

gerçekçi bir zemine inşa edilerek okuyucuda büyük ilgi uyandırmıştır. Yapılan teknik ve tematik analizler neticesinde romanın büyüülü gerçekçilik akımından izler taşıdığı hesaba katılarak bu çalışmada öncelikli olarak “büyülü gerçekçilik” kavramının ne anlama geldiğine, nasıl ortaya çıktığına ve hangi özellikleri taşıdığına değinilmiştir. Daha sonra kavramın Alman edebiyatı içerisinde nasıl şekillendiğini iyice kavramak adına yer yer bu alanda bilinen roman yazarlarına ve yapıtlarına yer verilmiştir. Çalışmanın amacı söz konusu yapıtı post modern edebiyat kuramının ana unsuru olan büyüülü gerçekçilik ışığında analiz etmek ve içerisinde barındırdığı büyüülü gerçekçi unsurları somut bir şekilde gözler önüne sermektir. Bu amaç doğrultusunda hareket edilerek, yapıttaki büyüülü gerçekçi atmosferin nasıl yansıdığı, bu edebi hareketin en yaygın özelliklerinden yola çıkılarak saptanmaya çalışılmıştır.

Anahtar Kelimeler: Daniel Kehlmann, *Die Vermessung der Welt*, Postmodern Edebiyat, Büyüülü Gerçekçilik

“Thou Shalt Have Nothing but the Forfeiture”: Border as the Abject’s Precariously Liminal Space in *The Merchant of Venice*

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This paper addresses an understudied topic in contemporary re-readings of Shakespeare by looking at *The Merchant of Venice* through lenses of a postmodern psychoanalytic term, “abjection”. More specifically, it deals with the precarious existence of Shylock the Jew as the necessary other, the abjected alien in the symbolic order of early modern Venice. To this end, the term “border” is presented as the liminal space in which the abject is granted constrained rights only with regard to the established parameters in the communal space. Elaborating on the visible and invisible borders, it is questioned whether the abject could ever be able to cross the supposedly-impenetrable boundaries. Taking the reasons behind the partiality of the judiciary system against the abject into consideration, this discussion ultimately leads to the finding that the abject’s point of departure from the established order and struggles to transgress the borders thereof by daring to violate the bodily boundary of a “subject”, Antonio, barely changes the outcome. As Portia pronounces the verdict towards the end of the play, Shylock “shalt have nothing but the forfeiture” so that the order is justified and reconsolidated before the public.

Keywords: Shakespeare, *The Merchant of Venice*, Julia Kristeva, Abject, Border, Liminal Spaces

A Coche Cama of One’s Own: Traces of Literary Modernism in Colm Toibin’s *The South*

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Colm Toibin’s debut novel, *The South* (1990), tells of a Protestant Irish woman, Katherine Proctor, who decides to live her life in her own way and, leaving her husband and son behind, takes an unplanned journey to Barcelona. The novel, after its belated publication, provided Toibin a secure position among young Irish writers with a bright future career. Toibin’s success in *The South* lies in his astute exploration of distant and emotionally reserved protagonist’s innermost longings, senses of lacking and intricate relationship with her past and present. This

exploration, which gestates in Toibin's later writings and proves a 'Toibinian' hallmark, also lets the reader have an insight into the effects of *The Troubles* and the Spanish Civil War on individual psychology. Katherine's journey to have a 'new start' as conveyed in the novel represents her absolute rejection of psychological and physical encumbrances embodied by wifedom, motherhood and domesticity. Her isolation, self-exile and inner/outer quest as products of her thirst for living as she pleases can be considered reminiscences of the characters created by modernist vanguard. Besides, modernist writers' narrative techniques and treatment/understanding of human nature can be observed in *The South*, which lets the novel be read as a modernist text. This paper, in this respect, contends that *The South* depends, in context, narration and structure, on the essentials of modernist literature and seeks to explicate the ways in which the novel traces modernist literary art.

Keywords: Colm Toibin, *The South*, Modernism, Self-exile, Escape

“Pathei Mathos” in Henrik Ibsen’s Theatre

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“Pathei Mathos”, a Greek term firstly mentioned in *Oresteia* by Aeschylus which means “learning through suffering” has been a leitmotif in Ibsen's drama. The protagonists' rites of passage in Ibsen's drama play a crucial role in shaping the society with regard to the changing dynamics of the time even though their voyages require their self-sacrificial acts. The protagonists' painful strides in their Self-destructive paths are key to the making of a new society. In Hegelian sense, the transitional characters in Ibsen's drama dare to move against the grain in the society the codes of which, they think, are decadent and poisonous. Ibsen's theatre functions like the threshing machine that will eventually destroy such rotten codes of the society to make way for a wind of change. However, the traditional system opts to see these individual motives as the potentially threatening acts to its accustomed functioning. Therefore, the protectors of the system will attempt to crush those characters to prevent their potential harm to the system. The agon or the perpetual conflict between these forces releases the flux of forms that will create a negotiation space for the birth of a new Self. In this context, this project aims to study the numinous mission of Ibsen's drama in shaping the society by analyzing the transitional characters in their rites of passage in the plays, *Rosmersholm* and *An Enemy of the People*.

Keywords: Self, Pathos, Tragedy, Modernism, Hegelian

“Memory’s Caged Bird Won’t Fly” : The Theme of Nostalgia and Death in the Poetry of Philip Larkin and Carol Ann Duffy

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Philip Larkin's reflective poetry of the Post-war Britain that survived the age of austerity and rationing in the years 1945-1951 delineates his distrust and distaste for a contemporary post-imperial British society that is weakened both politically and economically in the aftermath of the Second World War. Larkin has been considered the pivotal poet representing the essential characteristics of the Movement; the dullness of the title confirms the dullness and simplicity of poems wherein the colloquialism and a clearer poetry, reflecting the disillusionment of the