distances which would be out of the reach for human messengers, or too dangerous for human travel. Thus, the use of homing pigeons in warfare is inevitable. The role the homing pigeons played in delivering critical intelligence over long distances was often very crucial to the outcome. Particularly during WW I the homing pigeons played a pivotal role in maintaining a line of communication between the indirect fire support units and the frontline soldiers. The pigeons were deemed by many officers in their journals and records to be more reliable than telephones or radio in the trenches. The aim of this study is to create a critical awareness about the literary works that portray animals in warfare, and illustrate how the presence and the function of the homing pigeons are being recognised and represented in WW I themed novel *Cher Ami and Major Whittlesey* by Kathleen Rooney. The selection of this novel as the primary literary text of this study is due to the fact that it provides a fictionalized account a real animal, Cher Ami, that served with the French Army in the war. Cher Ami's journey to headquarters was crucial to the survival of the American Battalion that had been cut off from the main line, and she was presented with the French *Croix de Guerre*, this being one of the very rare instances that this medal of courage presented to a non-human soldier.

Keywords: Homing pigeons, Kathleen Rooney, Cher Ami, animals in warfare, recognition of animal soldiers,

“Housed alone, housed together”: Posthuman Entanglements in “Pangur Bán”

Oya Bayıltmış Öğütçü

“Pangur Bán,” an Irish poem dated back to the 9th century, presents how the human animal is “becoming with” (Haraway) the nonhuman animal. In this “becoming” process, the home shared by the human animal and the nonhuman animal becomes a microcosmic place for the “entanglement” (Barad) of the human animal and the nonhuman animal both materially and discursively. “Pangur Bán” displays a cat as the companion of the human persona and how the human and the nonhuman have (or rather develop) similar natures in their shared home. The poem shows how human animals and nonhuman animals are “equals” and “kindred spirits” sharing a house and thus how they create a home for the “humanimal” (Nayar) by presenting a cat and a human being as home-mates. Accordingly, this paper aims at analysing “Pangur Bán” through a posthumanist lens and discussing how human animals and nonhuman animals are entangled in their “becoming” process in their shared lives and shared homes. It will be argued that they are “companion species” (Haraway) in an entangled web of relations where their home is a central place for that entanglement.

Keywords: “Pangur Bán”, home, entanglement, humanimal, companion species

**(Re) Production of Shanty Dwelling as Claiming the Right to a Home in Latife Tekin's
Berji Kristin: Tales from the Garbage Hills**

Özge Üstündağ Güvenç

The word “slum” is a general term referring to the periphery of cities characterized by low-quality housing, poor sanitation and lack of public services. The growth of slums is a direct reflection of spatial segregation as the area is enunciated dangerous and dirty. Along with the spatial labelling, inhabitants are also deprived of urban order on the pretext of their class, social status, race and ethnicity. Since Latife Tekin's *Berji Kristin: Tales from the Garbage Hills* revolves around the life trajectories of desperately poor people who immigrate from village to the outskirts of a big city, their struggle for a living on a garbage hill in the slum, which is ironically called Flower Hill, is exemplary of claiming the right to a home in an urban environment. Despite the diverse characters and groups in the novel, it is the story of the Flower Hill as a place which develops from a set of tiny shacks/huts into a community through the continuous attempts of the inhabitants to produce and reproduce shanty dwellings and to transform such places into homes. Focusing on the relationship between these people and their surrounding provides a discussion on the production of space within the framework Henri Lefebvre's spatial tripartite - the perceived, the conceived and the lived - which is related to Paolo Boccagni's concept of homing based on material, political, relational and emotional attributions.

Keywords: Latife Tekin, shanty dwelling, home, space, Henri Lefebvre

YUNAN YAZAR GEORGIOS IOANNOU'NUN "KEMAL'İN EVİ" ADLI ÖYKÜSÜNDE EV- BELLEK İLİŞKİSİ

Özlem ATAY

İnsanın varlığını anlamlandırıp, köklerini sağlamlaştıran, aidiyet duygusu veren mekân, romanı oluşturan temel unsurlardan bir tanesidir. Romanda mekân sadece olayların dramatize edildiği bir arka fon değil, karakterlerin düşünce ve duygu dünyalarına tesir eden, karakterlerle bütünleşen, hatta kimi zaman onların önüne geçen bir bileşendir. Düşler barınağı ve bir sığınak olan ev ise içerde olanı muhafaza eden, dış dünyadan etkilenen fakat kendi özerkliğini ilan eden, aynı zamanda kendi belleğini oluşturan bir mekândır. Ev, dış dünyaya açılan kapısı aracılığıyla bir dönemin, toplumun yapı tahliline ışık tutabilmektedir. Fakat evden yani dünyamızı oluşturan ilk mekândan uzaklaşmak, nostaljiyi de beraberinde getirmektedir. Derin bir bağla bağlanılan ev, uzaklaşma / uzaklaştırılma durumunda kaybetmiş olmanın verdiği kekremsi bir özlem duygusuyla idealize edilen başka bir mekâna dönüşür. Mekânsal belleğini oluşturan ev artık geçmişe ait bir mekân olarak bu kez bireyin belleğinde yerini alır. Bu eve ulaşmak ise, artık belleğin imgeler aracılığıyla deşifre edilmesiyle mümkün olur.

Bu çalışmada Yunan yazar Giorgos Ioannou'nun "Kemal'in Evi" adlı öyküsünde geçmişle bugün arasında bir yolculuğa çıkılarak, ev imgesinin kapısı aralanacak, öyküdeki karakterlerin ve tarihi olayların çözümlenmesi ev – bellek çerçevesi üzerinden gerçekleştirilecektir. Ele alacağımız öyküde ev imgesi üzerinden mekâna fenomenolojik açıdan yaklaşmaya çalışarak onu içinde barındırdığı varlıklardan yani karakterlerden ayrı tutmadan, kendisini oluşturan bileşenlerle nasıl anlamlı bir bütün oluşturduğunu ve mekânın onu oluşturan bileşenleri parçalanmaya başladığında nasıl ruhunu kaybetmeye başladığını çalışacağız.

At Home in Lahore High Society: Mira Sethi's *Are You Enjoying?*

Pallavi Narayan

Being at home in the subcontinent is often fraught with tension and a lingering sense of danger. With shifting alliances and the concomitant need to project certain identities, literary production has seen a boom in city writing in the region. This paper analyses the contriving of identity in the home in Lahore. Mira Sethi's recently published *Are you Enjoying?*—a collection of loosely linked stories—provides an entry point into the discussion of high society in contemporary Lahore as that curious creature that metamorphoses individuals into personalities based purely on power and connection. An uneven distribution of wealth assists in the promulgation of settling into uneasy identities that may not always align with individual compulsions. The narratives take the reader into the characters' conscious and compelling decision-making process with regard to different facets of making Pakistan—"this country [that is] neither safe nor easy"—their home. Dislocating oneself or returning home from foreign lands in particular marks the collection in various ways, and the notion of attributing care to wealth is significant in covering up not only political misdemeanors but, more importantly, emotional ones. In Lahore, where the current generation struggles to shift out of a colonial mindset by pursuing personal aspirations, their alignments or misalignments as members of the upper class appear to mark their families and destinies with the challenge of fitting into spaces where they feel a distinct sense of unbelonging. This paper studies the performance of being at home in high-society Lahore as emerging from a particular subcontinental structuring of desperation and desire.

An Island of One's Own: Home and Self-Fulfilment in *Circe* by Madeline Miller

Pelin Kut Belenli

A minor goddess in Greek mythology, the daughter of the sun god Helios, and the witch of Aiaia, Circe is renowned for her profound knowledge of sorcery. Her depictions and representations are almost countless in literature, painting, music, and popular culture, ranging from Homer's classical masterpiece *Odyssey* to John William Waterhouse's *Circe Invidiosa* (1892). Recently, Circe has been recreated with a modern kick, as the first-person heroine voicing her own story in *Circe* (2018) by Madeline Miller. The novel carries the characteristics of a *bildungsroman* and focuses on the spiritual growth and self-fulfilment of the protagonist. Born and raised in the halls of the sun god Helios, Circe is depicted in the early chapters of the novel as the innocent yet neglected child, always strange, pushed away, looked down upon, and alienated by not only her parents but also her siblings and relatives. In her father's halls, she is made to believe that she is a failure, and that she is incomplete, lacking, and neither a nymph nor a goddess. However, as her powers as a witch begin to unravel, some of her practices draw attention and she is punished by Helios and Zeus. Her punishment is being exiled to an island named Aiaia. Yet, in time, this purported punishment would turn out to be an advantage for Circe. Marginalised and sent away to a deserted island with a house, forests, herbs, plants, and animals on it, Circe has all the time in the world and chance to practice her witchcraft, discover life, and manifest her true self. This paper will focus on how Circe's "home," the island of her own, helps her discover her true self in a similar way famously put forward by Virginia Woolf in *A Room of One's Own* (1929).

Keywords: Madeline Miller, Circe, home, Greek mythology

Magical Doors to *Exit West* by Mohsin Hamid

Reyhan Özer Taniyan

The world has been witnessing millions escaping for a better life through deadly journeys from war-torn countries. People are forced to leave their homes and migrate to a new and better place, mostly to the West. Mohsin Hamid's novel *Exit West* (2017) is a fictionalised version of this refugee crisis. The novel follows the story of two young refugees, Saeed and Nadia, across countries and even continents, when their homeland descends into a chaos brought by radical religious groups. However, unlike the reality of today's world, there are no overcrowded airports, no life vests or boats, and no children washed ashore. In Hamid's version, the refugees transport themselves through magical black doors from an unnamed city of war to different places of the West instantly. Hamid, by keeping the city unnamed, universalises the migration crisis and by using magic realist doors problematises the border issues and related ethical and moral conclusions of migration faced by contemporary world. Therefore, in this paper, I will discuss the usage of magical doors both as a reference to threshold/border concepts and as a postcolonial magic realist trait.

Key Words: Mohsin Hamid, migration, homelessness, displacement, refugee crisis, *Exit West*

Howards End: Mrs. Wilcox's Misguided Legacy

Saliha İrenci

People leave their homes to explore the world; however, they long to feel at home to find themselves. Mrs. Wilcox does not have any desire to part with Howards End, which grounds her identity and functions as a companion rather than an accommodation. E.M. Forster's *Howards End* (1910) is named after Mrs. Wilcox's only property and favourite occupation in life. The novel opens with a description of Howards End emphasising the role of Howards End not as a location but as a main character holding the narrative intact. *Howard End* offers a glimpse of social life in England at the turn of the century by featuring Schlegel family and Wilcox family whose lives are intertwined when Mrs. Wilcox passes away leaving Howards End to Margaret Schlegel, a stranger, instead of her family. As her birth place and residence, Howards End composes the core of Mrs. Wilcox's existence and the narrative accentuates their unity when Mrs. Wilcox's sudden death occurs away from her home. In her last days, she chooses to pass it on to someone who will appreciate it as a being with a spirit rather than regarding it as a mere house. I claim that Mrs Wilcox, who can be considered as a traditional woman, defies conventions when she appoints Margaret to be the new owner of her home whereas keeping the estate in the family was significant for older generations. This paper analyses the concept of home in *Howards End* focusing on how Mrs. Wilcox's home shapes her identity and the misguided treatment of Mrs. Wilcox's will regarding the estate in relation to *Space and Place The Perspective of Experience* by Yi-Fu Tuan.

Keywords: house, home, identity, Edwardian era, ownership, will

Questioning the Sacrosanct Centrality of Home in Mahesh Dattani's play 'Thirty Days in September'

Savita Boral & DivyabhaVashisth

"Home is, I think, merely a child's idea," stated V.S. Naipaul" a house at night, with a lamp inside, a place to feel safe.' However, Mahesh Dattani, a prominent Indian English dramatist, examines the concept of home through the eyes of a child who has been sexually assaulted at home and has carried the trauma with her for the rest of her. It is sarcastic that many such cases go unreported because the cruelty occurred in their own home by an insensitive and heartless family member, and can be described as the patriarchal code's exorcism. In his play *Thirty Days in September*, Mahesh Dattani addresses the topic of incest, which affects many families at home but is seldom a huge issue in public because it gives the family a terrible name. The majority of child sexual abuse occurs at home and is a horrific crime that is prevalent in society. The plot revolves around a mother, Shanta, and her daughter, Mala, who was sexually abused by her uncle while she was a child. Mala's rehabilitation and survival, as well as her deep sense of betrayal against her mother, are the central themes of the story. Mala is discovered grappling with the memories of the molester, seeing him, and addressing those frightening moments throughout the play, which may be defined as a silent scream, heard only by the four walls of the home. As Eliot said, "Home is where one begins," and the same is true in this drama, in which a young girl is sexually assaulted and raped by her uncle, rendering her helpless and mentally terrified of returning home.

HOMECOMING: ALASDAIR GRAY'S LANARK

Seçil Çırak

Painter, novelist, playwright, poet and editor, Alasdair Gray has been regarded as one of the most innovative figures in contemporary Scottish literature and culture. He often combines his diverse artistic talents within a single work blending satire and tragedy, realism and fantasy, letters, paintings and illustrations. His first novel *Lanark: A Life in 4 Books* was published in 1981 and received many criticism due to its unusual structure, epic-like formation and dystopian setting. It has been also claimed to be a semi-biographical and “Kafkaesque” novel. The novel has an intricate composition comprising two layers in parallel with the two characters and two cities; Duncan Thaw and Lanark, Glasgow and Unthank. These two worlds and characters are not interdependent, yet they at times remain parallel. The amalgamation of narration and the unsystematic order of the books minister to the phantasmagoric nature of the character. In addition, Thaw’s part is an example of realist novel on the other hand Lanark’s is fantastic. Thaw’s story is depiction of a life after the Second World War in Glasgow, a realistic standpoint of working class obstacles and the failures of a young artist. However, Lanark is unfolding a dystopian and at times fantastic and sci-fi fictive world where sun does not rise and people are struggling with awkward diseases. The fusion of postmodern and conventional techniques do not let the reader to be immersed in the novel, on the contrary the author, with his distinguished narrative techniques, disperses the reader between fantasy and reality. Within this regard, this paper will discuss how home becomes a disillusionment for a young artist rather than a place that embraces the individual and how it changes in time by emphasizing the importance of memory and home.

Home Bitter Home: Martin McDonagh's *The Beauty Queen of Leenane*

Seçil Erkoç

The Beauty Queen of Leenane has a distinct place in Martin McDonagh's writing career, for it is the first play of his Leenane Trilogy. The play was first performed at the Town Hall Theatre in Galway on 1st February 1996, and it illustrates the ambiguous relationship between a seventy-year-old woman Mag and her forty-year-old daughter Maureen in the highly domestic atmosphere of their home – which 'seems' to be protected from the outside world. Still, as the play unfolds, it becomes obvious that the real danger is situated inside. It stems from the tension between the mother and the daughter, as they are 'chained' to each other with invisible irons, thereby transforming this domestic sphere into a 'torture room' and paving the way for their further destruction. The mother is murdered by the hand of her own daughter, and the daughter starts to lose her mental capacities to such an extent that she finds herself behaving just like her mother at the end of the play. Hence, the distinction between the mother and the daughter gets blurred, and the kitchen/living room of the cottage can no longer be associated with harmony and tranquillity in McDonagh's work. Accordingly, this paper aims to examine the dissolution of the traditional ideals such as home, family, faith, and identity through a close analysis of the 'disconnection' between Mag and Maureen in the play.

Keywords: Martin McDonagh, *The Beauty Queen of Leenane*, Home, Matricide, Violence.

A Platonist Home(coming) in Kazuo Ishiguro's *Never Let Me Go*

Seda Arıkan

The British novelist Kazuo Ishiguro's novel *Never Let Me Go*, mostly classified as dystopia and science fiction, has led to many controversial responses since its publication in 2005. Especially, in terms of the novel's main discussion of the ethics of human cloning, the inevitable fate attributed to the non-resistant clones who do not show any defiance to the power that creates them, is disapproved by many critics. Although Ishiguro briefly puts his main aim within this novel as revealing "how much we accept what faith is giving us," the novel's basic philosophy of life and death goes back to Platonism. In this respect, this study sets off with the philosophy of Plato about home(coming), which accepts the world as a pseudo-home, a place of displacement, and exile for the soul; however, at the same time, a way toward ascending to the love of the Good. The novel, set in the atmosphere of longing for the homecoming embodied in the childhood memories of the narrator Kathy, reflects the philosophy of Plato as revealed in his *Phaedrus* and *Symposium* which proposes that love is a means of ascent to contemplation of the divine, and by arriving to the final step in "the Ladder of Love", all beings would transcend to love for the divine goodness and rise to immortality, which means a straight way to Being. In this context, this study claims *Never Let Me Go* reflects the Platonic Love of supreme goodness, which would transcend the beings to their authentic home: the *heimlich* dimension of mortality.

Key Words: Kazuo Ishiguro, *Never Let Me Go*, Platonism, love, mortality, home(coming).

WELCOME HOME JACKO AND HIS FRIENDS

Sevcan Işık

This paper aims to analyze the play *Welcome Home Jacko* by Mustapha Matura in terms of providing an insight to the relationship between home as a place and identity. The word ‘home’ is not an easy word to define as it is a very broad concept and may be related to family, self, identity, house, gender, or journeying. In this paper, the word ‘home’ is related to identity in the sense that home is an important type of place revealing the relationship between places and people’s identities and psychological well-beings. In the play, the black characters spend their time in a youth club provided by British government because they do not have homes as they are not wanted in society. It is important because a home is not only a place in space but also in society. Although they are not wanted in British society they do not go to their homeland. Ironically enough, the title welcomes the protagonist Jacko, who spends two years in prison, into this youth club. Jacko often criticizes his friends for not doing anything to change their current situations in London. However, the aim of this paper is not to blame either black people or white people in London for the current problems of black people. Rather, it aims to discover the relationship between places and people’s identities and psychological well-beings through these black characters’ being entrapped in this youth club.

Keywords: Mustapha Matura, *Welcome Home Jacko*, black culture, place and identity.

The Queer Home: Gertrude Stein's Reimagining of Home in *Tender Buttons*

Sezgi Öztop Haner

This paper argues that *Tender Buttons* by Gertrude Stein is noticeably cohesive regarding the features of the domestic space it depicts and in its claims for the domestic as a means of imagining non-normative desires, identities and relations. Then, the concept of home appears in this text as sites where queer sexualities and gender are transacted, where queer desires are articulated, and where challenges and converts to, subversions and revision of, monolithically heterosexualized assumptions of domesticity and family emerge. In this sense, Stein's extension and reimagining of the boundaries of the domestic results in examining how queerly gendered and desiring bodies "are shaped by their dwellings and take shape by dwelling" (Ahmed 9). Departing from both bourgeois respectability and modernist interior designing in an orderly fashion, Stein characterizes home in *Tender Buttons* through queer pleasures, unpredictable lineages and relations that move backwards or sideways instead of forward as well as through deviant understanding of family and time. In doing so Stein treats the domestic as a valid way of queer criticism and modernist experimentalism.

Forêt ou « maison posthumaine » ? : Lecture écocritique de Notre vie dans les forêts de Marie Darrieussecq

Simay Turan

La forêt est loin d'être simplement un endroit formé des végétaux et des animaux. Elle se manifeste en tant qu'espace vivant qui subit des évolutions selon ses propres dynamiques. A côté d'offrir une maison de cohabitation, elle maintient l'équilibre de l'écosystème et de la biodiversité au sein de ses territoires ainsi qu'au-delà de ses frontières. Tout comme la forêt, le posthumanisme dépasse également les frontières précisées auparavant par l'humanisme égocentrique de l'époque de la Renaissance et s'intéresse à la position du monde non-humain sur l'axe ontologique. Il étudie les relations nouvelles et co-dépendantes entre différentes espèces biotiques, abiotiques, organiques ou inorganiques, et imagine un ordre mondiale inclusif, écologique et égalitaire. C'est pourquoi au lieu d'être un toit pour l'être-humain, une maison posthumaine renfermerait un environnement dont les frontières sont floues et doté d'une multitude de formes de vie. Dans *Notre vie dans les forêts*, l'auteure française Marie Darrieussecq nous offre un univers romanesque partagé équitablement entre la nature, la technologie, les autres formes de vie et les êtres humains au sein d'une forêt. La forêt s'émerge parfois comme refuge, parfois comme opposition totale à la conception de la ville, mais surtout comme maison à toute espèce figurant dans le roman. A la lumière des penseurs posthumanistes tels que Rosi Braidotti, Katherine Hayles et Cary Wolfe, nous nous bénéficierons des données de la géocritique et de l'écocritique en essayant de décrire la manière dont la forêt s'affirme en tant que maison posthumaine dans l'univers romanesque de Darrieussecq.

Mots clés : forêt, posthumanisme, Marie Darrieussecq, *Notre vie dans les forêts*, géocritique, écocritique.

Questioning Home in the Male Body: Zadie Smith's *White Teeth* and Postcolonial Masculinity

Simla Ayşe Doğangün

Taking its cue from the political and poetic potential of home in postcolonial fiction, this paper concentrates on how literature treats/questions masculinity as a metaphor of power as it registers the multiple spaces, experiences and anxieties of home that are the result of postcolonial condition. A prolific female author, Zadie Smith's story of the two wartime friends—the Bangladeshi Samad Iqbal and the Englishman Archie Jones in *White Teeth* (2000) illustrates the many facets of diasporic experience even as it complicates the notion of home and introduces the ways in which home, war and patriarchy intermingle. The novel can be read as a criticism of monolithic versions of patriarchy.

To illustrate the idea, the paper analyses contesting masculinities in the novel by using studies of space and gender as these two theoretical lenses go hand in hand when questioning positions of social hierarchy and of power. Male characters in the novel demonstrate diverse forms of masculinity. By focusing on the positional, relational, and tactical nature of masculinities (R.W. Connell) in a post-war context that is politically charged with issues of belonging and home, the paper aims at making visible the inside/outside relationship that problematises the conceptions of identity and difference.

Revisiting Tenement Fiction in Grace Paley’s “Goodbye and Good Luck” and “A Woman, Young and Old”

Sinem Yazıcıoğlu

Grace Paley’s *The Little Disturbances of Man* (1959) responds to the unachievable fantasies of good life by constructing alternative forms of female domesticity. Set in the working-class neighborhoods of New York City in the postwar era, her stories enter a dialogue with tenement literature, which emerged at the turn of the century and whose strongest female voice in the 1920s was Anzia Yeziarska. In particular, Grace Paley revisits the “sweatshop Cinderella” myth that is associated with Yeziarska. Depicting the fantasy of the female Jewish immigrant who leaves her tenement life to find her way into success, this myth has conflated Yeziarska’s characters with her personality, since she also achieved a surge in popularity among the literary circles and in Hollywood. However, although Yeziarska and her female characters struggle hard to become part of a multiethnic American environment with their advent, they also suffer from isolation from their community, misunderstandings in their new environment, and experience the loss of their recently found fame too soon. In other words, Yeziarska’s personal life and literary works both reveal that female immigrants’ good life fantasies of leaving the tenements for integration with American society operate in what Lauren Berlant calls “cruel optimism”, and ultimately cause their downfall. Paley’s stories, however, deconstruct such female fantasies by valorizing female solidarity and the family home as its setting. Using Berlant’s notion of “cruel optimism”, I will focus on “Goodbye and Good Luck” and “A Woman, Young and Old” in Paley’s collection to explore her subversion of tenement fiction.

The Parallel Universe: Home

Sümevra Buran

2019 Netflix Turkish series *The Gift* tells the (hi)story of (post)humanity by the archeological discovery of a gate to the parallel universe, either utopian or dystopian home. The mysterious gate is tied to the extraordinary artifact buried for millennia and to the (her)story of the main character Atiye (meaning the gift), who explores her post-Goddess power throughout the history of mankind through her mysterious journey to parallel worlds. Inspired by Şengül Boybaş's novel *The Awakening of the World*, the series is about the “mystical” story of a young and beautiful painter named Atiye (meaning gift) who opens the doors of the past and begins to question everything between past and future, between real and spiritual. As an artist living in İstanbul, Atiye discovers that she has been drawing the same symbol since childhood when she meets the archeologist Erhan who finds the symbol she draws in Göbeklitepe. Atiye feels isolated and alone while looking for her real home (past, present, and future), and Göbeklitepe becomes home for Atiye, who finds her own true self while traveling through time and places. The series weaves the topics of awakening after death, rebirth within history, or her story of parallel worlds. Thus, I will talk about the strains of posthuman mystic reception of cosmology in Turkish SF film – in the context of the myth of the mother goddess.

“Now Stir the Fire, and Close the Shutters Fast”: Home and Evening as Safe Detours in the Poems of William Cowper and Yahya Kemal Beyath

Şafak Altunsoy

Home as a metaphor signifies the borders of the visible and invisible worlds in the poems of Cowper and Yahya Kemal. The specific moment of the evolving evening, in a similar way, delineates the gradual change in the speakers' transitions from one reality to another one. Home and evening provide a safe ground for the speakers to reevaluate their colourless lives shaped by both personal and public histories. 'Home' stands as a destination and comfort zone in the poems of Cowper and Yahya Kemal. In the long narrative "Ode to Evening" by Cowper, the poetic persona reflects the minute details of his home and its constructive influence on the persona without disregarding the discomforting realities of the daily 'tasks.' Similarly, Yahya Kemal's 'odes' about home and evening describe them not only as refuges from the daily routines and but also as harbours to take out a voyage going beyond the speakers' rational worlds and the borders of language. Besides Cowper's "Ode to Evening," in Yahya Kemal's such poems as "The Music of Evening," "From a Hill" and "Evening of the Jovial," the image of a protected home triggers the pass from the one world to another one in which the speakers recover from their repeating sorrows. The comparative analysis of the selected poems from Cowper and Yahya Kemal demonstrates how an English Romantic and a pre-modern Turkish poet as being one of the last representatives of the Ottoman Diwan poetry can share the similar sense of joy in the same natural event, evening and the same space, home.

Keywords: William Cowper, Yahya Kemal, comparative poetry, romantic, home.

Planet as a Posthuman Home outside Anthroparchy in Nicola Griffith's *Ammonite*

Şafak Horzum

Most of the planet Earth, if not all, is known to have been perceived and treated in the ways of “anthroparchy” which, for Erika Cudworth, has left the great realm of the nonhuman under the domination of the human. Despite the complexity of relational systems and ontologies on the planet, this approach has resounded our homespaces in such dire situations that we have found ourselves in times of extinctions, crises, and amendments. In the midst of jeopardised entanglements on Earth, Nicola Griffith wonders for us all and figuratively asks “Would there be a different way to co-exist?” in her fantasy *Ammonite* (1992). In line with the posthumanist scholarship’s concerns for more-than-human co-constitutions of multiscale relations and lives, Griffith’s novel envisions a new planet, Jeep, to negotiate humans’ kinship with 112ort h and nonhumans. Breaching what is lacking on Earth, non/human beings on Jeep co-emerge in mattering with their environments and with one another. This paper, therefore, takes the 112ort h of the planet as a coalescing home and a site of spatial, naturalcultural, and intra-active relations, and discusses the meanings and values of the planet as a posthuman home shared and shaped by its occupants. Through a spatial lens, we will see what it takes to become with nonhuman others 112ort he sake of the proliferation of our posthuman identities in Griffith’s portrayal of a more-than-human homescape.

DRAMIN EVİ EVİN DRAMI: ANDRE GİDE'İN *İSABELLE*'İ

Şevket Kadioğlu

Fransa'da iki savaş arası yazının önemli yazarlarından biri olan André Gide, gerek biçiminin yetkinliği gerekse yapıtlarına Fransız klasisizminin yalınlığını taşıyan anlatımındaki açıklık ve duruluğuyla Fransız yazınının ustalarından biri olarak kabul edilir. Doğumundan ölümüne kadar, yapıtlarının biçimlenmesindeki etkenler az çok değişikliğe uğrasa da Gide'in yazınsal yaratısında içtenlik, bireycilik, burjuva toplumunun ikiyüzlülüğüne karşı keskin bir başkaldırı, bireyin özgürlüğü önündeki en büyük engel olarak gördüğü gelenekler ve kurulu ahlak düzeni ile açık ya da örtük hesaplaşma dikkat çeker. Ama Gide'in yapıtlarını karakterize bir diğer önemli devitken de “nedensiz edim”dir.

Gide'in *Vatikanın Zindanları* adlı romanındaki Lafcadio karakterinde somutlaşan nedensiz edim 1911 yılında yayımlanan *İsabelle* adlı kısa romanındaki Isabelle karakterine de damgasını vurur. Bu edimin yol açtığı dram Isabelle'in ailesinin yaşadığı Quartfourche malikânesinin de yıkımına yol açar ve böylece evin dramı ile anlatıcının peşine düştüğü bir giz çerçevesinde saklanmaya çalışılan büyük bir mutsuzluğun yaşandığı dramın evi birbirinin içine geçer. Biz bu bildiride bu dramın içsel ve dışsal devitkenlerini ortaya koymaya odaklanırken koskoca bir malikânenin çöküşünün yalnızca Isabelle'in karakterine bağlanıp bağlanamayacağını sorgulayarak malikânenin çöküşünde somutlaşan dram ile bu malikânenin içine, odalarına sinmiş olan dramın çeşitli yönsemelerini gözler önüne sermeye çalışacağız. Bu bildirinin amaçlarından biri de Gide yazınının içsel boyutunu oluşturan olan içtenlik, bireyin özgürlüğü, kendini arama ve toplumun, geleneklerin dayatmalarına başkaldırarak kendi olmaya çalışma gibi dinamiklerin sözü edilen dramdaki payını belirgin kılmaya çalışmak olacaktır.

THE DIALECTICS OF OUTSIDE AND INSIDE IN CHARLOTTE PERKINS GILMAN'S "THE YELLOW WALLPAPER" AND SEVİM BURAK'S "THE WINDOW"

Şeyma Karaca Küçük

House is a place with its physical boundaries along with its interior and exterior elements. This feature of the house allows communication between outside and inside. Therefore, what is lived inside the house and what is reflected outside carry some signs. It can be argued that depiction of houses in the fictional world offer important opportunity to read both these signs and the characters within it. In this respect, the stories "Yellow Wallpaper" and "The Window" written by Charlotte Perkins Gilman and Sevim Burak respectively shed light into the psychology of the women characters at their home and their communication with it. What these women have in common is that they try to establish communication between their exterior and inner selves. Moreover, the fact that the characters are women problematizes the meanings attributed to the home on the basis of gender and allows the reader to trace the issue of freedom via some images. While these resonate with the image of "wall" in Gilman's "The Yellow Wallpaper", they are reflected on the "window" in Sevim Burak's story. In this study, by comparing the stories in question, it is aimed to focus on outside and inside dialectics of the house and to penetrate the inner self of the characters reflected on the wall and the window.

B.M. KOLTÈS'İN “ÇÖLE GERİ DÖNÜŞ” OYUNUNDA SERPENOISE AİLE EVİ

Tülünay Dalak

1948'den 1989'a kadar olan 41 yıllık kısa yaşamıyla birçok eser ortaya koyan Bernard-Marie Koltès 70, 80, 90'lı yıllara damgasını vurarak ve farklı bir tiyatro dili oluşturarak, şiirsel ve diyalektik biçemiyle drama sanatında ayrıcalıklı bir yerde konumlanır. Bu ayrıcalıklı yeri ona dünyada en çok oynanan Fransız oyun yazarı olması sağlar. “Çöle Geri Dönüş” oyununda yazarın özyaşamsal birçok özellikleri yer alır. Olay yazarın doğduğu garnizon şehri olan Metz'de geçer. Yazar oyunu Fransa-Cezayir savaşının olduğu 60'lı yıllara yerleştirir. Oyunda abla ve kardeş kavgaları bu savaşta yaşananlara göndermede bulunur. Dolayısıyla, arka planda tarihi, sosyolojik, kültürel, dini, siyasi, ideolojik unsurları barındıran iç ve dış dinamikler mevcuttur.

“Ev” izleğinden hareketle diyalektik yöntemle ele alınan “Çöle Geri Dönüş” oyununda, olay ilk kuşaktan devralınan ve iki kuşağın aynı anda yaşadığı Serpenoise aile evinde geçer. Bu ailenin yaşadığı ev çok yönlü bir evdir. İç ve dış mekân olarak zıtlıklar oluşturur ve tek bir yerden hareketle çoğullanır. İçinde çok katmanlı diyalektik olayların sergilendiği zengin bir boyut sunar. Ev, ayrıca mitsel, mistik, metafiziksel, fantastik, gerçek ve gerçek dışı olayların sahnelendiği eğretilmeli bir yapı meydana getirir. Bu girift yapıyla Serpenoise aile evi trajikomik olaylara sahne olur.

Anahtar Kelimeler: Bernard-Marie Koltès, Çöle Geri Dönüş, Serpenoise, ev, diyalektik

Adopting the Desert as Home: The Notion of Home in the Void

Veysel İşçi

The concept of home has been intensely discussed in postcolonial travel writing within the context of political discourse. Particularly, connotations of the paradoxical term “home-country” for the natives in colonized territories are the main subjects of twentieth century travel literature written in English. However, the search for homeliness in these vast, major, distant but void areas is a rare and challenging experience ventured by a few British and American travellers in contemporary travel writing. This paper aims to address the notion of home in some distinctive travel books and examine it within the framework of conventional home descriptions in the works of prominent theorists. In particular, reflections of purity and comradeship versus self-easiness and comfort highlighted in Bruce Chatwin’s *The Songlines* (1987) and Wilfred Thesiger’s *Arabian Sands* (1959) will be the key issues to be discussed in this study. In addition, the essential basics of the existentialist approach towards home that is adopted by Edward Abbey in his *Desert Solitaire* (1968) will also be examined in detail and compared and contrasted with the ideas proposed by Chatwin and Thesiger. In brief, through certain narrative extracts quoted from these three travel books, the present study hopes to illustrate how the sense of homeliness is more related to the emotional territory of humankind and self-identification than spatial attachment. Moreover, it will also be argued that this emotional territory best encompasses the desert for these travellers as it provides all home-place attributions such as purity, solitude, companionship, harshness, and self-easiness.

Key Words: Home, desert, void, *The Songlines*, *Arabian Sands*, *Desert Solitaire*

Home in Canadian Folk Music

Victor Kennedy

Melissa Gismondi writes about homesickness and "solastalgia," "the homesickness you have when you are still at home" (Gismondi): "solastalgia is about grief and mourning and sadness and anguish."

Canada is a nation with a large population of immigrants and migrants within the country. Canadian folk and popular music reflects the feelings of people who have been uprooted from their homes, whether forced to flee wars, or to move in search of work. Justin Chandler writes that "there's always at least one song that conveys who we are, that gets at the root of our ideas about identity, country and home" (Chandler).

Gordon Lightfoot is one of Canada's most famous folk singers, with a career spanning sixty years (and counting). Many of his songs tell the story of a man far away from home, or even homeless, and develop, with imagery of the vast open spaces of Canada, themes of loneliness and alienation. His protagonists are usually poor, working-class men who find themselves alone because of mistakes caused by poor judgment, alcoholism, or the failure of a relationship. Other songs develop themes based on the history and geography of Canada, infused with stories of loss and sacrifice of the men who built the country that modern Canadians often take for granted. Lightfoot's biographer, Nicholas Jennings, said: "His name is synonymous with timeless songs about trains and shipwrecks, rivers and highways, lovers and loneliness. His music defined the folk-pop sound of the 1960s and 1970s. He is unquestionably Canada's greatest songwriter" (Jennings).

Translanguaging: The Fluid Use of Home and Second Language in Daily and Academic Interactions

Vildan İnci Kavak

Individuals are exposed to different languages on a daily basis as the outcome of advances in the fields of communication, transportation and education, which has made their linguistic experience richer and more diverse in the modern world. This affects identities, interactional behaviours and linguistic repertoires that are highly complex and do not fit in the set norms and theoretical assumptions. Until recently, researchers such as Jim Cummins purported the isolated presence of languages in the human mind in his “Separate Underlying Proficiency Model”, in which he (1978) defended the standard, systemised and have well-defined borders among languages. In this view, the first and second languages are “two solitudes” (Cummins, 2008) and they should be kept and studied separately. In other words, speakers’ home language must be discarded in the process of proficiency in another language. However, Cummins reversed his model later by accepting the possibility of transfers among languages as they have many common features, in “Common Underlying Proficiency Model” (1980).

In a reaction to these models, translanguaging theory represented a breakthrough in the studies of bi- and multilingualism by asserting that flexible and fluid interaction goes beyond the scope of a speaker’s home and second/foreign language (Li Wei, 2011). It proposes that speakers do not only utilise their home language but their whole linguistic repertoire –home and all other languages– for negotiating meaning (Garcia, 2009; Blackledge and Creese, 2010). They, intentionally or not, cross the boundaries of languages in bi- and multilingual interactions and these practices are ubiquitous in both written and oral interactions (e.g. Canagarajah, 2011; Garcia & Kano, 2014). This paper thus presents a comprehensive and comparative review of “translanguaging” in bilingual/multilingual interaction as well as its contribution to bilingualism studies with specific examples.

Keywords: Home/first language, second language, translanguaging, bilingualism, oral/written interactions.

Feeling at Home on Gethen Planet: Genly Ai's Reformation of His Self through Intersubjective Encounters in *The Left Hand of Darkness* by Ursula K. Le Guinn

Yağmur Sönmez Demir

Le Guinn's widely acclaimed novel *The Left Hand of Darkness* (1969) has been commonly studied as a work of science fiction and regarding its reevaluation of gender roles. The focus of this study, though, will be the transformation in the self and identity of the protagonist Genly Ai after his intersubjective encounters and alienation process away from his home planet. Home is considered a salient element in a person's identity development, and it is associated mainly with positive feelings such as security, control, family, permanence, while the outside world connotes danger, fear, and insecurity. In Le Guinn's novel, as a result of an intergalactic journey, Genly Ai, an envoy sent from the Earth (Terra) to persuade Gethenians to join the Ekumen (Interplanetary trade coalition), arrives on Gethen Planet. As an "other" he feels estrangement there, for the Gethenians are different in their appearances, belief systems and their gender, which makes him feel more and more homesick. After spending two years on what he calls as a "damned planet", he encounters several Gethenians and on a long and tedious journey, he has a chance to know Estraven closely, thus experiences intersubjective encounter better. In the framework of Hegelian dialectic, Genly comes outside of his own self on Gethen, and constitutes the other as a self consciousness that is other than himself, and lastly reconstitutes his own self by way of destroying the otherness in his own heart. This process makes him transform as a person, develop attachment to Gethen, and feel at home there. Hence, this study claims that in *The Left Hand of Darkness* through intersubjective encounters, Genly Ai, an alien on another planet, reconstitutes his own self and starts to feel at home on Gethen which has initially been a damned planet for him.

Keywords: Le Guinn, home, Hegel, intersubjectivity, alienation, journey.

Visuospatial Reasoning and Circle Symbolism in Vernacular Design Tradition in a *bhungo* through Poems of *Abstract Oralism*

Yamini Anish Shah

Recreating the visible in terms of visualizing from alternative perspectives, re-seeing, and reconstructing shapes supplemented by representing abstract ideas of vernacular design traditions in circular homes (*bhungo*) in the western frontier of India, in Kachchh. Symbolism in its shape and adornments by the women offer limitlessness to a confined cluster. Geographical and cultural factors continue to define dwelling patterns counter-prevailing structures through selected poems in *Abstract Oralism*.

Krankheit und Isolation in der deutschen Literatur des Mittelalters Der Aussatz in Hartmanns von Aue “Der arme Heinrich” und Konrads von Würzburg “Engelhard”

Yasemin YILMAZ

Die seit Anfang 2020 in der ganzen Welt beherrschende Covid-19-Pandemie zeigte dem modernen Menschen, wie sehr eine Krankheit den Menschen und die Gesellschaft beeinflussen kann. Covid-19 ist nicht die erste Krankheit in der Weltgeschichte, die so viele Auswirkungen auf das Individuum und die Gesellschaft hat: weitere Beispiele sind auch Pest, Cholera, Typhus oder Sars. Diese Pandemien haben eine zentrale Bedeutung für die Welt- und Menschheitsgeschichte. Auch im Mittelalter wurden die Menschen von einer Krankheit stark betroffen: Aussatz oder sogenannte Lepra. Aussatz stellt ein bedeutendes Thema der deutschen Literatur des Mittelalters dar, da diese Krankheit im Mittelalter von der Gesellschaft als eine Strafe Gottes angesehen wurde. Aussatz wurde als eine Art Seelenkrankheit oder Seelenvergiftung angenommen. Wegen der Unheilbarkeit der Krankheit wurden die Aussätzigen nicht nur in der Öffentlichkeit als Sünder betrachtet, sondern auch von der Gesellschaft isoliert. Dieser Stigmatisierung- und Isolierungsprozess der Kranken wurden in den Werken von Hartmann von Aue und Konrad von Würzburg thematisiert. Mithilfe der Aussätzigen Figuren wurden die theologische Funktion der Werke intensiviert.

In diesem Vortrag wird über das Aussatzmotiv in den Werken von Hartmanns von Aue „Der arme Heinrich“ und Konrads von Würzburg „Engelhard“ vorgestellt.

Schlüsselwörter: Lepra, Aussatzmotiv, Krankheit, Isolation, Hartmann von Aue, Konrad von Würzburg, Mittelhochdeutsche Literatur, Religion und Literatur

Zafer Şenocak'ın „Köşk“ Romanında Ev ve Kimlik

Yasemin Yılmaz

İkinci Dünya Savaşı sonrası yükselen Alman ekonomisinin ihtiyaç duyduğu işçi alımları için Türkiye ve Almanya arasında yapılan anlaşma sonrası, altmışlı yıllarda birçok Türk Almanya'ya kısa süre çalışmak için gider. Başta kısa süreli olarak planlanmış olan bu durum, daha sonra Almanya'ya giden işçilerin ve ailelerinin orada yaşamaya başlaması ile kalıcı hale gelir. Almanya'ya giden, orada kalan, orada doğan ve yaşayanlar hem geçmişte hem de günümüzde Alman yazın dünyasında etkinlerdir. Alman yazın dünyasında etkili olan yazarlardan biri de Zafer Şenocak'tır. Eğitimli bir ailenin çocuğu olan yazar, küçük yaşta ailesi ile birlikte Almanya'ya göç eder ve orada eğitim alır. Şenocak eserlerinde zıtlıkları sentezleyerek okuyucuya aktarmaya çalışır. Yazarın, çalışmamızda incelenen eseri 2008 yılında yayınlanan 'Köşk' romanıdır. 1960'lı yıllarda geçen romanda yazar eserin ana karakteri Hamit'in Münih'ten İstanbul'a gelişi ve İstanbul'da son halife Abdülmecid'in yaşadığı evde geçmişi ve kimliğini arayışını anlatır. Yazar romanı vasıtasıyla Türk ve Alman tarihinden bazı kesitleri de okuyucuya sunar.

Bu çalışmada ilk olarak ev ve kimlik kavramları açıklanacak, sonrasında ise Göçmen Edebiyatı ile alakalı temel bilgiler verilecektir. Zafer Şenocak'ın yaşamı ve edebi kişiliği anlatıldıktan sonra eserin içeriği hakkında kısa bilgiler verilecektir. Eserin ana karakteri olan Hamit ve Hamit'in kimlik arayışının ev ile olan ilişkisi eserden yapılacak alıntılarla gösterilecektir. Eser incelenirken tarihsel yöntem kullanılacaktır.

Anahtar Kelimeler: Kimlik, Ev, Göçmen Edebiyatı, Alman Tarihi, Türk Tarihi, Zafer Şenocak

Fear of Home: Home as a Space for Domination

Z. Gizem Yılmaz Karahan

Taking the physical environment as the utmost home for all the species, ecophobia, theorized by Simon C. Estok, attends to irrational fear, hatred, and disgust for the inescapable home. This correlation is also attuned to the etymological meaning of ecophobia, which is fear of one's home in Greek (*oikophobia* or *ecophobia*). Hinting at an intrinsic fear of mortality, materiality, and animality, ecophobic behaviours imply an image of Nature warranted on anthropocentric control and domination. Illustrating the anthropocentric ways of subjugating all nonhuman agencies under the "ultimate" rule of humanity, ecophobia results in a fear of home as an uncontrolled and unpredictable spatial agentic entity. From this perspective, so-called wild nature is deemed out of the civil order, hence needing to be tamed by human agency. Therefore, home – different from the ones civil engineers build for us – is degraded into the status of the abject. To put it somewhat differently, the Human Subject is allegedly threatened by an outside material force which has somewhat escaped the human domain and rules of civilisation. Within this theoretical framework, this paper analyses *Watership Down* (1972) by Richard Adams to trace how home taken as uncivilised is destroyed to comply with the discourses of the Anthropos. Paying attention to the rabbit stories in the novel, this paper examines how home is constructed and deconstructed.

HOME PRODUCED BY THE RETROSPECTIVE MEMORY OF RETURNING TO NATURAL SETTING: ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA

Zennure KÖSEMAN

The aim of this study is to highlight how home and memory follow each other when individuals return home as they feel retrospective happiness and comfort in their previous lives. Retrospective returning to natural settings highlights individuals' respect for natural surrounding and their considering natural habitat as their weighty home as depicted through Santiago character in *The Old Man and the Sea*. Such a returning symbolizes a reawakening within the main character to revive himself in the natural environment to acquire an energetic living. Experiencing a retrospective returning to his previous familiar settings to acquire his strength and prowess once again has been a substantial thematic basis of this novella. Santiago has been environmentally responsible for nature and, thus, manifests his interest in natural environment. Accordingly, he returns his natural home and struggles with the creatures living in sea in the natural world. Such an outlook represents his readiness to compat with that living territeria. He is brave enough either to kill or to be killed, that is he is ready for sudden changes in natural living. Death waits for him as a natural law in his surrounding and, but, he has been content to struggle hard not to be its victim. However, although Santiago is destroyed at the end of this novella, accordingly, he is not a defeated hero. While feeding sharks for many times he manifests that he is a brave hero who is inviting forthcoming death. Therefore, he is courageous enough and struggles hard in natural setting. In this case, he has been self-conciuousness to fight for possessing glory and honor in life. Belonging to that natural setting is his means of comforting feeling so that it inspires individuals to attain wholehearted wish for existence in hard conditions.

Key Word: Memory, Retrospectivity, Natural Setting, Home, Returning to Nature