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NICOLAUS COPERNICUS
UNIVERSITY
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2025

11TH INTERNATIONAL CONFERENCE ON
LANGUAGE, LITERATURE & CULTURE

“HUMANITIES IN THE DIGITAL AGE”

11th International Conference on
Language, Literature & Culture:
“Humanities in the Digital Age”

BOOK OF ABSTRACTS

Edited by Prof. Dr. Süleyman BAŞARAN

OCTOBER 17-18, 2025

Batman University
TÜRKİYE

Co-hosted by the Department of Western Languages and Literatures &
The School of Foreign Languages

ISBN: 978-625-00-3550-4

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Preface

This International Conference is an annual, peer-reviewed academic event that strives to provide a comprehensive platform for the free exchange of ideas in the fields of literature, language, and cultural studies. Each year, we select a specific theme from a wide range of topics within these disciplines and their related areas. The inaugural conference was held in 2012 at Çankaya University, and since then it has evolved into an annual event hosted by a different university each year.

The third conference took place in Kayseri, Turkey, jointly organized by Erciyes University, Çankaya University, and Dimitrie Cantemir University, under the theme “**Interdisciplinarity and Multidisciplinarity in the Humanities.**” The fourth conference, themed “**Transgressing Borders in Arts and Humanities,**” was organized by Süleyman Demirel University and Çankaya University and held in Isparta, Turkey.

In 2015, Çankaya University and Mehmet Akif Ersoy University co-organized the fifth conference in Burdur, Turkey. The sixth conference was hosted by Vytautas Magnus University in Kaunas, Lithuania, with the theme “**Traces of Multiculturalism.**” The seventh meeting followed in 2017 at Dimitrie Cantemir Christian University in Bucharest, Romania, and the eighth was held in 2018 at the University of Western Brittany in Brest, France.

The ninth conference, which adopted a hybrid format due to the pandemic, was co-organized by the University of Białystok and Çankaya University and hosted by the University of Białystok. The tenth edition, held entirely online, was jointly hosted by Gümüşhane University, Universidade de Évora, and Ankara Science University in 2023, under the theme “**Fashion as Material Culture.**”

Over the years, the conference has welcomed numerous distinguished keynote speakers, including Professors Patrick Quinn (University of Cambridge), Nabil Matar (University of Minnesota), Abdulrazak Gurnah (University of Kent), Roger Nichols (University of Arizona), and Bran Nicol (University of Surrey), all of whom have contributed insightful and thought-provoking presentations to our event.

The diversity of research presented throughout the years has enabled the publication of selected papers in various edited volumes. We are confident that this year’s theme “**Humanities in the Digital Age**” will once again inspire a collection of valuable academic contributions. We extend our sincere gratitude to all participants for their scholarly input, and special thanks to this year’s Organizing Committee for their dedication and effort in bringing the eleventh edition of the International Conference series to fruition.

Assoc. Prof. Dr. Mustafa Kirca
Çankaya University, Ankara

11TH INTERNATIONAL CONFERENCE ON LANGUAGE, LITERATURE & CULTURE

“Humanities in the Digital Age”



Keynote Speakers



Date

17-18 Oct 2025

Prof. Dr. Hywel Dix
Bournemouth University

Prof. Dr. Adelheid Rundholz
JCS University



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11TH INTERNATIONAL CONFERENCE ON LANGUAGE, LITERATURE & CULTURE (IN-PERSON SESSIONS)

09:00	REGISTRATION	
09:30	OPENING AND WELCOMING REMARKS	
09:50	<p>KEYNOTE ADDRESS: Reading Raymond Williams in the Digital Age Prof. Dr. Hywel DIX Bournemouth University Chair: Margaret J-M. SÖNMEZ</p>	
11:05	REFRESHMENT	
	ROOM 1 (AZERBAIJAN ROOM)	ROOM 2 (QATAR ROOM)
11:20	<p>Using Artificial Intelligence and Music in Teaching Literature: <i>The Rhyme of the Ancient Mariner</i> Example Erden EL</p> <p>Traditional Literature and the Digital Age: Capturing the Rhythm of Times Adesanya M. ALABI Chair: Harika SÜKLÜN</p>	<p>Heideggerian Ontology in Mike McCormack's <i>Solar Bones</i> (2016): An Analytical Exploration Cihan YAZGI</p> <p>"I Should Write This Myself": How to Get Young-Adult Language Learners to Rely Less on AI for Writing Tasks Kübra YAZGI Chair: Yağmur SÖNMEZ DEMİR</p>
12:00	LUNCH BREAK	
13:00	<p>KEYNOTE ADDRESS: From Cyberspace to Cartography: Eversion, Narrative, and the Digital Humanities Prof. Dr. Adelheid RUNDHOLZ JCS University Chair: Nadia CANNATA</p>	
14:00	REFRESHMENT	
14:20	<p>Language as Intangible Culture and the Digital Museum Interacting Creatively: An Experimental Museum of Language Expanding the Horizons of Research and Knowledge Margaret J-M. SÖNMEZ</p> <p>Language As It Really Is and Was: EUROTALIS Digitally Representing the Actual Matter of Language Nadia CANNATA</p> <p>Artificial Intelligence in Language Education: Transforming Pedagogy and Administration in Turkish Digital Humanities Dandyson Michael JAJA Chair: Süleyman BAŞARAN</p>	<p>Performing Professional Identity in Digital Spaces: The Strategic Use of Emojis in Intercultural Communication Harika SÜKLÜN</p> <p>Creativity in the Age of Machine Translation: A Study on Human Translation and MITPE of Audiovisual Texts Beyza Havvanur SARIMEHMET - Mustafa KIRCA</p> <p>People-to-People Diplomacy: The <i>Kapwa</i> and <i>Ginhawa</i> in the <i>Paybysiks</i> Lending Scheme Between Filipinos and Indians King Dranreb BARCHITA Chair: Mustafa KIRCA</p>
15:20	<p>Re-thinking Literary Criticism in the Digital Age: A Study on Viçen Tilkiyan's Texts Beyza KAYA</p> <p><i>Klara and the Sun</i> : A Critique of Manic Faith in Artificial Intelligence Duaa SALAMEH - Ahmad GHOLI Chair: Duaa SALAMEH</p>	<p>From Oral Histories to Hashtags: Transgenerational Memory in the Irish Digital Diaspora Emrah IŞIK</p> <p>Teaching Empire Digitally: Ottoman History, Memory, and Education in the 21st Century Ayşe IŞIK</p> <p>When AI Meets Politics: Translation of Figurative Language in Political Speeches Selen TEKALP Chair: Adesanya M. ALABI</p>
16:20	<p>Can Machines Feel? A Post-Biological Dialogue and Testing the Boundaries of Authorship in Digital Humanities Özlem ÇAKMAKOĞLU - Ayşenur ALKAN</p> <p>The Changing Identity of the Author in the Digital Age: Social Media and New Literary Faces Elif AYDIN Chair: Güven ÇAĞAN</p>	<p>Reader Immersion and Cognitive Narratology in Digital Fiction: An Analysis of "Flight Paths" by Kate Pullinger and Chris Joseph Yağmur SÖNMEZ DEMİR</p> <p>Enhancing Cultural Understanding in Arabic Literary Translation Through Virtual Reality: A Case Study of Iraqi Literature Enas Younis AL FAKHRY - Radhwan Yousif AL-JAWADI Chair: Selen TEKALP</p>
17:30	WRAP-UP SESSION AND CLOSING REMARKS	

Friday: 17.10.2025

11TH INTERNATIONAL CONFERENCE ON LANGUAGE, LITERATURE & CULTURE (ONLINE SESSIONS)

Friday: 17.10.2025

	ROOM 1 (Online)	ROOM 2 (Online)	ROOM 3 (Online)
11:20	<p> Meeting ID: 950 6723 1469 Passcode: 430808</p> <p>Reading Gender in the Digital Age: Cognitive-Narratological Analysis with EEG and Reader-Response in Julian Barnes's Novels Mustafa GÜNEŞ</p> <p>Writing Against Absence—Postcolonial Feminism and Maternal Erasure in Jamaica Kincaid's <i>The Autobiography of My Mother</i> Kanan AGHASIYEV - Samet GÜVEN</p> <p>Digital Archives and Memory: Ethics of Digitizing the Past in Ian Mcewan's <i>Machines Like Me</i> Esra KARATEPE</p> <p>The Effect of Cultural Schema and Background Knowledge on Collocation usage on B2 (Intermediate Level) English Learners from Iran and Turkey in Speaking Performance Nastaran TAGHIPOOR</p> <p>Chair: Ecevit BEKLER</p>	<p> Meeting ID: 970 1780 8144 Passcode: 380725</p> <p>The Colonial Gaze on Ritual Suicide: Honor and Misunderstanding in <i>Death and the King's Horseman</i> Asım AYDIN</p> <p>Digital Masculinities: Exploring Agency and Identity Through Digital Platforms in Mark Haddon's <i>The Curious Incident of the Dog in the Night-Time</i> Zeynep ŞENTÜRK</p> <p>Interactive Storytelling and Digimodernism: Rethinking Literature's Future Through <i>Digital: A Love Story</i> Sinem ÇAPAR İLERİ</p> <p>The Digital Guillotine: Social Media and Public Shaming in <i>Yellowface</i> Ahmet Mesut ATEŞ</p> <p>Chair: Mehmet Veysi BABAYİĞİT</p>	<p> Meeting ID: 928 4636 5644 Passcode: 998724</p> <p>Constructing and Contesting Identities on Social Media: TikTok Example Aysenur DAĞDELEN</p> <p>The Effect of Computer-Assisted Language Learning (CALL) on the Reading Motivation of ELT Students Yeliz ÇİÇEK ALAN - Ferzan ATAY</p> <p>Reflective Practice through AI for English Language Instruction Emine GÜZEL</p> <p>Chair: Nesrin KOÇ</p>
12:00	LUNCH BREAK		
14:20	<p> Meeting ID: 951 4800 1314 Passcode: 510042</p> <p>Artificial Personhood and Non-Biological Kinship in Annalee Newitz's <i>Autonomous</i> Selçuk ŞENTÜRK - Mert Can BEKEN</p> <p>Shattered Selves: Trauma, Confinement, and the Failure of Agency in Necip Fazıl Kısakürek's <i>Creating a Man</i> and Henrik Ibsen's <i>Hedda Gabler</i> Sami AKGÖL</p> <p>Can a Hashtag Grieve? Mansfield's <i>"The Fly"</i> and the Limits of Digital Mourning Rituals Ömer ÖZDEMİR</p> <p>Chair: Gabi KAMAL</p>	<p> Meeting ID: 964 0460 2401 Passcode: 649898</p> <p>Oceanic Sensibility in A. Wendt's "Robocop in Long Bay" and Witi Ihimaera's Short Fiction Jaroslav KUŠNİR</p> <p>From Oral Traditions to Interactive Screens: Storytelling in the Digital Era Asma Ali ALAMEROO</p> <p>Performing the Post-Authentic: Nollywood, Digimodernism, and the Reconfiguration of Identity in Digital African Cinema Abiodun AKINSIKU</p> <p>Chair: Asım AYDIN</p>	<p> Meeting ID: 915 8483 2775 Passcode: 906321</p> <p>The World of Digenis: The Anatolian Islamic-Christian Geography from the 7th to the 11th Century in the Byzantine Epic Poem <i>Digenis Akritas</i> Mustafa CANLI</p> <p>Metaphorical Conceptualisation of Human Creatures in Early Modern English Fiction Liudmyla HRYZHAK</p> <p>Poet Catullus and His Vision Through Roman Virtues of Gravitas, Servitas, and Industria Crafting a Sustainable Approach to Create Purpose for Meaning Crisis in Both Modern Digital World and Ancient Society James TENG</p> <p>Chair: Elzem NAZLI</p>
15:20	<p> Meeting ID: 966 2598 8718 Passcode: 181279</p> <p>Unlocking Fluency: The Role of Gamified Communication Tasks in Tertiary EFL Education Halil SARI - Bekir Ercan DOĞAN</p> <p>Ergodic Narratives and the Literary Turn in Games: From Interactive Fiction to <i>Disco Elysium</i> Hassan HADAOUİ</p> <p>YouTube as a Postdigital Archive and Postmodern History Ahmet İPŞİRLİ</p> <p>Chair: Jaroslav KUŠNİR</p>	<p> Meeting ID: 965 1437 6762 Passcode: 339385</p> <p>Salman Rushdie in the Digital World: Author and Authority Nesrin KOÇ</p> <p>Desire and Disability in the Digital Landscape - The Crisis of Selfhood and Sexual Subjectivity in Disabled Women's Digital Micronarratives Shalini CHAKRABORTY</p> <p>Chair: Güven ÇAĞAN</p>	<p> Meeting ID: 977 5631 0477 Passcode: 843549</p> <p>AI in the Harem: Posthuman Translation and the Afterlife of Orientalism in the Age of Digital Humanities Gökhan ALBAYRAK</p> <p>Mapping Memory and Belonging: Diasporic Consciousness in Yaa Gyasi's <i>Homegoing</i> Nimetullah ALDEMİR</p> <p>Chair: Selçuk ŞENTÜRK</p>
16:20	<p> Meeting ID: 994 1908 9292 Passcode: 249521</p> <p>AI in Literary Criticism: Stealing the Limelight? Ecevit BEKLER</p> <p>Stanislaw Lem – Philosopher of Digital Futures Aleksandra NIEMIRYCZ</p> <p>GPT as an Academic Writer: A Syntactic Complexity Analysis of GPT-Generated versus Scholar-Written Research Article Discussion Sections Eduard DRANČAK</p> <p>Layer by Layer: Literature and Digital Narrative Doğa ÖZMEN</p> <p>Chair: Mustafa GÜNEŞ</p>	<p> Meeting ID: 962 7103 3076 Passcode: 841516</p> <p>The Impact of the "Reading Power" App on Turkish EFL Students' Reading Comprehension in Mall Ferzan ATAY-Mehmet EKİNCİ</p> <p>From Algorithm to Classroom: Investigating the Transformative Role of AI in Language Education in the Digital Humanities Gabi KAMAL</p> <p>Human Cognition vs. Artificial Intelligence Systems: Semantic Priming Effects Engin Evrim ÖNEM</p> <p>Artificial Intelligence on Literary Criticism: Decentering Humanity and the Quest for Ethics Melisa BAYRAKTAR</p> <p>Chair: Asma Ali ALAMEROO</p>	<p> Meeting ID: 964 3926 8147 Passcode: 613121</p> <p>Specialized Translation Training in Türkiye: A Comparative Study of Public University Curricula Betül ÖZCAN DOST - Semra KEYFLİ YAZICI</p> <p>The Evolution of <i>This</i> Hiroimi AZUMA</p> <p>Adoption of AI as a Pedagogical Tool in Teaching and Learning Process: Insights from Tertiary EFL Teachers Zahra Talebi GHahremanlou OLYA</p> <p>Chair: Mustafa CANLI</p>

HYWEL DIX



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BOURNEMOUTH UNIVERSITY

Reading Raymond Williams in the Digital Age

Raymond Williams was possibly the most influential critical thinker of his generation in Britain. His sudden death in 1988 was followed by a flurry of articles and anthologies, bringing together various pieces of his cultural criticism. In one of these, the influential critic Steven Connor lauded Williams's contributions to the field of critical cultural theory while also emphasising that, having been born in the period between the two world wars, his period was fundamentally different from that of the late twentieth century so that in Connor's words: 'Raymond Williams's time is not our time.'

If it was natural that Williams's death would be marked by a number of publications, it was perhaps equally natural that after this initial outpouring Williams would then recede from critical view for a time. Then in 2021 with the centenary of his birth there was another upturn of interest bringing his life and work back into focus once more. What emerged was a sense that what matters when we revisit Raymond Williams's work are the ideas, not the man. Taking a different approach from that of Connor, I wish to argue here that those ideas are ripe for revisiting because there are a number of ways in which Williams's concepts have become newly relevant in the decades since his death. Although he died immediately before the internet age, far from belonging to a fundamentally different time and place, his work supplies us with all sorts of critical concepts of use in navigating the digital sphere.

Along the way I will also be making a related argument about the place and role of the humanities in the digital age. If the role and importance of the arts and humanities remain undiminished, the material ways in which they are practised, how we talk about, think about, write about, use, implement and engage in them, perhaps even how we define the arts and humanities in the first place, have all changed. Exploring and understanding those changes is one of the keys to newly revaluing the place of the humanities in the digital age, with Raymond Williams as our guide to navigate the terrain.

Keywords: Raymond Williams, Digital age, Humanities, Cultural criticism

Hywel DIX is Professor of English at Bournemouth University, UK. He has published extensively on the relationship between literature, culture and political change in contemporary Britain, most notably in *Postmodern Fiction and the Break-Up of Britain* (2010), *After Raymond Williams: Cultural Materialism and the Break-Up of Britain* (Second Edition, 2013) and *Multicultural Narratives: Traces and Perspectives*, co-edited with Mustafa Kirca (2018). His wider research interests include modern and contemporary literature, critical cultural theory, authorial careers and autofiction. His monograph about literary careers entitled *The Late-Career Novelist* was published in 2017 and an edited collection of essays on *Autofiction in English* was published by Palgrave in 2018. His study of Brexit and fiction was published by University of Wales Press as *Compatriots or Competitors? Welsh, Scottish, English and Northern Irish Writing and Brexit in Comparative Contexts* in 2022. He has recently completed a study entitled *Autofiction and Cultural Memory* with Routledge and his monograph *British Covid Fictions: Reading Pandemic Politics* is forthcoming.

ADELHEID RUNDHOLZ



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JOHNSON C. SMITH UNIVERSITY

From Cyberspace to Cartography: Eversion, Narrative, and the Digital Humanities

Artificial Intelligence (AI) dominates much of contemporary public discourse. Along with the possibilities of AI, Digital Humanities (DH) has taken an active role in academic research and has become more prominent during the past two decades. This talk explores, briefly, the emergence of using new tools and addresses some of the obstacles that exist: the question whether or not DH can add useful information to a given field and the institutional reservations about crediting DH research with the necessary weight that leads to tenure and sustainable careers. To a scholar of world literature, reading texts closely is, of course, an essential activity. Using DH tools, however, may not produce evidence but yields data that permit the perception of patterns and, possibly, bias. As proof of concept, this talk focuses on prizes awarded for best literary translation by the *National Book Award for Translated Literature* (United States), the *Internationaler Literaturpreis—Haus der Kulturen der Welt* (Germany), and the *Talat Sait Halman Translation Award* (Turkey). Mapping the recipients of these prizes and, importantly, the origin of the translated works visualizes what can be construed as cultural bias, or different agendas, in each of the three countries. Moreover, the lack of overlap regarding the translated novels points to the enduring question about what 'good' or 'lasting' literature is. Whatever answers one may generate, it is clear that DH has the potential to generate different angles and, by the same token, usher in new questions.

Keywords: Artificial intelligence, Digital humanities, Cyberspace, Cartography, Narrative

Adelheid RUNDHOLZ is a native of Cologne, Germany, and has been teaching non-native languages and literature courses for Johnson C. Smith University in Charlotte, NC, since 2009 in addition to conducting a study abroad program that has taken students to a number of different countries on different continents. She holds Ph.D.s in Comparative Literature and in Romance Languages and Literatures from Washington University in St. Louis, MO. Her research interests include comparative literature and theory, literature of migration, narratology and the novel, and translation. She has published a number of articles, book chapters, co-edited two books and presents at national and international conferences regularly.

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LEAD CITY UNIVERSITY

Performing the Post-Authentic: Nollywood,
Digimodernism, and the Reconfiguration of
Identity in Digital African Cinema

This study investigates the interplay of performance, digital aesthetics, and identity construction in contemporary Nigerian Nollywood cinema through the theoretical lens of digimodernism. Situating Nollywood within the rapidly evolving terrain of digital humanities, the research examines how digital production tools, nonlinear narrative structures, and participatory viewer dynamics reshape traditional modes of performance and cultural storytelling in the post-celluloid era. Leveraging Alan Kirby's concept of digimodernism, which posits a cultural shift toward unstable authorship, audience interactivity, and digital textuality, this paper analyses select Nollywood films and web series produced primarily for online streaming platforms since 2015. The focus lies on how actors perform fragmented, hyper-mediated identities that blur the line between fictional roles and real-life personae, reflecting broader social anxieties about authenticity, modernity, and technological change in postcolonial Nigeria. In order to evaluate how performative techniques interact with digital affordances, the study's methodology combines digital ethnography, performance analysis, and computational methods from the digital humanities, such as machine-assisted close reading and sentiment analysis of viewer comments. The research also considers how Nollywood's unique production model—fast, low-budget, digitally native—amplifies digimodernist tendencies more explicitly than Western mainstream cinema. By theorizing Nollywood as a global-local site where digital modernity and performative culture converge, the research contributes to emerging discourses on African digital humanities and proposes a framework for understanding African cinema not as derivative but as innovatively situated within global digimodernist currents.

Keywords: Post-authentic, Digimodernism, Identity, African cinema, Nollywood

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CAPPADOCIA UNIVERSITY

Traditional Literature and the Digital Age: Capturing the Rhythm of Times

Traditional literature has been a fundamental component of every civilization, and it has greatly influenced how the ancient world is portrayed today. Regardless of how the world has undergone transformations, novel concepts and approaches constantly emerge in literary scholarship, making reality appear like an enchanted land. Obviously, there are experiences that are founded on the cosmos, and traditional literature plays a vital role in forming and shaping those experiences. In light of this, traditional literature can be divided into the following categories: folktales, legends, fables, and myths. This demonstrates that its origins can be found in oral tradition, when epic tales are narrated and transmitted to subsequent generations. Therefore, we cannot completely dismiss the idea that adults also learn from the beauty, lessons, themes, and nuances of traditional literature, though it is often categorized as children's literature because of its primary goal to convey ethical principles to young audiences. As a result, many elements of traditional literature transmit knowledge of history, culture, tradition, social etiquette and customs. Depending on how well it maintains literary sublime, traditional literature can portray both dystopian and utopian realms. In recent times, this genre of literature has progressively metamorphosed from oral tradition to digital storytelling due to the evolutionary process of the cosmos, which benefits not only the immediate society in which it originates but also the entire universe. On the other hand, the digital world allows the oral tradition to be captured in the audiovisual narratives, bringing the larger globe into a little, all-encompassing and holistic community. In order to accurately represent the rhythmic transition of times, this paper aims to explore both interconnectedness and the transformation of traditional literature into digital instrumentation, drawing on certain digitalized traditional literature.

Keywords: Traditional literature, Digital age, Rhythm of time, Myth

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ERCİYES UNIVERSITY

YouTube as a Post-digital Archive and Postmodern History

Who shapes collective memory when two billion minutes of video are uploaded every day? What is at stake and what should we understand from this? Challenging the nineteenth century division between objective fact and invention, postmodern understanding of history indicates how narrative and power are always connected. For instance, Fredric Jameson calls for a sense of history as a cure for late-capitalist amnesia and Jean Baudrillard's theories locate history as part of simulacra, making access to past truths impossible, while from more positive perspective, Linda Hutcheon praises postmodern art's recycling as a democratic challenge to official archives. In the end, history is expected to become a less elitist, more democratic narrative.

Today the use of digital representations is extremely widespread for acquiring information about the world, and YouTube has become a post-digital arena where events and ideas are streamed and debated. Personal phone clips sit beside corporate documentaries, enabling underrepresented communities to upload micro-histories. All this is also constructing archival materials for the future past, where the voice of ordinary people is heard without much difficulty. However, this is not free of hierarchical power relations. The gatekeeping now lies in recommendation algorithms: metrics such as watch time, clicks, likes, and ad value elevate some representations while burying others. Recent studies acknowledge YouTube's role in public memory, but its relationship to postmodern debates on narrative power and algorithmic gatekeeping needs further analysis. This paper explains how YouTube's everyday archival practice continues the postmodern historiographic tradition, embracing fragmentation, plural voices, and the decentering of authority, while exposing new risks of algorithmic distortion. By discussing the legacy of postmodern history in YouTube, the study aims to clarify when the platform functions as a "history in the making" archive.

Keywords: YouTube, Post-digital archive, Postmodern historiography, Gatekeeping, Representation

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The Digital Guillotine: Social Media and Public
Shaming in *Yellowface*

R. F. Kuang's *Yellowface* is a highly acclaimed satirical novel that interrogates the publishing industry's treatment of race, identity, and authorship. The main narrative revolves around June Hayward's appropriation of her friend Athena Liu's unpublished manuscript. After her friend's unexpected demise, she steals Athena's manuscript and thus begins June's journey of impersonating a person of Chinese heritage to justify the critical success of the stolen book. After passing the book off as her own, June feels obligated to reinvent herself through a racially ambiguous persona to justify the book's success. Her rise to literary success reveals the racial biases prevalent in the publishing industry while dissecting how readily identity can be commodified through the performance of "yellowface" to abuse the sensibilities of Asian minorities. Although the novel's focus is on cultural appropriation, Kuang also lays bare the ferocity of cancel culture and the destructive dynamics of online outrage. Ultimately, June falls into an increasing desperation in her attempt to abuse these mob dynamics in her favour. Accordingly, this paper aims to study how the dynamics of cancel culture, social media outrage and the emerging digital culture are depicted in Kuang's *Yellowface* both as a force of exposure and of ruin. This paper argues that *Yellowface* not only critiques cultural appropriation but also exposes the mechanisms of cancel culture as a distinctly digital form of literary violence. In doing so, the novel situates authorship within the broader mechanisms of twenty-first-century surveillance, visibility, and mob justice.

Keywords: Cultural appropriation, Cancel culture, Social media, Online outrage, Authorship

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Stanisław Lem – Philosopher of Digital Future

Stanisław Lem, mostly known for his s-f writings, including the most famous *Solaris*, is an author who can hardly be closed in naming just one genre; beside novels, poems and short stories, he wrote serious philosophical treatises and essays on mankind's future in a digital era which he envisaged in an act of well-informed clairvoyance. His genius made him suspicious and gave reason to Philip K. Dick for accusing him of not being a single writer, but a "communist plot created of many authors hidden behind the acronym LEM to promulgate communist propaganda among the American youth" in a denouncing letter to FBI written in 1972. Author of *Ubik* (which Lem translated into Polish) could not believe that one person could create so genial and differentiated pieces. Living behind the iron curtain, displaced from his original homeland in Lwów in the pre-war Poland (now Lviv in the struggling Ukraine), having experienced the cruellest atrocities of the German Nazi occupation, despite all the difficulties stemming from the lack of normal development of his talents, Stanisław Lem was probably the first one to understand the threats beside huge opportunities stemming from the digital revolution on the very onset of internet and artificial intelligence. In his futurologist writings he even predicted the birth of Wikipedia as early as the mid of the twentieth century. Like the now so famous daughter of Lord Byron, the Polish philosopher deserves to be remembered as one of pioneers of the world we live in, although the pace of developments today does not encourage thinking about the visionaries from the past and their warnings.

Keywords: Stanisław Lem, Futurology, *Summa technologiae*, Artificial intelligence, Cyberiada

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The Colonial Gaze on Ritual Suicide: Honor and
Misunderstanding in *Death and the King's
Horseman*

Wole Soyinka's seminal tragedy, *Death and the King's Horseman*, is often read as a straightforward "clash of cultures." This paper argues against such a reductionist view, positing instead that the play's catastrophe is precipitated by the operations of the colonial gaze. Employing a theoretical framework that combines Edward Said's concept of discourse, Frantz Fanon's psychoanalysis of the colonial relationship, and Homi K. Bhabha's theories of hybridity and mimicry, the analysis dissects how the British District Officer, Simon Pilkings, functions as an agent of this gaze. His intervention, rooted in a Manichean worldview that misinterprets a sacred Yoruba ritual as a "barbaric" act, does not save a life but annihilates meaning. The paper traces how this act of epistemological violence inverts the Yoruba world order, transforming communal honour into individual shame and forcing a generational sacrifice through the character of Olunde. Ultimately, the paper concludes that the tragedy is not the ritual itself, but its prevention, revealing the destructive power of a colonial discourse that is structurally incapable of comprehending the world it seeks to dominate.

Keywords: Wole Soyinka, *Death and the King's Horseman*, Postcolonial theory, Colonial gaze, Yoruba ritual, Tragedy, Honor, African drama

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From Oral Traditions to Interactive Screens: Storytelling in the Digital Era

Storytelling has always been a vital part of human culture, transmitting memory, identity, and shared values across generations. In the digital age, storytelling is undergoing a profound transformation as digital platforms introduce new modes of narrative creation and participation. This paper explores the shift from traditional, linear storytelling forms to interactive, multimodal narratives that emerge across various websites, apps, social media, and virtual environments. Digital storytelling allows for the integration of text, images, sound, and interactivity, enabling audiences not only to consume stories but also to co-create them. Platforms such as TikTok, YouTube, Instagram, and web-based fiction portals have become storytelling spaces where individuals—particularly from underrepresented communities—can assert their identities, challenge dominant narratives, and engage with global audiences. These emerging forms of narrative blur the boundaries between author and audience, fiction and reality, as well as private and public spaces. Through case studies of user-generated content and digital fiction projects, this presentation investigates how digital storytelling expands narrative possibilities while also introducing new challenges related to authorship, credibility, and digital literacy. The paper further examines the pedagogical implications of integrating digital storytelling into literature and media classrooms, arguing that this approach can foster critical thinking, creativity, and cultural awareness. Ultimately, this study posits that digital storytelling is not a departure from tradition but rather a continuation of humanity's deep-rooted narrative impulse—reimagined through the tools and sensibilities of the digital world. By placing storytelling at the intersection of technology, culture, and identity, the paper aims to contribute to broader discussions on the evolving role of the humanities in navigating a digitized society.

Keywords: Digital storytelling, Narrative identity, Multimodal narratives, Social media platforms, Cultural expression, Digital humanities, Participatory media

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Teaching Empire Digitally: Ottoman History, Memory, and Education in the 21st Century

This paper examines how digital platforms are transforming the pedagogical transmission and cultural memory of Ottoman history, with a particular focus on youth engagement and participatory learning. In an era characterized by the proliferation of digital archives, podcasts, immersive VR reconstructions, and social media heritage campaigns, traditional linear models of history education are increasingly supplemented and sometimes supplanted by networked, multimodal, and affectively resonant forms of engagement. Based on memory studies, digital humanities, and media theory, including Jan Assmann's concept of cultural memory, Astrid Erll's media of memory, Henry Jenkins's participatory culture, and Alison Landsberg's prosthetic memory, the paper discusses these platforms within broader debates about knowledge, identity, and historical consciousness. In this regard, institutional archives provide curated access to primary sources, fostering critical literacy and historical rigor. Digital storytelling and podcasts translate archival content into affective, narrative-driven experiences that cultivate internalized historical understanding. Immersive VR reconstructions offer embodied learning environments that enable students to navigate spatialized historical contexts. Social media campaigns and hashtags create youth-driven, participatory networks of memory formation. Together, these platforms democratize access, foster interactivity, and facilitate emotional engagement, while raising tensions regarding spectacle, algorithmic mediation, and oversimplification. The paper argues that digital Ottoman history education transforms learners from passive recipients into active co-creators of cultural memory, enabling them to negotiate identity, historical consciousness, and affective connection to the past.

Keywords: Ottoman history, Digital pedagogy, Cultural memory, Immersive media, Participatory learning, Social media, Digital archives

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Constructing and Contesting Identities on Social Media: TikTok Example

With the help of digitalization, the expression of gender and its political potential have evolved. Algorithm-based short video platforms, especially TikTok, create new digital spaces where individuals performatively shape their gender identities, reinterpret them, and sometimes oppose hegemonic norms. This study aims to demonstrate how gender-based subjectivity is constructed and how it is represented and negotiated through a feminist lens. Based on the idea that gender is produced not only biologically but also culturally and digitally, it discusses how digital subjectivities are formed within the framework of feminist media theory. This research analyzes videos created by feminist creators producing Turkish content on TikTok using qualitative digital ethnography. It examines how these videos depict gender through humor, irony, visual storytelling techniques, hashtag use, and body performances, turning them into practices of resistance. It also considers the significant influence of platform dynamics such as algorithmic visibility, digital censorship, and content suppression on the development of these subjectivities. This study shows that gender in the digital age is not a fixed or natural category, but a continually reconstructed and evolving process. It also questions the potential of digital activism by highlighting the relationship between individual expression and collective digital resistance through social media, especially in contexts of intense political repression. In this way, the study seeks to contribute to the field of digital humanities by exploring the intersections of digital expression, visibility, and public participation.

Keywords: Social media, TikTok, Gender, Activism, Digitalization

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Specialized Translation Training in Türkiye: A Comparative Study of Public University Curricula

In today's world, the demand for qualified translators and interpreters in multiple areas of expertise has been increasing. This increasing demand highlights the need for integrating comprehensive specialized courses into the curricula of translation and interpreting departments. Accordingly, translation and interpreting departments are expected to provide specialized courses to prepare future translators equipped with the required competences for the professional market. In line with this current situation in the field, this study aims to reveal whether English Translation and Interpreting departments providing undergraduate education at public universities in Türkiye offer specialized translation courses, how many are included, and whether they are offered as compulsory or elective courses. This study covers specialized translation courses in English Translation and Interpreting programs at 35 public universities in Türkiye. The results of the analysis indicate significant variation between universities. The number of compulsory courses ranges from 0 to 8 while the number of elective courses varies from 0 to 18 across the public universities. Literary, legal, and medical translation dominate compulsory courses, while elective offerings differ widely. The findings of the study emphasize the lack of a standardized approach to specialized translation education and reveal the inconsistencies in preparation of future translators for the professional market. The study highlights the need for standardized curricula to ensure consistent professional training and suggests balancing compulsory and elective courses.

Keywords: Compulsory courses, Elective courses, Public universities, Specialized translation, Translator education

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Creativity in the Age of Machine Translation: A Study on Human Translation and MTPE of Audiovisual Texts

While neural machine translation (NMT) has become an integral part of many translation workflows (Loock, 2018), concerns remain regarding its quality in certain instances of translation, particularly in the translation of creative texts (Toral & Way, 2018; Youdale, 2020; Şahin & Gürses, 2019; Guerberof-Arenas & Toral, 2020, 2022). This study shifts the focus from written creative text translation (Burchardt et al., 2016) to the machine translation post editing (MTPE) audiovisual texts, aiming to address the following research questions: What impact does post-editing have on the creative aspects of translation, and how does task-specific training (either in MTPE or human translation) influence translators' creativity? In order to shed light on these issues, 4th Grade Translation and Interpreting students were tested using subtitle translations of excerpts from selected sitcoms (from English to Turkish) both before and after a three-month training process in either human translation or MTPE. Translations' creativity scores (Guerberof-Arenas & Toral, 2022) were evaluated using an adapted version of Multimodal Quality Metric (MQM) by Lommel et al. (2014) for acceptability and as well as creative shifts categories put forward by Bayer-Hohenwarter (2011) for novelty. The results of the test are expected to contribute to current debates on the role of machine translation in creative audiovisual texts and to assess the pedagogical aspect of task-specific training. The answers will seek to add to the development of curricula that is in line with the technological advancements in the field and the evolving industry.

Keywords: Machine translation post editing (MTPE), Creativity, Machine translation, Acceptability, Novelty

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Re-thinking Literary Criticism in the Digital Age: A
Study on Viçen Tilkiyan's Texts

Today, the rapid development of artificial intelligence and digital technologies is transforming the theoretical and practical ground of literary criticism. This shift, which goes beyond traditional approaches, necessitates a re-evaluation of the critic's role and mission. This study aims to demonstrate how literary criticism can be enhanced and new research areas can be opened by utilizing the opportunities offered by digital humanities. The work adopts a hybrid methodology that combines quantitative and qualitative analysis, offering data-driven insights alongside traditional close reading. The primary question underlying this study is: What role can digital humanities tools and methods, along with artificial intelligence technologies, play in the study of 19th-century Ottoman literature? In this context, two novels by Viçen Tilkiyan, who produced his works between 1865 and 1881, have been analysed using a range of digital text analysis tools: *Aşıkla Maşuk Dürbünü ve Her Milletin Güzeli* (1872) and *Gülinya Yahut Herkesi Gören Bir Kız* (1868). Another aspect of the study is a case example focusing on the digitalization process of Armeno-Turkish texts. The AI-assisted transliteration of the work *Şarkta Alafranga yahut Ticaretimizin Günbegün Daralmasının Asıl Sebepleri* (1867) reveals both the potential for human-computer collaboration and new possibilities for the preservation and accessibility of cultural heritage in the digital realm.

Keywords: Literary studies, Literary criticism in digital age, 19th-century Ottoman literature, Armeno-Turkish novels, Viçen Tilkiyan

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Heideggerian Ontology in Mike McCormack's *Solar Bones* (2016): An Analytical Exploration

This paper aims to analyse Irish novelist Mike McCormack's Booker longlisted novel *Solar Bones* (2016) through the lens of Heidegger's fundamental ontology. McCormack is open about his longstanding interest in Heidegger's philosophy and admits that his *Solar Bones* is influenced by Heideggerian thought. Previous analyses of the novel have already focused on his concepts of Dasein and being-toward-death. However, critical literature on the novel is still lacking to reveal the full extent of this influence. In order to contribute to the scholarly literature in this respect and to deepen the understanding of this highly experimental novel, this paper will use Heideggerian concepts of aletheia, world disclosure, enframing, readiness-to-hand and presence-at-hand in order to show the peculiarities in the narrator Marcus Conway's ways of making sense of himself (without being fully aware that he is only a ghost) and of the world he finds himself thrown into. The paper will engage with the text on multiple levels beyond just its themes and plot and will focus particularly on imagery and language. Special attention will be paid on an analysis of McCormack's language which is praised for its experimental style after the Irish Modernist heritage.

Keywords: Mike McCormack, *Solar Bones*, Irish novel, Heidegger, Close reading

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Artificial Intelligence in Language Education: Transforming Pedagogy and Administration in Turkish Digital Humanities

This study explores the transformative potential of Artificial Intelligence (AI) in language education and educational management, with a focus on Turkish Schools of Foreign Languages (SFLs). Drawing on a humanistic perspective, the research investigates how AI tools and systems can enhance pedagogical practices, streamline administrative processes, and support equitable access to education. Using a qualitative case study approach, data were collected through interviews with educators, administrators, and policymakers, alongside document analysis of institutional policies and AI integration strategies. The findings reveal significant opportunities, including adaptive learning, intelligent tutoring systems, and predictive analytics for administrative efficiency. However, challenges such as insufficient teacher training, infrastructural disparities, ethical considerations, and resistance to change were also identified. To address these issues, the study proposes a Humanistic AI Framework comprising three core pillars: Pedagogical Integration, Administrative Support, and Ethical Safeguards. This framework emphasizes the importance of culturally responsive AI tools, professional development for educators, and robust institutional policies to ensure sustainable adoption. The study contributes to the growing body of knowledge on AI in education by integrating theoretical perspectives such as TPACK and Digital Humanities, offering practical insights for educators, administrators, and policymakers. Recommendations include the development of national AI guidelines, increased investment in teacher training, and future research on AI's long-term impact in multilingual contexts. The proposed framework provides a roadmap for ethical and effective AI integration in Turkish SFLs, aligning technological innovation with humanistic educational values.

Keywords: Artificial intelligence, Language education, Humanistic framework, Educational management, Turkish schools of foreign languages

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Layer by Layer: Literature and Digital Narrative

This paper considers literature as a layered practice where cognition, spatiality, and technological mediation have long been entangled. The study does not see digital storytelling as a rupture in literary tradition, but it approaches it as an intensified expression of literature's latent ontologies, such as multiplicity, embodiment, and epistemological permeability. Drawing on N. Katherine Hayles's concept of distributed cognition and Karen Barad's theory of intra-action, the paper argues that literary narratives, whether rendered in code or codex, are performances that incorporate language, medium, and reader agency. To support this framework, the paper analyses two narrative artifacts across media. The first is *House of Leaves* by Mark Z. Danielewski, a novel that enacts spatial and typographic recursion, transforming reading into a multisensory, computational experience. The second is *What Remains of Edith Finch*, a story-based video game where players enact memory and loss through spatial traversal and interactive mechanics. Both works use layered storytelling, fractured temporalities, and affective intensity, leading to a posthuman view of narrative as relational, processual, and materially situated. These arguments are further situated within broader currents in new materialism and material ecocriticism. Thinkers such as Rosi Braidotti (posthuman subjectivity), Jane Bennett (vibrant matter) and Serenella Iovino and Serpil Oppermann (storied matter) challenge representationalist epistemologies and foreground matter's agential capacity. From this perspective, literature is not merely representational, but it is ontologically participatory, generating meaning through entangled relations among words, bodies, media, and environments. Ultimately, this paper proposes that digital media does not break with literature's essence but instead reveals its already-layered, nonlinear, and affectively distributed nature. By bridging print and digital narratives, the study contributes to a posthuman theory of storytelling that foregrounds ontological entanglement, intermedial continuity, and the co-agency of human and nonhuman forces.

Keywords: Posthumanism, Digital storytelling, Distributed cognition, Intra-action, Intermediality

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*Klara and the Sun: A Critique of Manic Faith in
Artificial Intelligence*

In *Klara and the Sun*, Klara, a solar artificial friend, enters a demonic world of humans defined by sickness, injustice, class arrogance, social immobility, unethical rationality, pessimism, and irrational pursuit of success. As an artificial companion with superior observational abilities, Klara was purchased by Chrissie not only to look after her terminally ill daughter, Josie, whose genetic editing went wrong, but also to closely observe her to continue Josie after her death. Under the influence of Henry Capaldi, the artist and the passionate advocate of cold rationality, Chrissie is convinced that the incarnation of Josie in Klara is not a far-fetched notion but a viable reality attainable through meticulous observations of Klara. For Capaldi, belief in human essence, soul, and uniqueness is a fiction stemming from irrational sentiments. To him, humans are merely data; hence, Josie can keep her existence via the data stored in Klara. The prevalence and acceptance of artificial friends in American society (the novel's setting) reflect the ascendancy of artificial intelligence in human society. This article contends that far from approving artificial intelligence, Kazuo Ishiguro critiques the manic faith through creating Klara, an empathetic and humanistic artificial friend who ironically seeks non-rationalistic ways to find a cure for Josie's fatal disease. For Klara, the healing for Josie lies not in artificial intelligence but in the sun's special nourishment and battle against sun-blocking pollution. Thus, like a faithful pilgrim, she visits the shrine-like barn of Mr. McBain to plead with the sun, the embodiment of love, to shower Josie with its orange, therapeutic light. Though discarded in the (grave) 'yard' of wastes at the end of the novel, Klara, through her sacrifice, suggests that love, empathy, spirituality, and loving nature are essential panaceas for human malaise and spiritual undernourishment rather than faith in soulless and loveless Enlightenment.

Keywords: Artificial friend, Artificial intelligence, Critique, Love, Rationalism, Sun

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AI in Literary Criticism: Stealing the Limelight?

Technology is advancing at a dizzying speed and there are almost no areas that we can mention without the effects of technological tools. From smart phones that we use today to the self-driving cars that will appear in the streets in the near future, the world has entered a new stage for the benefit of humanity. Artificial Intelligence (AI), as an advanced form of technology, simulates human learning and performs tasks related to human beings in a much faster and efficient way. Public and private sectors in many countries in the world have already started making use of AI in various areas such as transportation systems, space technology, agriculture, scientific researches, security, and surveillance. Similarly, AI technology has infiltrated into literature and although it is considered a new technology, it has reached the capacity of writing essays and even poems according to the given instructions. The purpose of this study is to see how efficiently AI as a well-trained neural network can analyse texts of two literary genres, a well-known short story and a poem written by human writers, and compare them with the literary analysis by some scholars recognized and appreciated in English literature criticism. Two literary approaches, psychological approach and postcolonial approach, will be used to see how well AI generates its answers for the questions asked. The capacity of AI, imitating human intelligence in analysing literary texts, will be evaluated and discussed within ethical concerns in the world of academia.

Keywords: AI, Literary criticism, Psychological approach, Postcolonial approach, Ethical concerns

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GPT as an Academic Writer: A Syntactic
Complexity Analysis of GPT-Generated Versus
Scholar-Written Research Article Discussion
Sections

The present study investigates the syntactic features of GPT-generated and scholar-written discussion sections of academic research articles via syntactic complexity assessment. It is based on a comparison of 40 human authored research article discussion sections from SSCI-indexed journals with 80 GPT-generated discussion sections produced using two prompting strategies, namely a simple one and a more controlled one. The analysis was performed on academic articles focused on topics from two disciplines, namely psychology and engineering. The aim of the research was to determine whether there are significant differences in syntactic complexity along a spectrum of both clausal and phrasal complexity indices between human-authored and GPT-generated academic article discussion sections across two major disciplines and also how the GPT prompting strategy might affect this. The syntactic complexity analysis was performed on authentic samples of the selected text type using a syntactic complexity-processing software tool, employing the methodology of corpus linguistics. The incidence of the analysed syntactic structures was investigated using quantitative research methodology. The characteristic features of the individual groups of text were determined via comparative analysis. The significance of the differences found was tested using statistical tests. The research found considerable differences in the syntactic complexity of the analysed discussion sections along a spectrum of syntactic features. The findings represent a contribution to the ongoing debates on and have implications for the AI-human collaboration in academic writing contexts.

Keywords: Artificial intelligence, GPT-generated writing, Academic article, Discussion section, Syntactic complexity

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The Changing Identity of the Author in the Digital Age: Social Media and New Literary Faces

In today's world, where digital technology influences every part of life, the identity of the author is also undergoing a major transformation. In the past, authors were known mainly through their books. Now, thanks to social media, blogs, and platforms like Wattpad, authors have become more visible and their relationships with readers have changed. Although I am not an active writer on these platforms myself, I closely follow the digital literary world. I have observed that many authors prefer to use pseudonyms or remain anonymous. Others present themselves like a brand through their online identity. This raises new questions in literature: Should the author's name matter more than the work itself? Are digital texts taken as seriously as traditional literature? In this paper, I will explore the shift in authorship through the lens of young digital writers. I will compare the traditional image of the author with today's more interactive and visible digital persona. In the digital age, being a writer is no longer just about writing in silence—it is also about being present, being seen, and building connections. My goal is to reflect on how this shift is changing the meaning of authorship and literature today.

Keywords: Digital age, Author identity, Social media, Online authorship, Self-publishing

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Reflective Practice through AI for English
Language Instruction

Reflective practice fostering deeper awareness of instructional decisions and classroom dynamics is one of the essentials of English language teachers' professional development. As artificial intelligence (AI) tools are increasingly integrated into educational contexts, their roles in supporting reflective thinking are noteworthy. Therefore, this paper focuses on a framework and presents a structured yet flexible approach to integrate AI into reflective teaching practice by highlighting critical reflective questions that AI can support, rather than focusing on specific tools. In order to enhance reflection after class, four stages are identified. First, teachers identify key moments in the lesson by asking, "What happened?" and receive a brief summary from AI. Second, in the "Why did this happen?" stage, student interactions and the context of events are analysed with AI assistance. Third, in the "How do I explain this?" stage, the teacher compares their own pedagogical approach with AI's perspective. Finally, in the "What's the next step?" stage, teachers shape their decisions by receiving suggestions from AI for next lessons. This framework helps make post-action reflection systematic and supportive. This approach views AI not as a tool that reflects on behalf of the teacher, but rather as a tool that encourages teachers to reflect. By repurposing AI tools as tools that support structured reflection rather than decision-makers, this study adds to the emerging discourse on the role of AI in teaching language by encouraging language teaching professionals to use AI not as a shortcut but as a stimulus for more profound professional reflection.

Keywords: Reflective teaching, AI reflection, English language teaching, Professional development

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From Oral Histories to Hashtags:
Transgenerational Memory in the Irish Digital
Diaspora

This paper examines how Irish diasporic communities across generations employ digital platforms to preserve, transmit, and transform collective memory. It argues that digital spaces have reconfigured transgenerational testimony into a participatory, networked form of cultural memory. While the Irish diaspora has historically relied on oral histories, family narratives, and localized commemorative practices, contemporary descendants are increasingly engaging in digital storytelling through various means. These include social media posts, diaspora podcasts, genealogy forums, and curated oral-history archives. The paper is based on Marianne Hirsch's notion of post-memory, Stuart Hall's theorisation of cultural identity, and Andrew Hoskins's concept of connective memory to show how these digital practices pave the way for a shift from familial remembrance to platformed memory. This has the effect of generating new affective modes of belonging and of reshaping what it means to be Irish in dispersed contexts. This study employs a qualitative discourse and multimodal analysis of a range of digital narratives, including those from the Digital Repository of Ireland, the Irish Famine Online archives, interviews from the Irish Life & Lore Archive, posts from diaspora Facebook groups, user-generated family histories from IrelandXO, and episodes from diaspora podcasts. The study demonstrates how digital platforms enable younger generations to inherit, remix, and circulate ancestral memories as cultural capital. By unveiling the role of digital media in mediating memory, identity and community, the paper makes a significant contribution to the ongoing debates within digital memory studies and diaspora theory. Furthermore, it highlights the emergent forms of diasporic self-fashioning that characterise the Irish experience in the 21st century.

Keywords: Irish diaspora, Digital diaspora, Cultural memory, Transgenerational heritage, Social media, Digital archives, Cultural citizenship, Participatory media

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Enhancing Cultural Understanding in Arabic Literary Translation through Virtual Reality: A Case Study of Iraqi Literature

This study explores the transformative role of virtual reality (VR) and interactive media in enhancing cultural understanding in the translation of Arabic literary texts, with a particular focus on Iraqi literature. In the digital age, traditional literary translation methods often struggle to convey the deep cultural nuances and symbolic meanings embedded in source texts, leading to misinterpretation or cultural loss. To address this, the research developed an immersive VR environment based on the Iraqi novel *Chitchat on the River* by Abdul Rahman Munif. The simulation reconstructs the novel's cultural, social, and historical contexts through visual and auditory representations of the Tigris River, traditional marketplaces, local dialects, and customary social practices. This virtual setting offers translators and readers an embodied cultural experience that extends beyond textual interpretation.

Through the integration of VR into translation studies, this research demonstrates how immersive and multisensory environments enhance cultural understanding and bridge the gaps often encountered in cross-cultural literary translation. The study employs qualitative methods, including case studies, user experience evaluations, and thematic analysis, to examine the effectiveness of VR in conveying cultural references, idiomatic expressions, and socio-cultural symbolism that are often difficult to translate.

A central component of the research involved a case study with ten postgraduate participants from Iraqi universities, each with academic backgrounds in translation, linguistics, or the humanities. Participants interacted with the VR simulation designed to recreate the source text's cultural, historical, and social contexts. Data were collected through direct observations, semi-structured interviews, and written feedback. Findings reveal that VR significantly enhances the understanding of cultural elements typically elusive in text-based translations. Participants reported a heightened sense of empathy and deeper engagement with the source culture, despite some usability challenges.

The study contributes to the fields of digital humanities and translation studies by proposing VR as an innovative tool for cultural mediation. Drawing on theoretical frameworks from immersive technology, translation theory, and cultural studies, it advocates for interdisciplinary approaches to enrich the translator's ability to convey sociocultural depth. By offering context-rich environments, VR has the potential to transcend linguistic boundaries and foster more accurate, empathetic representations of source cultures. This research also addresses technical and linguistic challenges related to content development, usability, and accessibility for diverse audiences.

Ultimately, the study positions VR not only as a pedagogical tool but as a transformative medium for fostering cultural empathy and enhancing the quality of cross-cultural communication in translation.

Keywords: Virtual reality, Cultural translation, Interactive media, Iraqi literature, Literary comprehension

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Human Cognition vs. Artificial Intelligence Systems: Semantic Priming Effects

This study examines the fundamental differences in information processing between human cognition and artificial intelligence systems through the lens of semantic priming effects. Semantic priming, a well-established phenomenon in cognitive psychology, occurs when exposure to related concepts influences subsequent responses, typically leading to faster or biased retrieval of associated information. While humans consistently demonstrate strong susceptibility to semantic priming effects, contemporary AI language models exhibit remarkable resistance to these cognitive biases. To show the crucial difference between human cognition and AI systems, by presenting classical priming paradigms as examples, I will first explain that humans reliably produce primed responses when presented with semantically related stimuli, followed by ambiguous questions. Then, I will also present responses generated by AI systems and demonstrate that AI systems maintain consistent logical processing regardless of semantic context priming. The findings reveal crucial distinctions in underlying processing mechanisms with significant theoretical and practical implications. Human cognition operates through associative memory networks with spreading activation mechanisms, where recently accessed concepts remain temporarily heightened in accessibility. This architecture enables cognitive efficiency through heuristic shortcuts but introduces systematic biases through unconscious priming effects. In contrast, AI systems employ pattern-matching algorithms across comprehensive training datasets without maintaining dynamic memory activation states. This results in processing resistant to contextual priming but potentially less flexible in recognizing subtle semantic associations. The contrasting responses to semantic priming highlight complementary cognitive strengths: human processing demonstrates contextual sensitivity and associative creativity, while AI processing offers logical consistency and systematic reasoning. These differences have important implications for human-AI interaction design, educational technology development, and our understanding of optimal cognitive architectures. The findings suggest that leveraging the distinct processing advantages of both systems may be crucial for developing effective human-AI collaborative frameworks and advancing our theoretical understanding of intelligence.

Keywords: Semantic priming, Cognitive processing, Artificial intelligence, Human-AI comparison, Associative memory

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Using Artificial Intelligence and Music in Teaching Literature: *The Rime of The Ancient Mariner* Example

This study proposes an interdisciplinary approach to teaching Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*. Based on the idea that literary texts can be conveyed not only in a written context but also through different art forms and technologies, listening to the musical interpretation of the poem by Iron Maiden and supporting it with visuals produced with artificial intelligence provides students with a multisensory learning experience. In the presentation, the main themes of the poem (sin, redemption, nature, fate) will be highlighted and how these themes can be reinforced with music and visual arts will be discussed. While Iron Maiden's epic song reinforces the dramatic intensity and rhythmic structure of the poem, artificial intelligence visuals make abstract images concrete and strengthen the connection between students' imagination and the text. Thus, literary analysis is enriched with auditory and visual elements, making it easier for students to both understand the text and interpret it creatively. This presentation argues that this approach not only enhances comprehension but also fosters students' engagement, creativity, and critical thinking skills. In conclusion, the combination of music and artificial intelligence in literature teaching allows for a more effective and permanent transfer of classical works in contemporary learning environments.

Keywords: Artificial intelligence, Music, Iron Maiden, Literature teaching, Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*

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Digital Archives and Memory: Ethics of Digitizing the Past in Ian McEwan's *Machines Like Me*

As digital technologies influence both personal and collective memories, Ian McEwan's *Machines Like Me* explores the ethical issues surrounding the digitization of memory. Set in an alternative Britain during the age of artificial intelligence, the novel addresses questions concerning the operation of human and machine memory, the digital preservation of the past, and the ethical dimensions of remembering and forgetting. Through the character of Adam, a humanoid AI, McEwan depicts a world that prompts questions about ethical responsibility, privacy, and the humanity of memory itself. While Adam embodies the digital memory by recalling every event in a detailed manner that denies the possibility of forgetting, Miranda exemplifies how human memory is shaped by trauma, moral ambiguity, and emotional transformation, allowing for forgetting, selective recall, and repression. Drawing on Paul Ricoeur's theory of narrative identity and forgetting, along with Avishai Margalit's idea of the ethical memory, this study examines how Ian McEwan's *Machines Like Me* illustrates the tension between the flawless digital memory and the inherently imperfect nature of human memory. By dramatizing the conflict between human and digital memory, McEwan questions the ethical and emotional issues related to digitally preserved memory. Engaging with current debates in memory studies and digital humanities, this research situates the novel within broader discussions on digital archives, ethics of remembering and forgetting in the digital age. This study ultimately argues that *Machines Like Me* offers a framework for understanding the ethical aspects of digital memory, drawing attention to key issues of human agency, privacy rights, and the ethics of memory in the age of artificial intelligence.

Keywords: Ian McEwan, *Machines Like Me*, Memory, Ethics, Digital archives

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The Impact of the "Reading Power" App on Turkish EFL Students' Reading Comprehension in Mall

Mobile learning (m-learning) has rapidly expanded in foreign language education, yet research on its effectiveness for high school EFL learners remains limited. This study aims to examine the effects of "Reading Power," a free online language learning application, on the reading comprehension skills of Turkish EFL learners. Adopting a mixed-methods design, the study was conducted with 30 Turkish high school students at the A2 proficiency level during the 2023–2024 academic year. Participants were selected through convenience sampling from a public high school, where the researcher had access to students in specific classrooms. The participants were divided into two groups of 15: an experimental group and a control group. The experimental group received supplementary Mobile-Assisted Language Learning (MALL) support via the "Reading Power" app, while the control group followed the conventional English instruction curriculum. Data collection instruments included a Reading Achievement Test administered as both a pre-test and post-test, a Post-Treatment Questionnaire, and Semi-Structured Interviews. The intervention lasted eight weeks, after which the data were analyzed to evaluate the impact of MALL on the students' reading comprehension skills. The results demonstrated that the experimental group achieved significantly higher scores in the post-test compared to the control group, underscoring the effectiveness of MALL in improving reading comprehension. Additionally, findings from the questionnaire and interviews revealed that students in the experimental group perceived the "Reading Power" app as a valuable and engaging resource that enriched their learning experience.

Keywords: MALL, Reading comprehension, Reading Power App, High school learning, English as a foreign language

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From Algorithm to Classroom: Investigating the Transformative Role of AI in Language Education in the Digital Humanities

Artificial Intelligence (AI) has become a focus for the field of education. The rapid advances in integrating artificial intelligence (AI) in education has offered new opportunities to reimagine the ways in which languages may be taught, learned, and experienced in the digital era. Far from being a neutral tool, AI has emerged as a cultural and intellectual agent whose effects translate into new practices of the classroom, redefines the role of the teacher learner, and challenges the humanities in distinctive ways. In this paper, the researcher investigates the transformative role of AI technology in language education with digital humanities as a theoretical framework, reflecting on its pedagogical, ethical, and cultural dimensions. Utilizing recent examples of AI-enabled platforms like ChatGPT, Wordtune, and adaptive learning systems, the paper considers how algorithms enable personalized learning, support multilingualism, while also creating innovative forms of creativity in writing and communication. At the same time, it engages with vital discussions on privacy, authorship, and dehumanization of agency, resting concerns for language learning within the context of digital culture. By connecting the classroom with the broader field of digital humanities, this paper illustrates how AI technologies can simultaneously extend the possibilities for linguistic empowerment, as well as reproduce inequalities when taken for granted. It is argued that the crafting of language learning in the digital era should not be merely treated as a technical matter, but as a cultural practice that interlaces ethics, pedagogy, and human values. In this, the paper calls to consider AI as a transformative rather than only as efficiency tool for educators, researchers, and policymakers – a call which requires critical, reflective, and human-centered engagement.

Keywords: Artificial intelligence, Language education, Digital humanities, Pedagogy, Ethics

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AI in the Harem: Posthuman Translation and the Afterlife of Orientalism in the Age of Digital Humanities

Drawing on theoretical frameworks from posthumanism and the digital humanities, this paper offers a comparative analysis of human and machine translations of *The Romance of the Harem* (1839) by Julia Pardoe, an English writer whose travels to the Ottoman Empire informed some of her most widely read works, including *The City of the Sultan and Domestic Manners of the Turks* (1837). Pardoe's *The Romance of the Harem*, a fictionalized yet heavily ethnographic narrative steeped in orientalist tropes, was translated into Turkish by Hasan Kaya and published by Profil Kitap in 2011. This study juxtaposes Kaya's human translation with a machine-generated translation produced using the AI-based system ChatGPT, seeking to interrogate how orientalist discourse is mediated, sustained, or transformed across translation modalities. The analysis unfolds in three stages: first, it situates *The Romance of the Harem* within the tradition of orientalist travel writing; second, it examines the discursive and stylistic features of Kaya's Turkish rendition; third, it evaluates the translation produced by ChatGPT in light of the same criteria. Particular attention is paid to how orientalist representations of Ottoman culture, manifest in semantic, syntactic, and lexical choices, are either faithfully reproduced, softened, intensified, or obscured in each translation. By exploring the translational strategies employed by both human and machine agents, this paper aims to assess the role of AI in the ideological transmission of literary texts. Hence, it seeks to contribute to ongoing debates in literary translation studies by considering how digital translation tools can be critically situated within posthumanist understandings of authorship, agency, and textual mediation.

Keywords: Julia Pardoe, *The Romance of the Harem*, Orientalism, AI translation, Digital humanities

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Unlocking Fluency: The Role of Gamified
Communication Tasks in Tertiary EFL Education

This current study examines the effect of gamification on university-level EFL students' speaking skill development. Following a single-group instructional design, the research exposes undergraduate students to a four-week gamified speaking treatment with the aim of generating motivation, reducing communication anxiety, and promoting fluency in oral communication. The instructional intervention involves key gamification elements of point systems, electronic leaderboards, and mission-based tasks, all within communicative, real-life speaking contexts. Participants perform a series of speaking tasks including role-plays, academic discussions, peer interviews, and short persuasive presentations. The format is centered on spontaneous speech, negotiation of meaning, and contextualized vocabulary use. A pre-task and post-task speaking test through fluency, grammatical accuracy, lexical range, and coherence will be conducted with a view to gauging quantifiable improvement. Further, observational notes and student reflections provide insight into learner attitudes, engagement levels, and perception of the gamified learning space. The findings are expected to indicate that gamification plays a significant role in increasing student engagement, speaking time, and confidence level. Students may describe themselves as more willing to take risks and speak in public if learning activities are presented as interactive quests rather than formal testing. The study may suggest that gamification not only raises the performance level of speaking activities but also fosters a positive affective climate that nurtures further oral language learning. The results are anticipated to encourage the thoughtful integration of game mechanics into third-level language instruction, particularly when blended with task-based learning and communicative pedagogies.

Keywords: Communicative competence, EFL speaking, Gamification, Language motivation, Oral communication, Task-based learning, Undergraduate EFL learners

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Performing Professional Identity in Digital Spaces: The Strategic Use of Emojis in Intercultural Communication

In recent years, emojis have become integral not only to informal digital communication but also to professional and institutional interactions. While frequently perceived as playful or decorative, emojis are increasingly recognized as strategic tools for performing identity, negotiating hierarchy, and managing relational meaning in intercultural workplaces and academic settings. This paper examines how emojis function as digital identity markers and relational resources in professional communication, with a particular focus on intercultural contexts where misinterpretations are more likely. Drawing on Goffman's (1959) notion of face-work and sociocultural approaches to identity (Bucholtz & Hall, 2005), the study highlights how users employ emojis to soften disagreement, project collegiality, or signal deference in professional group chats, emails, and collaborative platforms. Empirical studies suggest that lower-status individuals often use emojis to express alignment and mitigate power imbalances, while higher-status individuals adopt them more cautiously to maintain authority. Yet, when strategically used by superiors, emojis can also foster inclusivity and solidarity. The paper argues that emojis in professional communication should be viewed as culturally embedded semiotic resources rather than universal symbols. Their interpretation is shaped by cultural norms, organizational expectations, and platform-specific affordances, making them highly context-dependent. This highlights both their potential as tools for identity work and their risks as sources of pragmatic failure. The discussion emphasizes the need for greater awareness of emoji variability in intercultural training and suggests future research on their role in educational and workplace communication.

Keywords: Emoji, Digital identity, Intercultural communication, Professional discourse, Organizational communication

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Ergodic Narratives and the Literary Turn in Games: From Interactive Fiction to *Disco Elysium*

Many contemporary games increasingly introduce complex narratives and story-driven game mechanics that engage players in the construction of the game's plot, which aligns with postmodern concerns of fragmented structure and unstable authorship. It is challenging for scholars to determine where such games fit within literary analysis. Electronic literary forms, such as interactive fiction, examine how readers become active participants in shaping the text. Yet, players are restricted to pre-scripted paths, limiting their role as co-authors of the text, which complicates its position within the scope of literary analysis.

This paper argues that contemporary video games are capable of transforming their ludic framework to construct a more complex literary role. *Disco Elysium* (2019) exemplifies this transition, exploring the possibilities of digital narratives in games in which the player interacts with the text much like a novel. It is necessary to engage with the theoretical perspectives that connect digital narratives to electronic and postmodern literary traditions. Espen Aarseth's concept of ergodic literature, Nick Montfort's interpretation of interactive fiction, and Katherine Hayles's work on electronic literature explore how the game integrates literary strategies into a ludic form, pushing against the narrative limitations of video games. Moreover, postmodern theories are adopted to analyse the key themes in the game.

Disco Elysium provides a significant case study of digital narratives. It exemplifies the demands of ergodic structure, requiring active player input, while employing postmodern strategies of fragmentation and ideological play, aligning it with contemporary literary traditions. This article illustrates how digital narratives challenge the established boundaries between literature and game studies.

Keywords: Digital narratives, Ergodic literature, Interactive fiction, Postmodernism, *Disco Elysium*

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The Evolution of *This*

In spoken English, the demonstrative determiner *this* is sometimes used to refer to an unspecified referent. For example, in the following example sentence (1)a, 'They dug this great big trench with bulldozers.', "this great big trench" refers to an unspecified trench - it is not clear which specific trench it is to the addressee - but refers to "a very large trench." Similarly, in (1) b, 'The rest of the letters were all written on small sheets of blue notepaper in this really childish handwriting.', "this really childish handwriting" refers to unspecified handwriting - it is not clear whose handwriting it is to the addressee - but refers to "a very childish handwriting." These instances of *this* can be replaced with *a/an*. In this paper, we refer to the use of *this* which refers to an unspecified referent, as seen in (1), as "indefinite *this*." (Both examples (a) and (b) are from Oxford English Dictionary, 2nd ed. CD-ROM edition)

This paper examines the usage of indefinite *this* - one with which the addressee cannot identify the intended referent - focusing on the processes through which this usage has developed, using only conversation as data. Through data analysis, we suggest the possibility that the usage of indefinite *this* emerged gradually through the grammaticalization from the demonstrative pronoun *this* used for cataphoric reference. Could the indefinite *this* - which is interchangeable with the indefinite article *a/an* - have emerged through grammaticalization?

Perhaps from the demonstrative pronoun *this*, the definite demonstrative determiner *this* -one with which the addressee can identify the intended referent - has evolved, then from the definite *this*, the ambiguous *this* (either definite or indefinite) has evolved, and finally from the ambiguous *this*, indefinite *this* has evolved.

Keywords: General linguistics, Historical linguistics, Pragmatics, Referring expressions, Historical pragmatics

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Poet Catullus and His Vision through Roman
Virtues of Gravitas, Servitas, and Industria
Crafting a Sustainable Approach to Create
Purpose for Meaning Crisis in Both Modern
Digital World and Ancient Society

This study provides a valuable historical model for confronting the meaning crisis in the modern digital age. It demonstrates profound relevance to contemporary readers – particularly high school students, who are navigating similar existential challenges – being surrounded by such a plethora of information, especially with the rise of artificial intelligence, yet found themselves at a loss of their state of being. Around 54 BCE of the Roman Republic, Catullus faced a tumultuous stage of Rome. The cultural, societal, political status quo of the Roman Republic was overturned during its transition into an Empire. With his poems, Catullus was seeking purpose in his life, inquiring the Roman virtues of gravitas, servitas, and industria. The paper aims to discover the approach taken by Catullus as he explored his state of being and purpose in society. The study investigates in the research question: What is Catullus' approach to the meaning crisis through Roman virtues of gravitas, servitas, and industria, and its parallel application to modern society? A digital database is created, comprising all 116 present poems of Catullus. With a quantitative thematic analysis of his entire existing corpus, the research categorizes the recurring themes related to love, emotional struggles, and criticisms. In total, 86% of his work falls into just two categories: Emotional Struggle (44%), which articulates a profound internal vulnerability through themes of love, betrayal, and grief; and Mockery (42%), which projects his disillusionment outward through savage satire and accusations of moral corruption. This juxtaposition reveals Catullus' tension between internal sensitivity and external disorder.

Keywords: Gravitas, Servitas, Industria, Meaning, Society

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Oceanic Sensibility in A. Wendt's "Robocop in Long Bay" and Witi Ihimaera's Short Fiction

In his fiction, Samoan author Albert Wendt and a New Zealand author Witi Ihimaera often depict both a diasporic position and the complex formation of Samoan/New Zealand identities within the context of postcolonialism and contemporary sensibilities influenced by media and popular culture. This paper will analyze Wendt's and Witi Ihimaera's portrayal of the formation of Oceanic sensibility and cultural tradition on one hand, and by the diasporic nature of Samoan and New Zealand cultures, along with the influence of media, advanced technologies, and pop culture as manifested in their short stories "Robocop in Long Bay" and Ihimaera's short fiction. Additionally, the paper will explore a depiction Samoan and New Zealand cultural identities in postcolonial times, closely aligning with Bill Ashcroft's concept of the "transnation."

Keywords: Diaspora, Oceanic literatures, Transnation, Samoan identity, New Zealand, Cultural identity

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Writing against Absence – Postcolonial Feminism
and Maternal Erasure in Jamaica Kincaid's *The
Autobiography of My Mother*

This study provides a postcolonial feminist interpretation of Jamaica Kincaid's *The Autobiography of My Mother*, by emphasising the novel's focus on maternal absence, colonial violence, and embodied resistance. Xuela Claudette Richardson, who serves as both narrator and subject, creates a self out of the silence left by her deceased mother, whose loss at birth determines the course of her life. Rather than telling a chronological autobiographical story, Xuela creates a fragmented, anti-normative account that challenges both colonial historical frames and patriarchal familial systems. Accordingly, this article explores how postcolonial feminist theorists like Gayatri Chakravorty Spivak, Chandra Talpade Mohanty, Audre Lorde, Kimberlé Crenshaw, and others shape the politics of voice, memory, and identity for colonised and racialised women. It contends that maternal erasure in the novel serves as a greater metaphor for the silence of Black, Caribbean women under colonial regimes, rather than just personal mourning. Xuela's rejection of motherhood, romantic love, and state institutions becomes a feminist act of rebellion, while challenging mainstream notions of femininity, kinship, and subjectivity. By locating *The Autobiography of My Mother* within a postcolonial feminist paradigm, this paper demonstrates how Kincaid destabilises the autobiographical genre itself, writing not to rescue the mother's voice, but to make visible the mechanisms that made her inaudible. In this respect, Kincaid performs an act of "writing against absence," while transforming silence into story and loss into a critique of colonial and patriarchal power.

Keywords: Postcolonial feminism, *The Autobiography of My Mother*, Jamaica Kincaid, Caribbean literature

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People-to-People Diplomacy: The *Kapwa* and
Ginhawa in the *Paybsiks* Lending Scheme
between Filipinos and Indians

This paper explores the informal lending relationships between Filipinos and Indian nationals through the grassroots microcredit practice popularly referred to as *paybsiks* — a colloquial term that means when you borrow five pesos (“payb”), you will pay six pesos (“siks”). These informal exchanges, though lacking formal institutional recognition, represent a living form of people-to-people diplomacy, grounded in lived experience, trust, negotiation, and shared precarity.

Anchored in a literature review across interdisciplinary sources — including cultural studies, informal economy literature, indigenous Filipino philosophies, and migration studies — this paper engages the Filipino values of *kapwa* (shared self) and *ginhawa* (relief) as interpretive lenses. It argues that these relational values underpin and sustain the moral economy of *paybsiks* interactions, allowing for intercultural cooperation that is practical, flexible, and deeply human. The study synthesizes available literature to contextualize these practices within broader conversations on diplomacy, economic life, and intercultural ethics. It positions *paybsiks* not only as an economic workaround, but as a socially meaningful practice that reshapes boundaries between locals and foreigners in Philippine urban and peri-urban settings.

The paper concludes with a challenge to future researchers to explore more deeply the profound impact of cashless transactions through digital financial technologies — such as mobile wallets, fintech apps, and AI-driven lending medium — on these intimate, analog, community-rooted relationships. Will human values like *kapwa* and *ginhawa* find expression in data-driven platforms, or will the push toward efficiency and scalability erase them?

Keywords: Diplomacy, Relationships, Lending, Technology, Digital financial services

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"I should write this myself": How to Get Young-
Adult Language Learners to Rely Less on AI for
Writing Tasks

Young-adult ELT classrooms have long been confronting a new problem: students increasingly delegate writing tasks to artificial intelligence tools rather than writing themselves, which made it almost impossible for language teachers to rely on writing homework as a valuable learning tool. This paper argues, by drawing on real practical experience, that assignment design and assessment must be reconfigured to encourage original student authorship in young-adult language classes. Creating individual student profiles in order to make prompts personally relevant is the first step of this process. It will not only make it hard to genericize by AI, but it will also tie the task to the student at an individual level. The next step of the process is prioritizing process over product. Designing the assignment in stages where students are asked to submit drafts with strikethrough corrections and rewritings and asking them to present the reasons and the logic of these corrections as a way of presenting their own learning process would reduce reliance on AI. Finally, it is crucial to integrate AI pedagogically rather than attempting outright bans without reflective requirements attached. How to use AI and when must be clearly demonstrated to students, and while explaining the drawbacks of heavy AI reliance, students should be shown how original work helps them develop. This paper aims to provide case studies and actionable recommendations for each of these steps. Original writing is not merely an academic requirement but a developmental competency essential for language learning. Hence, instead of refraining from assigning writing homework lest students use AI, language teachers should find ways to motivate students towards creating original work.

Keywords: Writing skills, Student engagement, Artificial intelligence training, Student profiles, Assignment design

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Metaphorical Conceptualisation of Human Creatures in Early Modern English Fiction

This study explores how metaphors conceptualise human creatures in a corpus of Renaissance prose fiction, focusing on the role of metaphorical language in constructing diverse representations of human beings referred to as creatures. The contextual semantic realisations of creature vary across the analysed corpus, displaying a clear tendency among Elizabethan authors to employ it primarily to denote human beings, which reflects biblical interpretations and theological frameworks central in early Modern English literature. This anthropocentric conceptualisation of creature motivated the examination of its metaphorical mappings. Conceptual metaphors contribute to the multifaceted representation of human creatures by employing the cognitive mechanism of metaphorical projections between different domains of experience that frame them as supernatural entities, material objects, food, and animals. Such imagery enriches their literary portrayal and signals broader philosophical paradigms and cultural norms central to the period. Combining corpus and cognitive stylistic approaches, my study analyses literary texts and examines metaphorical expressions as the surface realisation of cross-domain mappings. A corpus-based method enables the identification of the frequency and distribution of these metaphors in the large dataset, revealing recurring patterns in the metaphorical conceptualisation of human creatures. The findings indicate the influence of religious and cultural perspectives: the predominant metaphorical conceptualisation occurs with female creatures in Renaissance prose, who are most frequently mapped as supernatural entities. Authors often idealise women as divine, angelic figures whose beauty and virtue transcend other earthly beings. These results foreground the intersection of religious and cultural dimensions in the Renaissance prose, highlighting a gender aspect in the metaphorical representation of human creatures. They also suggest that conceptual metaphors are not merely linguistic and cognitive phenomena but may reveal underlying societal ideologies and attitudes, encoded in Early Modern English fiction.

Keywords: Human creature, Corpus, Cognitive metaphor, Conceptualisation, Elizabethan fiction

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Language as Intangible Culture and the Digital Museum Interacting Creatively

The method creates the object [. . .] The object of a science is not a given in nature but represents the result of an elaboration (Todorov). This presentation will show how and why digital collections and a digital platform can present language as a cultural object that is intangible, dynamic, interactive in time and space, open ended and non-restrictive. This paper will show how Eurotales: A Museum of the Voices of Europe encourages, allows and presents meaning through design, and how digital space allows use of multiple designs and visualisations that embrace and celebrate the elaboration and thence construction of "impossible objects" such as language as intangible culture.

Keywords: Language, Digital space, Impossible objects, Designerly thinking, Eurotales

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Artificial Intelligence on Literary Criticism: Decentring Humanity and the Quest for Ethics

The function of Artificial Intelligence (AI) has been an assertive matter in the literary world of the 21st century. While there is a growing enthusiasm upon AI and its potential development, there are also different opinions about its ethical existence. Due to rapid evolution of technology, its impact is felt in many fields including teaching, learning, researching and literature. The novels that employ the theme of posthuman and digital creatures are also significant examples to prove the impact of digitalisation and AI in literary criticism. Employing technology, the literary works of the contemporary age become open to an extensive analysis because digital and AI based analysis have been a challenging source to raise new horizons in literary criticism. Although early literary works somehow depicted artificial creatures, it was also an inspiration for the future of literature through AI. For this reason, artificial creatures in literary works, mainly in novels, have paved the way for understanding the context and impact of AI in contemporary criticism because they have a lot in common. The shifting focus towards the ethical understanding of AI, similar to posthumanism, has also become visible because the literary works are evaluated more through ethics, and the relationship between humanity and AI. Such a clarification not only shapes literary criticism, but it also opens new perspectives to understand the impact of AI upon humanity through the fictional characters as digitalisation is seen in almost every layer of life. This paper aims to discuss the impact of AI on literary criticism through Ian McEwan's *Machines Like Me* (2019) to unveil how digitalisation becomes a question of ethics putting the question of decentring humanity, and its impact upon non-humanity into consideration.

Keywords: Digitalisation, Artificial intelligence, Criticism, Humanity, Ethics

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The World of Digenis: The Anatolian Islamic- Christian Geography from the 7th to the 11th Century in the Byzantine Epic Poem *Digenis Akritas*

The epic poem *Digenis Akritas*, belonging to Byzantine literature, was written in Medieval Greek and narrates a story set against the backdrop of the Arab-Byzantine wars, a series of conflicts between the Byzantine Empire and the Arab-Muslim Caliphates that lasted from the 7th century to the early 11th century. These wars shaped a social landscape in which the Akritai, a military class tasked with defending the empire's borders, played a crucial role. The versions of these epics that have survived to the present day offer insights into the lives and religious geography of the wealthy border guards of the period. While the first half of the epics reflects events and personalities in 9th and 10th century Byzantine history, the second half is timeless and seems rooted in the essence of the period. This poetry, which depicts the geography of Anatolia, corresponds to the period before the arrival of the Turks in the region. *Digenis Akritas*, one of the most important of these epics, probably emerged in the 12th century, during a revival of interest in ancient Greek romance that paved the way for the Byzantine romance genre. During this period, there was a conscious effort to imitate classical literary styles, especially ancient romanticism. Although epic poetry had been in decline since the 6th century, it experienced a revival in the 10th century, albeit with different themes. The aim of this study is to introduce and discuss the epic poem *Digenis Akritas*, which is not well known in Turkey, and the religious geography mentioned therein. The study provides an example of the literary narration of the Islamic conquests and stories in Anatolia from the Byzantine perspective. It presents a contrasting perspective on place names and events in religious geography. The study aims to introduce religiously themed place names and events that appear in literary works from different languages and cultures and is generally written using English Language and Literature-based authors and sources.

Keywords: *Digenis Akritas*, Religious geography, Anatolia, Byzantium, Epic poetry

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Reading Gender in Digital Age: Cognitive Narratological Analysis with EEG and Reader Response in Julian Barnes's Novels

Narratology has long offered scholars the tools to analyze how stories are structured and how meaning is shaped through voice, perspective, and temporality. With the rise of cognitive narratology, the field has increasingly turned toward how readers mentally process these narrative features, linking form to perception, memory, and emotion. It is within this framework that I am developing my current project, which I would like to introduce in this presentation. The study will investigate how narrative design influences readers' perceptions of gender in Julian Barnes's *Talking It Over* (1991), *The Sense of an Ending* (2011), and *The Only Story* (2018). Combining cognitive narratology with digital-humanities methods, the project will examine the way narrative devices work to guide readers into ethical and gendered interpretation. The project will proceed in three phases. First, a cognitive-narratological analysis of selected passages will identify how gender roles and dynamics are encoded in narrative form. Second, a reader-response survey will be conducted with students familiar with Barnes's work, using a five-category Likert-scale model of gender portrayal, alongside open-ended questions that capture participants' interpretive strategies. Finally, I plan to extend the study with a pilot EEG experiment that records cognitive and affective responses to the same passages. By integrating textual analysis, survey data, and neurocognitive measures, the project aims to bridge literary theory with empirical evidence. My goal, thus in this presentation, is to demonstrate how digital tools can enrich scholarship on gender in contemporary fiction, focusing particularly on one of the abovementioned novels, *The Only Story*, and provide new insight into the ways narrative techniques shape, and sometimes bias, reader cognition and ethical evaluation.

Keywords: Cognitive narratology, EEG, Reader-response, Gender representation, Digital humanities

* This paper forms part of the author's ongoing research project "Intersection of Cognitive Narratology with Digital Humanities: Gender Norms and Reader Perception in Julian Barnes's Novels," conducted under the supervision of Prof. Dr. Vera Nünning at Heidelberg University and supported by the TÜBİTAK 2219 International Postdoctoral Research Fellowship Program for Turkish Citizens.

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Language As It Really Is and Was: EUROTALES Digitally Representing the Actual Matter of Language

In the past couple of decades languages have been increasingly represented as the subject matter of museum displays. Most language museums, however, do not question what is a language, or what are languages – that is, they do not investigate the matter of language itself. This paper will present this question as it is raised and presented by and through the recently launched experimental collaborative and online museum, *EUROTALES, A Museum Laboratory of the Voices of Europe*. *EUROTALES* understands and presents language as the product of shared memories in communities of any nature – be they based on geography, or ideology, or practice - any community, big or small, claiming to share a perceived identity of any kind. The database-founded collections on display aim at representing the chorus of languages resonating through Europe, in different ways and across the continent, both today and in the past, as we reveal a virtual archaeology of languages stratified in our territories over time. The paper will show how the museum sits at the intersection of European language studies and digital cultural heritage research; and will illustrate both the research potential of our approach, and the ways in which digital techniques are an integral and foundational part of the project.

Keywords: Language museums, *EUROTALES*, Digital heritage, Shared memory, Community identity

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The Effect of Cultural Schema and Background Knowledge on Collocation usage on B2 (Intermediate Level) English Learners from Iran and Turkey in Speaking Performance

The relationship between language and culture cannot be separated, the accuracy of language usage is dependent on the cultural cues and background knowledge. As collocation is identified also as pairing words, they are such a convention that illustrates the ties between culture and language. This paper investigated how the cultural schema and background knowledge can influence the collocation usage in speaking performance in B2 English learners to make more effective lessons for instructors. The main purpose of this research was to breakthrough the impact of cultural schema and background knowledge in the speaking process to make a new insight for English instructors improving the teaching style to assist the learners being more native like. The research analysis was qualitative, there were participants from two different nationalities, Turkish and Iranian English Learners to explore the effects of the culture on each nationality. Each group asked to do the tasks separately. A variety of instruments were used analyzing the similarities and differences. The research found the roles of cultural schema and learners' prior knowledge through the process of collocation choice in speaking tasks in learners with their own cultural and linguistic background.

Keywords: Cultural schema, Background knowledge, Collocation usage, Speaking performance, Schema theory

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Salman Rushdie in the Digital World: Author and Authority

Right from his debut novel *Grimus* onward, Salman Rushdie's career has been fundamentally shaped by questions of positionality and authorial identity. The global controversy surrounding *The Satanic Verses* compelled him to continuously defend his position as an author. Although the controversy originated with a printed text, it swiftly exceeded the boundaries of literature, permeating news media and global public discourse. This transfiguration of the author from the page into multiple public arenas established the conditions for Rushdie's subsequent career, in which the negotiation of authorial identity has remained central. In the digital age, Rushdie extends this negotiation into online platforms. For instance, for long years Twitter has provided him with a venue for sharp, epigrammatic interventions, while more recently Substack has offered a slower and more controlled medium that enables sustained reflection and more direct connection with his audience. Together, these platforms demonstrate how Rushdie adapts to various digital environments in order to reconfigure and extend his authorial authority. Beyond his online presence, Rushdie's archives at Emory University, comprising manuscripts, journals, and digital files, including an emulator of his original desktop environment, attest to his digital engagement and ensure its preservation for future scholarship. His recent reflections on artificial intelligence, particularly his meditations on AI and writing, further underscore his positioning of technology as a critical site with regard to authorship and authority. Taken together, these digital selves provide Rushdie with enhanced flexibility, increased access to diverse readerships, and renewed authority as an author in an evolving digital landscape.

Keywords: Salman Rushdie, Digital world, Authorship, Authority, AI

*This paper forms part of the author's ongoing research project "Salman Rushdie's Authorial Self-Positioning in his *Joseph Anton* and *Knife*" at Bournemouth University, conducted under the supervision of Prof. Hywel Dix and supported by the TÜBİTAK 2219 International Postdoctoral Research Fellowship Program for Turkish Citizens.

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Mapping Memory and Belonging: Diasporic Consciousness in Yaa Gyasi's *Homegoing*

This research examines the flexible nature of cultural identity among people in the African diaspora and how the events of historical disruption and transnational movement are influencing contemporary conceptions of identity. The study will explore the interrelation between individual and collective memories; colonial legacy; and the construction of selfhood over time as it relates to the generationally disparate members of the diaspora community. A primary focus of this research will be the theoretical framework of Afropolitanism, which provides a new definition of African identity based on the principles of hybridity, cosmopolitanism, and global interconnectedness. Yaa Gyasi's novel *Homegoing* (2016), serves as the primary source of data for this research, as it chronicles the separate, but interconnected lives of two sisters who were split apart when they were sold into slavery in the 18th century, and their respective descendant families' paths over several centuries until today. Through the use of an intergenerational structure, Gyasi depicts the long-lasting consequences of slavery, displacement, and the process of negotiating culture, and demonstrates how both traumatic experiences and resilient experiences combine to form a sense of diasporic consciousness. Through the lens of Afropolitanism, Gyasi illustrates that identity is not a static inheritance passed down from one generation to the next, but rather it is an evolving construct, influenced by history, geography, and memory. This research also contextualizes Gyasi's work with other post-colonial and global discourses, and demonstrates how literature written from a diasporic perspective re-imagines conceptions of African identity in a world defined by migration, hybridity, and cross-cultural exchange.

Keywords: Postcolonialism, immigration, hybridity, Homegoing, generation gap

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Can a Hashtag Grieve? Mansfield's "The Fly" and the Limits of Digital Mourning Rituals

This article posits Katherine Mansfield's (1922) short story, "The Fly", as a visionary allegory for the limitations of contemporary digital mourning. It argues that the protagonist's compulsive ritual, repeatedly drowning a fly in ink to evade the traumatic loss of his son, prefigures the performative and disembodied nature of grieving on social media. Drawing on trauma theory, specifically Cathy Caruth's concept of "unclaimed experience", the analysis frames the boss's actions as a sterile, repetitive loop that forecloses the capacity to "work through" grief. This literary reading is then placed in dialogue with digital media theory to critique modern memorial practices, such as the #RIP hashtag. The article contends that these algorithmic rituals, while seemingly communal, replicate the boss's disembodied cycle by prioritizing fleeting, quantifiable performance over sustained, somatic engagement with loss. The architecture of these platforms promotes an "algorithmic commodification" where complex emotion is flattened into shareable content, thereby impeding genuine emotional integration. Ultimately, by bridging modernist literature and digital culture studies, this article interrogates how contemporary rituals of remembrance risk trapping users in the same cycle of unresolved grief as Mansfield's protagonist, leaving trauma endlessly un-narrated.

Keywords: Digital humanities, Modernism, Trauma theory, Social media, Digital mourning

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Can Machines Feel? A Post-Biological Dialogue and Testing the Boundaries of Authorship in Digital Humanities

In the transhumanist era, characterised by the continual evolution of humans and their progressive engagement with technological innovation, artificial intelligence (AI) has attracted considerable attention from scholars for its potential contributions to creativity. While AI is implemented in scientific and technical domains, its integration into poetic practice remains relatively underexplored, and its epistemic reliability is often met with scepticism. Persistent anxieties concerning a future in which human authorship may be rendered obsolete hinder the recognition of AI's potential as a medium for collaborative creativity between humans and machines. This study conceptualises AI not as a replacement for the human writer but as an auxiliary partner in the creative process, wherein the human subject—embodying emotional depth, experiential knowledge, and interpretive perspective—retains centrality. So, AI is positioned as a collaborator that augments human capabilities through its strengths in linguistic diversity, extensive lexical range, and accelerated idea generation. Within this framework, poetry is produced initially by the researcher and subsequently refined in collaboration with AI, thereby enacting a model of hybrid authorship that reflects the ethos of transhumanist thought. The study demonstrates that poems co-created by humans and machines can yield more nuanced and culturally resonant outcomes. By situating AI in a deliberately secondary role—as a supportive rather than autonomous agent—this study underscores human creative primacy while illustrating the productive possibilities of human-machine cooperation. It also engages directly with transhumanist discourse while simultaneously contributing to the emergent practice of *transhumanist poetry*. Ultimately, the study argues that technological innovation, when framed as a collaborative instrument rather than a competitor to human creativity, can expand and enrich the human imagination. By providing a case for balanced co-authorship, it contributes to ongoing debates concerning authorship, creativity, and the future of literary production, proposing that AI can introduce novel aesthetic perspectives without supplanting the human voice at the heart of artistic expression.

Keywords: Artificial intelligence, Authorship, Digital humanities, Poetry, Transhumanism

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Shattered Selves: Trauma, Confinement, and the Failure of Agency in Necip Fazıl Kısakürek's *Creating a Man* and Henrik Ibsen's *Hedda Gabler*

This study offers a unique comparative analysis of psychological trauma and suicidal ideation in Necip Fazıl Kısakürek's *Creating a Man* and Henrik Ibsen's *Hedda Gabler*. Both plays, despite originating from vastly different cultural settings, explore deep psychological pain and existential despair. By applying modern trauma theory, the analysis reveals that both protagonists, Hüsrev and Hedda, exhibit key signs of traumatic reactions. Hüsrev's suffering stems from a tragic creative act, while Hedda's trauma is rooted in intellectual and social confinement. Their expressions of despair also differ: Hüsrev's suicidal urges are influenced by Islamic theological ideas, whereas Hedda's manifest as destructive impulses against societal norms. The study further explores a shared theme of existential paralysis, where both characters struggle to turn thought into meaningful action. This comparison highlights how these literary classics provide converging insights into universal human vulnerability while also showing how trauma is shaped by specific cultural and philosophical frameworks.

Keywords: Trauma theory, Comparative literature, Existentialism, Turkish modernism, Henrik Ibsen

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Artificial Personhood and Non-Biological Kinship in Annalee Newitz's *Autonomous*

Technologies such as biometric surveillance, behavioural override systems, and memory encoding are not incidental; they structure how trust, loyalty, and responsibility operate between humans and machines. In *Autonomous* (2017), Annalee Newitz imagines a future where these technologies shape the very meaning of personhood, autonomy, and family bonds through systems of biotechnology and corporate control. Set in the year 2144, the narrative follows two parallel arcs: Jack, a pharmaceutical pirate committed to redistributive justice, and Paladin, a newly activated military robot assigned to track her alongside a human partner, Eliaz. As Paladin gradually develops independent thought and emotional responsiveness, the novel evokes the emergence of kinship between synthetic and organic beings outside biological lineage or state-sanctioned relational structures. Situated within the frameworks of posthumanist theory (Hayles, 1999; Braidotti, 2013) and biopolitical critique (Foucault, 1976; Esposito, 2008), this paper examines how *Autonomous* redefines the conditions under which kinship and care become possible in technologized environments. Paladin's legal status as corporate property constrains its agency, yet its cognitive evolution blurs the line between programmed function and autonomous subjectivity. The relationship with Eliaz exemplifies a model of kinship based on task-sharing, care, and negotiated trust. *Autonomous* does not idealize this relationship; it embeds it within a system of economic control that resists clear moral resolution. This study concludes that *Autonomous* envisions kinship as arising from cohabitation under constraint and resistance to domination, reconfiguring social value through interdependence rather than biological descent or institutional legitimacy.

Keywords: Annalee Newitz, Artificial intelligence, Posthumanism, Non-Biological kinship, Biopolitics, Speculative fiction

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When AI Meets Politics: Translation of Figurative Language in Political Speeches

In recent years, the significance of machine translation and artificial intelligence (AI)-based translation tools has been steadily increasing. Technologies such as Google Translate, DeepL, and ChatGPT play an active role in various aspects of life, including political communication. Since political messages are often conveyed to wider audiences through translation, there is a growing need for research focusing on the function of AI-based translations within political contexts. In addition to their ideological dimension, political speeches often embody a multilayered structure enriched with figurative language. Stylistic devices such as idioms, proverbs, irony, and sarcasm frequently appear in these speeches, enhancing both rhetorical effect and persuasive power. While AI-based translation tools have demonstrated remarkable progress in the translation of literary texts, the translation of figurative language in political discourse remains a problematic area. Such translations may often result in misinterpretations, distortions, or the loss of rhetorical force. This study focuses on the effectiveness of AI-based translations by analyzing authentic political speeches that employ figurative language. Selected speeches delivered by Donald Trump will serve as the case study, with instances of figurative language examined through an analysis of translations produced by Google Translate and ChatGPT-4o. The study discusses the strengths and weaknesses of AI-based translations and identifies challenges arising in the rendering of figurative language. Furthermore, it emphasizes the necessity of complementing AI-based outputs with human translation in cases where rhetorical and cultural meanings risk being lost.

Keywords: AI-Based translation, ChatGPT, Donald Trump, Figurative language, Google Translate, Political discourse

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Desire and Disability in the Digital Landscape-
The Crisis of Selfhood and Sexual Subjectivity in
Disabled Women's Digital Micronarratives

Disabled women and sexual desire are yet to be considered a normalized proposition in this ableist heteropatriarchal world where they are predominantly desexualized. Yet with the advent of digital micronarratives, disabled women have come up with their narratives engaging directly with sexual desire and experience. Navigating the digital space, these women construct a sense of sexual subjectivity, reclaiming their agency over their narratives. However, their experiences are generally fraught with a paradox- their impairment makes them hyper-visible, subjected to both the ableist 'stare' and the male gaze, and simultaneously dismisses them as undesirable. As disabled women recount their stories about dating, sex and attraction on the internet, they challenge the patriarchal body type and reconstruct their 'body' as a site for desire, parallelly reclaiming their narratives by flaunting their sexuality. Their narratives, therefore, help them shape their sexual subjectivity both as a lived experience and as a semiotic construction navigating the heteropatriarchal language. While they are reduced to their physical deformities, it is also important to recognize how their biological embeddedness impacts their narrative. The self, thus, emerges in the interaction between the biological and cultural construction of bodies, in the 'material-semiotic matrix' to borrow Nancy Tuana's phrase.

The emergence of digital space as the site of expository narratives calls into question the dynamics of the medium, identity and selfhood of disabled women and how everything is linked with algorithms. As a result, while digital media provides a safe space for self-narrativizing, it also complicates the legitimacy of such narratives. The genre of digital life writing affects the writing itself, negotiating with the nuanced realms of desire and desirability in the 21st century postmodern world. The paper seeks to examine how disabled women negotiate between digital culture, disability and sexuality and how their self is framed through the interaction between their biological and cultural experiences.

Keywords: Digital space, Disability, Desire, Sexuality

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Interactive Storytelling and Digimodernism: Rethinking Literature's Future through *Digital: A Love Story*

This paper explores Christine Love's *Digital: A Love Story* as a key example of interactive storytelling within the framework of digimodernism. Digimodernism, a term coined by Alan Kirby, describes how digital technologies are changing traditional literature by involving readers as active participants rather than passive consumers. In *Digital: A Love Story*, players navigate a fictional 1980s Bulletin Board System (BBS) and uncover a love story through their choices and interactions. This approach breaks away from fixed, linear narratives and single authorship, allowing for multiple story paths and endings. The game's format highlights how technology reshapes storytelling by making narratives dynamic and user-driven. It also shows how emotions and relationships can develop through digital communication, emphasizing a new kind of intimacy. By combining interactivity and digital media, *Digital: A Love Story* demonstrates how literature is evolving beyond printed texts. This evolution points to a future where stories are multimedia experiences shaped by readers' participation, blurring the lines between author and audience. Overall, this work illustrates the potential of digimodernism to redefine what literature is and how it connects with people in the digital age.

Keywords: Digimodernism, Interactive storytelling, Digital literature, Christine Love, *Digital: A Love Story*

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Reader Immersion and Cognitive Narratology in Digital Fiction: An Analysis of "Flight Paths" by Kate Pullinger and Chris Joseph

Digital fiction, a form of literature crafted specifically for digital media, offers readers a more immersive and emotionally engaging experience compared to traditional print fiction. A product of collaboration of writer Kate Pullinger and artist Chris Joseph, "Flight Paths," is an interactive digital narrative, which exemplifies how multimedia elements can enhance the emotional impact of a story throughout its 6 episodes. The story revolves around a young man named Yacub, from Pakistan trying to migrate illegally to England to have better life conditions. Yacub and Harriet, an English housewife unexpectedly cross paths in England, and the story takes a new turn. This study explores the ways in which "Flight Paths" employs audiovisual and interactive components to create a hybrid reading experience that deepens reader engagement. Through an analysis of the work's visual and auditory elements, such as choice of colors, dynamic navigation icons, contrasting imagery, and evocative soundscapes, this paper aims to demonstrate how these techniques shape readers' emotional responses to the narrative's themes of migration, isolation, and cultural collision. The integration of text, visuals, and sounds creates an atmospheric depth and mood that intensifies the story's emotional resonance, while the interactive nature of the story encourages active participation and heightens the reader's engagement in Yacub's experiences. Furthermore, the fast-paced, fragmented presentation of audiovisual content reflects the themes of disorientation and displacement, immersing readers in the characters' tumultuous journeys. This presentation argues that by engaging multiple senses and fostering a more participatory reading experience, "Flight Paths" showcases the unique potential of digital fiction to evoke empathy and create emotionally impactful narratives that transcend the boundaries of traditional print literature.

Keywords: Digital fiction, Reader immersion, Cognitive narratology, Interactive story

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The Effect of Computer-Assisted Language Learning (CALL) on the Reading Motivation of ELT Students

Over the last decades, increasingly widespread use of the Internet and technology has affected every aspect of life. For this reason, the importance of Computer-Assisted Language Learning (CALL) has reached an undeniable level in the domain of instruction. This study aimed to investigate the effect of CALL on the reading motivation of English language teaching students. To this end, 29 freshmen in the English language teaching department of a state university in Turkey took reading lessons through online education. The study adopted a mixed-method quasi-experimental research design. In this study, quantitative data were collected by means of questionnaires (pre and post) with closed-ended questions consisting of three sections: the effect of CALL, intrinsic motivation, and extrinsic motivation. The quantitative data were analyzed through SPSS 22.0. The qualitative data were collected via focused group interviews and weekly journal reflections. Content analysis was conducted to evaluate and interpret the qualitative data. The results of this study were significant in terms of the effects of CALL and all sections of motivation except for the extrinsic motivation.

Keywords: Computer-assisted language learning, Reading skills, English language teaching, Intrinsic motivation and extrinsic motivation

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Adoption of AI as a Pedagogical Tool in Teaching and Learning Process: Insights from Tertiary EFL Teachers

This study investigated tertiary-level English teachers' perceptions of Artificial Intelligence (AI) as a pedagogical tool at universities in an EFL context. Utilizing a qualitative research design, data were collected through an online survey involving 10 English teachers from 3 universities in Turkey. The participants were selected using convenience sampling. Data were collected through the use of the questionnaire included both closed-ended, open-ended questions and Likert-type scale items. All responses were collected anonymously to ensure participant confidentiality and minimize response bias. Data analysis was performed using descriptive statistics, including percentages, means, and standard deviations. The results are presented through pie and bar charts to visually represent the findings. The reliability of the Likert-scale items was assessed using Cronbach's Alpha, yielding a satisfactory score ($\alpha > 0.70$), which indicates acceptable internal consistency of the instrument and supports the robustness of the quantitative data collected. The findings reveal that while AI offers substantial benefits for enhancing writing, grammar, and language skill development. However, concerns remain regarding its implications for academic integrity, student creativity, and potential over reliance on AI tools. Additional barriers include infrastructural limitations, lack of formal training, and ethical challenges. Moreover, teachers stressed the necessity of balanced integration that preserves human interaction, critical thinking, and originality. The study recommended comprehensive teacher training, ethical guidelines, digital literacy programs, and policy interventions to ensure responsible, equitable, and pedagogically sound use of AI in English language and literature classrooms.

Keywords: AI, Pedagogical tool, Teaching and learning process, Tertiary-level, EFL teachers

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Digital Masculinities: Exploring Agency and Identity through Digital Platforms in Mark Haddon's *The Curious Incident of the Dog in the Night-Time*

Mark Haddon's *The Curious Incident of the Dog in the Night Time* (2003) offers a distinctive representation of non-normative masculinity through its protagonist, Christopher, a fifteen-year-old boy on the autism spectrum. His social withdrawal and cognitive difference complicate his relationship to dominant masculine norms, which, as Michael Kimmel argues, are structured through homosocial enactment, that is, the need for men to demonstrate their masculinity in the presence of other men within competitive and hierarchical environments. Christopher's limited engagement with peer groups and his discomfort with informal social interaction place him outside these conventional performances of masculinity. This study explores how his interaction with technology, particularly digital tools and platforms, enables a form of selfhood that does not rely on public affirmation or physical dominance. Instead, Christopher constructs his identity through logical reasoning, structured habits, and emotionally restrained yet expressive forms of communication. His use of technology functions as a mode of agency and emotional regulation, which in turn offers him a space for self-articulation and cognitive independence. In contrast to hegemonic models of masculinity that prioritise control and assertion, Christopher's experience presents an alternative masculine identity rooted in vulnerability, intellectual autonomy, and personal integrity. By analysing his digital practices as acts of self-definition rather than social performance, this study contributes to the discourse on digital masculinities. It argues that technology offers new frameworks for understanding male subjectivity, particularly for individuals whose cognitive or social differences exclude them from traditional patterns of masculine affirmation. Through Christopher, the novel demonstrates how emotional depth, care, and reflexivity can coexist with a redefined understanding of masculinity that challenges patriarchal expectations.

Keywords: Digital masculinity, Homosocial enactment, Male subjectivity, Neurodivergence

Abiodun AKINSIKU is a qualified stage and film director with more than ten years of experience in performing, directing, and producing. He studied Theatre Arts (B.A., M.A.) at the University of Ibadan and has worked with Total E&P, Victoria Island, as a writer and director on *Project Diversity*; he was a tourist researcher and content writer on Blue Diamond Entertainment's *Around Naija Reality Show*; and he directed the Green Me Film Festival Best Short Film (2016), *Econemy*. Other film credits include *Hello Neighbours*, *Baba Ni Wura*, *God is Not Man*, *Iwadi*, *Ishola Elemure*, *Corona Matters*, and *Sisties*, to name a few. Akinsiku, on the other hand, worked as a lecturer at Pefti Film Institute (2016), Lead City University (2017-2022), and Pan Atlantic University (2020-2022), teaching directing and acting (stage and film), production workshop/ensemble, research, experimental performance, and other subjects. Akinsiku earned another master's degree in film studies from the University of East Anglia in the United Kingdom in 2023, and he is about to finish his Ph.D. dissertation on the *Performance Psychology and Theatrics of Street Beggars in Ibadan, Nigeria*, this year.

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Aleksandra NIEMIRYCZ is a researcher, poet and philosopher, former president of the Association of Polish Translators and Interpreters, freelance translator and conference interpreter (Polish, English and Russian), in the past worked as an editor, a journalist and a high school English and Polish teacher. Writes and publishes in Polish and English. Graduated from the University of Warsaw (M.A. in Philosophy 1988, M.A. in Polish Studies 1989; Interdisciplinary Postgraduate Studies in Translation and Interpreting (Certificate 2010), continued her literary education in the Institute of Literary Research of the Polish Academy of Sciences (2006 – 2009). In 2016 earned her doctorate in the humanities at Cardinal Stefan Wyszyński University in Warsaw based on the thesis: *Poezja i biografia Barbary Sadowskiej (1940 – 1986)*.

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2025

ISBN: 978-625-00-3550-4

<https://llc2025.batman.edu.tr>