

Ege University

FACULTY OF LETTERS

American Culture and Literature
English Language and Literature

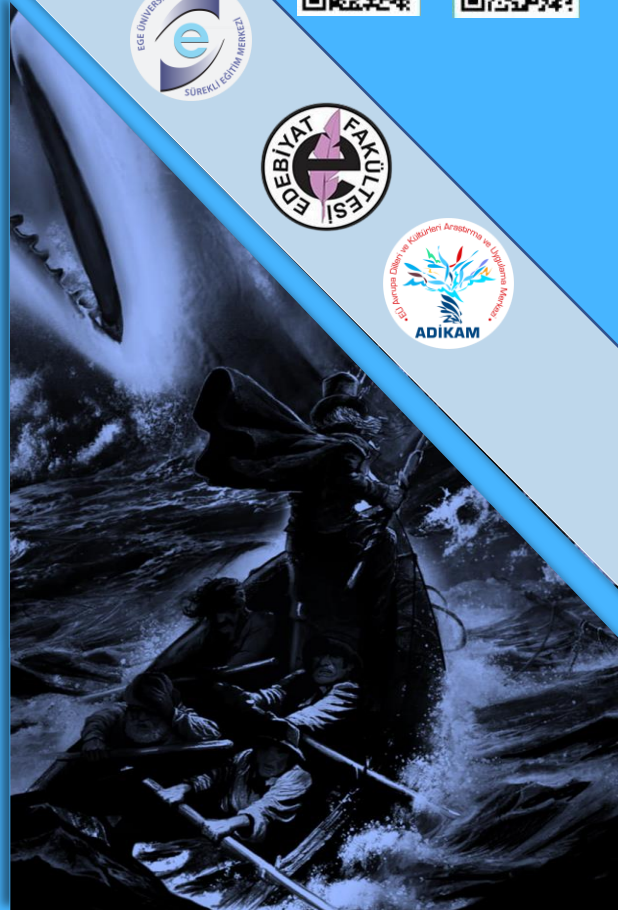
Eberhard Karls Universität Tübingen

PHILOSOPHISCHE FAKULTÄT

American Studies

4 - 6 April 2023
Online Panel

Book of
Abstracts



Sailing to Madness:

New Essays
on
Moby Dick

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Moby-Dick and the Arts Project by Christopher Volpe

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April 4

11.30 – 13.00 Opening Session

Michael Butter

“The Whaler and the Scrivener: Ambivalent Narrators and the Advent of Capitalism in *Moby-Dick* and *Bartleby, the Scrivener*”

Yonca Denizarslani

“Set Sail for a Shoreless Madness: Ahab’s Madness as an Epitome of America’s *Asabiyyah* for Imperial Impetus”

Moderator: Batuhan Antepi

13.00 – 13.30- Break

13.30 – 14.00

Gulden Hatipoglu

“*Moby-Dick* and Nautical Gothic”

Moderator: Begum Tuglu Atamer

14.00 – 14.30

Esra Sahtiyanci Oztarhan

“Where are the Women in *Moby-Dick*?”

Moderator: Gulden Hatipoglu

14.30 – 15.00

Zuleyha Cetiner-Oktem

“Remember that Time When Deadpool Killed A Whale? Well, the Story Goes Something Like This...”

Moderator: Yonca Denizarslani

15.00 – 15.30

Melis Mulazimoglu

“Land versus Sea”

Moderator: Nesrin Yavas

15.30 – 16.00

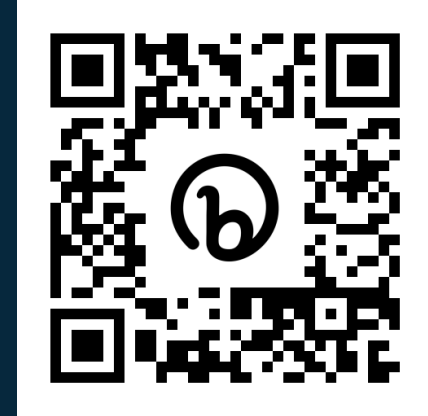
**Seyed Hossein Sadat Hosseini
Khajoe**

“Organizational Deviation Threatens Humanity in *Moby-Dick*”

Moderator: Esra Sahtiyanci Oztarhan

16.00 – 16.30

Q&A Session



Zoom link:

<http://bit.ly/3ZmfeSs>

April 5

11.30 – 12.30

Dunya Yenidunya
“Doom”

Dilara Ulker

“Is Salvation Possible? Melville’s Satirical Voice on Christianity, Slavery and Money in *Moby-Dick*”

Julius Selig

“Columbia Hires on the Pequod: The Ideology of Manifest Destiny in Herman Melville’s *Moby-Dick* as a Symbol of American Exceptionalism”

12.30 – 12.45-

Q&A Session

Moderator: Burak Yurdakul

12.45 – 13.30-

Break

13.30 – 14.30

Dilan Guner

“Reading Spanish Colonialism in the Americas through Melville’s *Moby-Dick* and *Benito Cereno*”

Hilal Feza Kaydul

“‘I look, you look, he looks...’ Perception, Reality and Being in Melville’s *Moby-Dick*”

Ceren Ordu

“The Haunted-House: Eco-Gothic Reading of *Moby-Dick*”

Benjamin Scharmatinat

“Stubb’s Way of Life: Undesirable or Understandable?”

14.30 – 14.45-

Q&A Session

Moderator: Gungor Oztop

14.45 – 15.00- Break

15.00 – 16.00

İrem Çağla Akun

“When the Leviathan Gazes: *Moby-Dick*’s Gaze in Visual Representations as Conscious and Sublime”

Burak Yurdakul

“Sea as Holy and Unknown
in Herman Melville’s *Moby-Dick* and Rock Music Genre”

Anna Willwacher

“*Moby-Dick*: Lost in Adaptation? A Close Look at Children’s Literature Adaptations of the American Classic”

Aylin Temiz

“The Phantom Pain and Phantoms that Haunt Captain Ahab”

16.00 – 16.15-

Q&A Session

Moderator: Emre Acikgoz



Zoom link

<http://bit.ly/3ZmfeSs>

April 6

11.30 – 12.30

Celine Buschow

“Captain Ahab and Starbuck: Polar Opposites or Two Sides of the Same Coin?”

Ahmet Gokay Acar

“Ahab and Philosophy of Nietzsche in *Moby-Dick*”

Yavor Ivanov

“Fate Character and Agency in *Moby-Dick*”

Murat Eray Koklu

“Existential Expectations and Consequences of Actions through *Moby-Dick*”

12.30 – 12.45-

Q&A Session

Moderator: Merve Demirkaya

12.45 – 13.30- Break

13.30 – 15.15

Wencke Hullman

“The Viewing of Homosexuality and Cannibalism in the 19th Century and How the Portrayal of These Topics in *Moby-Dick* Reflects the Viewpoints of This Time”

Iclal Yalcin

“The Relationship Between Indifferent God and the Individual in Herman Melville’s *Moby-Dick*”

Oguzhan Ayrim

“For Adam was formed first, and then Eve”: Transcendental Modes of American Adam in Herman Melville’s *Moby-Dick*”

Melisa Karakas

“From King Ahab to Ishmael: Judeo-Christian Motifs and Allusions in *Moby-Dick* with Aspects of the Jungian Perspective”

15.15 – 15.45-

Q&A Session

Moderator: Levent Izbül

15.45 – 19.00- Break

19.00 – 21.00

Moby-Dick and the Arts Project by Christopher Volpe

Metincan Akinci – Improvisations on “Fedallah” and “The Castaway”

Demet Turan – “The Connection”

Elif Kivrak – “The Chase”

Eylül Yildiz – “Lost Self”

Furkan Yenier - “Harmonic Convergence: An Overview”

Gungor Oztop – “No”

Irem Arun – “A Coffin, A Box, A Life”

Irmak Ozirmak – “Loop”

Kayra Koroglu – “Dream of the Nature”

Levent Izbül – “The Inner Loomings of a Whale: An Art Study on the Idea of the Other”

Melike Alfincekic – “The Whiteness of the Flying Whale”

Sila Ciger – “Ship upon a Whale”

Ulas Yetim – “Looking Moby Dick with Polluted Materials”

Moderator: Yonca Denizarslani

Zoom link:

<http://bit.ly/3ZmfeSs>



The Whaler and the Scrivener: Ambivalent Narrators and the Advent of Capitalism in *Moby-Dick* and “Bartleby, the Scrivener”

Michael Butter

At first sight, Melville’s *Moby-Dick*, a novel about whales and whaling, and “Bartleby,” a short story about a lawyer’s obsession with a scrivener who first stops copying documents and then living altogether, seem to have little in common. Both texts, however, are concerned with transitions in the history of American capitalism. *Moby-Dick* is set at the historical moment at which whaling has become an industrialized slaughter but still retains some of the air of heroism associated with it in previous decades, a dimension that Ahab’s egoistical and distinctively noncommercial hunt for the white whale recalls. Similarly, “Bartleby,” set just before the male scrivener was replaced by the female secretary, revolves around the shift from an artisanal organization of life and work to a properly capitalist mode of production that hinges on the strict separation of public and private. This situatedness, I will argue, explains the ambivalent attitude that both texts’ homodiegetic narrators display towards the subjects of their stories. Ishmael is both fascinated and appalled by whaling, and the nameless narrator of “Bartleby,” on the one hand, wants to get rid of his scrivener because he is hurting his business while, on the other, he cares for him and tries to help him.

Keywords: *Bartleby*, capitalism, narrators, whaling

Bio: Michael Butter has been Professor of American Literary and Cultural History at the University of Tübingen since 2014. He is the author of four monographs, most recently *The Nature of Conspiracy Theories* (Polity, 2020).

Set Sail for a Shoreless Madness: Ahab's Madness as an Epitome of America's *Asabiyyah* for Imperial Impetus

Yonca Denizarslani

From ancient to modern, human conduct with aquatic regions of the earth has been a discursive site for imperial and colonial contests, where nations could claim power on their overseas domains. For his rightly epistemological reasons Herman Melville rejects his *Moby-Dick* as an allegory. Therefore, White Whale itself comes out most visible to the extent readers dive into the invisible and shoreless madness of Captain Ahab, which allegorizes nineteenth-century imperial impetus of the United States. As an antebellum novelist, Herman Melville foresees America's greed for territorial rapprochement and unbound materialism at the expense of destroying the sovereignty of lives both human and non-human. Regarding Melville's reversal of the dichotomy of sanity versus insanity, this article aims to approach Ahab's madness as a deferred allegory of the demonic reason and self-righteous imperium of Antebellum America manifest in his godless godlike, self-aggrandized *asabiyyah*, in Ibn Khaldun's terms, to rule against his dismemberer for the ransom of his arrogance.

Keywords: Herman Melville, *Moby-Dick*, Antebellum America, Imperialism, Colonialism, Ibn Khaldun, *Asabiyyah*

Bio: Assist. Prof. Dr. Yonca Denizarslani has been teaching Greek mythology, Judeo-Christianity, classical studies, American novel, and American political history at Ege University, Department of American Culture and Literature since 2001. Her areas of interest are Modernist literature, post-structuralism, contemporary life writing, early modern science and political philosophy, colonial American legal culture, Transatlantic slavery, American labor history, and literature of the American South.

Moby-Dick and Nautical Gothic

Gulden Hatipoglu

The rich archive of critical readings on *Moby-Dick* includes numerous studies that evaluate the novel as a Gothic romance or Ahab as a villain-hero whose majestic gothic portrayal is compared to Goethe's *Faust* or Milton's *Satan*. With the emerging interest in recent decades in "sea gothic" or "nautical gothic", hauntological quality of *Moby-Dick's* seascape or the gothic setting of Pequod as a phantom ship began to receive fresh critical attention. The invisible, invincible, inaccessible, and unconquerable depths of the ocean where "the grand hooded phantom" resides (MD 16) is imagined as a kind of vertical infinity as opposed to the horizontal infinitude of the sea surface on which Ahab chases his demons. In *Moby-Dick* the dichotomic trope of "inside-outside" – one of the founding registers of landlocked gothic – is transformed into the conflicting images of depth and surface. Focusing primarily on such psychoanalytic doublings as manifest and latent contents, my presentation aims to introduce a brief scrutiny of the nautical tropes in *Moby-Dick* within the generic convention of the Gothic, and rethink Melville's creature of the sea as a subterranean embodiment of oceanic sublime and the water element as a prime gothic substance.

Keywords: *Moby-Dick*, sea gothic, nautical horror, oceanic sublime, seascape

Bio: Gulden Hatipoglu is a full-time lecturer at Ege University, Department of English Language and Literature. She received her PhD from Ege University with her dissertation on Flann O'Brien, Authorship and the Political Unconscious. Her research interests include modern and contemporary Irish literature, politics and aesthetics of Modernism, narratology, and psychoanalysis. She has also translated four of Flann O'Brien's novels into Turkish, including *The Third Policeman*, *The Dalkey Archive*, *At Swim-Two-Birds*, and *The Hard Life*.

Where are the women in *Moby-Dick*?

Esra Sahtiyanci Oztarhan

The great American novel of Melville is a story of men in nineteenth century, in a whaling ship. This adventure and ontological novel have everything about humankind except any mention of women. In *Moby-Dick*, while introducing Ahab to Ishmael, Captain Peleg mentions about his wife: “He has a wife-not three voyages wedded- a sweet, resigned girl, Think of that; by that sweet girl that old man had a child” (MD 69). Apart from this chapter, ‘The Ship’, later in Chapter 132 just before the chase begins, Ahab mentions about his home, wife and child in regret for a life spent after the whale. These are the only two instances when we hear about the existence of a woman waiting for Ahab’s return. Sena Jeter Naslund’s 1999 novel *Ahab’s Wife or The Star-Gazer* narrates the life of a fictional 19th century woman in America named Una, who’s Captain Ahab’s wife and more. The novel is the story of her journey and survival as a strong and independent woman. There are many similar themes from Melville’s novel, like differences between sea and land, choice versus fate, goodness versus evil in human beings...etc. *Ahab’s Wife* rewrites *Moby-Dick* from a female perspective and goes beyond the great sea epic by introducing a female heroine this time. The rationale under this can be justified by various explanations. Firstly, the novel rewrites the story of nonexistent characters of *Moby-Dick*, who are women, to challenge their limited role in the society of 19th century America. Secondly, it wants to emphasize that literally women can be heroes of sea novels as well by creating a fictional female character as strong as Ahab with some similarities. Thirdly the novel wants to reiterate women’s point of view on different subjects as opposed to men’s. Lastly, the novel consciously highlights how a woman’s narrative is different than a man’s, Melville’s. *Ahab’s Wife* aims to tell the story of *Moby-Dick*’s nonexistent characters, the women, who are the wives of the seamen and especially of Captain Ahab.

Keywords: 19th century women, Ahab’s Wife, Woman heroines, and Rewriting of *Moby-Dick*

Bio: Esra Sahtiyanci Oztarhan is an Associate Prof. in the Department of American Culture and Literature, Ege University, Izmir. She teaches various graduate and undergraduate courses in the same department since 2002. Her Ph.D. thesis is entitled as “*Good Girls, Bad Girls: Class, Gender and Ethnic Identities in Contemporary American Bildungsroman.*” She had also published a book in 2018 on food memoirs entitled as *Food in Contemporary Ethnic American Literature and Culture*. Her areas of interest are gender studies, cultural studies, contemporary literature, ethnic literature, and regional cultures.

Remember that time when Deadpool killed a whale? Well, the story goes something like this...

Zuleyha Cetiner-Oktem

Deadpool, having realised the fictional nature of his world's existence, decides to eliminate the problem at the source in the graphic novel *Deadpool Killustrated*. For him to erase the problem(s) he faces, Deadpool travels through the Nexus of All Realities to the Ideaverse, to the realm of the Classics, to kill the ideas that in time give birth to the Marvel Universe. As stories beget stories, by eliminating the source materials, specifically the source characters, Deadpool is in a way ensuring the elimination of the multiverse as well as his own fictional existence. Among source materials such as *Don Quixote*, *Sherlock Holmes*, *Tom Sawyer*, *Dracula*, *Frankenstein*, is of course *Moby-Dick*. This presentation, therefore, aims to explore the representation of Melville's *Moby-Dick* in *Deadpool Killustrated*, attempting to comprehend how the image of the white whale provides inspiration as source material for the Marvel Multiverse.

Keywords: Graphic novels, Marvel, Canon, Metaphor

Bio: Zuleyha Cetiner-Oktem is an associate professor of English language and literature and the current director of ADİKAM—the European Languages and Cultures Research Centre—at Ege University. She teaches and also writes on comparative mythology, medieval literature and science fiction & fantasy. Her recent work includes a monograph *Memory and Men: From Antiquity to the Middle Ages* (2022), and an edited collection on folk and fairy tales scheduled for 2023.

Land versus Sea

Melis Mulazimoglu

The Pequod expedition in the 19th century gave Melville the inspiration to use a variety of contradictory ideas, including land and sea, to illustrate the search for external and internal realities as well as the conflict between Apollonian and Dionysian forces. The land is the mother of law, and the sea is a symbol of freedom. The land itself is conceived of in a passive manner, with human activities penetrating the virgin surfaces. The sea, on the other hand, is an element that is unstable and always changing and does not permit taking, dividing, or settling. *Moby-Dick* captures the Apollonian force represented by the land while, at the same time, acting for the Dionysian force through Captain Ahab, as portrayed in the dissolution of individuals into the sea. Ishmael sets off for the sea in quest of himself, pushing himself past the boundaries of what he knows, and this is where his Apollonic ideas, which had been distorted by his instinctive call to chaos, shatter. Besides, the sperm whale, which formerly stood in Captain Ahab's way of what may be considered his Dionysian quest, becomes the more potent entity that needs to be eliminated. There are no ambiguities regarding the law of the land unless one must be a conformist in order to survive, which Ishmael does not favor. However, the sea is a place that masquerades as a mother and fills the void with its species' own narrative. Therefore, Ishmael's potential homosexuality and homoerotic dreams are likewise challenged by the obscurity of the land and poisoned by its bitterness. That is why he says, "Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul... I account it high time to get to sea as soon as I can." His sublimated desire and dreams that he has not yet observed come out onto the sea. This paper aims at discussing the duality of land vs. sea through the use of setting, character formation, and time.

Keywords: Apollonian, Dionysian, land, sea, nature, culture

Bio: Assist. Prof. Dr. Melis Mulazimoglu is a graduate of Hacettepe University, Department of American Studies in 2000. She has completed her MA and PhD at Ege University, American Culture and Literature Department. She has been working at the same department since 2000. Her areas of interest are Gothic Studies and Poetry.

Organizational Deviation Threatens Humanity in *Moby-Dick*

Seyed Hossein Sadat Hosseini Khajooee

In this dimension, *Moby-Dick* by Herman Melville as a novel hinting at organizational abusing of humanity has been analyzed by Roland Barthes's literary codes for explaining the motif of blind subordination of subordinates. This presentation explores for the sincere hope of a true spiritual and political fellowship of mankind, chastened nevertheless by the awareness that such a fellowship always remains at risk of being sacrificed, exploited, even exterminated by blindness of vision, violence, and greed of a small minority in position of decision-making. The tragedy of *Moby Dick* in its depiction of a failure of vision and action constellates a violent and seemingly unavoidable tragic flaw. Subordinates like Starbuck are unable to notice the fatal destination of their futile pursuit and devise any martial resistance towards Ahab's tyranny even at a critical moment. In this approach, strategies that subordinates can implement towards malicious decision makers like Ahab have been extracted from Michael Drafke's human side of organizational principles and the excavation has been eased by Barthes's literary coded, which are Proairetic, Hermeneutic, Cultural, Semantic and Symbolic. The malicious decision-makers have been categorized by Drafke as clueless, split personality, hoarders, intimidators, players of mind games and perfectionists and strategies to cope with these weak decision-makers have been analyzed in characters in order to discern the causes of the tragic outcome. The role of eco-critical approach is vital in this interdisciplinary viewpoint because anthropocentrism is a big threat that ends up to natural abuse. The whale as the epitome of nature, defeated captain Ahab to be a good example for those who wish to conquer nature in a futile effort.

Keywords: Abuse, blind subordination, decision making, maliciousness, anthropocentrism

Bio: Seyed Hossein Sadat Hosseini Khajooee has PhD in English Literature from University of Tehran. He is an assistant professor in literary translation at Pishtazan Higher Education Institute. He has fulfilled his role as a research project director in Fars Natural Resources Head office by administrating Eco-Critical seminars on the topics of Combat Against Desertification, Deforestation, Water Management. He has passed 1153 hours of training apart from his literary studies on the topics of, the human side of organizations, green organizations, international banking trends, economy, business in Bank Melli Iran. He has worked as an international banker for 19 years in Bank Melli Iran. His literary papers focus on the human side of organizations, mindfulness decision-making and comparative literature. He has been a member of translators who translated an encyclopedia named *The Comprehensive History of Larestan* about roads which were used historically from Fars province to reach Persian Gulf.

Doom in Herman Melville's *Moby-Dick*

Dunya Yenidunya

*Doom! Doom! Doom! Something seems to whisper it in the very
dark trees of America. Doom!
Doom of what?
Doom of our white day. We are doomed, doomed. And the doom is
in America. The doom of our white day.*
D.H. Lawrence

Herman Melville correlates blackness, interracial encounters, and cognitive disruptions across his writings, thus, he is numbered among the most important writers of the American Renaissance era. The focus in the study comes from the notion that powerful whites throughout the Americas used racial difference as a method through which to manage power and knowledge over enslaved Africans, Native Americans, and Pacific Islanders. What Melville constantly highlights through his depictions of encounters between the races in *Moby-Dick* is how characters' notions of white imperious supremacy is defined by notions of what is possible for human beings to know and conquer. This study explores how Melville attacks his white protagonists, who desire knowledge, confirmation, and power, with psychic and physical disturbances that turn into continuing feelings of powerlessness and suffering. In these traumatic occasions Melville brings in that D.H. Lawrence referred to as "Doom! Doom! Doom!" Melville's representation of blackness do not just oppose U.S. colonial supremacy or the absolute power of slave management; it also asks subjects to imagine themselves in uncertainty where all sociopolitical routes disappear. Melville reimagines in various sites of social engagement in different geographies, turning the the deck of the Pequod in *Moby-Dick* into zones of contact.

Keywords: Blackness, whiteness, racial difference, and interracial encounters

Bio: Dunya Yenidunya is a PhD student in the Department of American Culture and Literature at Ege University. She earned her Bachelor of Arts degree in 2004 and her Master of Arts degree in 2021 with a major in American Culture and Literature from Ege University. Her Master thesis was titled "*Issues of Racism and Identity in African American Fiction.*" She has been an ESL Instructor at the School of Foreign Languages at Ege University since 2004. She is particularly interested in course and curriculum design, applied theory and research and using culture in language acquisition. Ms. Yenidunya divides her time between music, teaching and healing techniques utilizing a spiritual philosophy for evolvment of mind, body and spirit.

Is Salvation Possible? Melville's Satirical Voice on Christianity, Slavery and Money in *Moby-Dick*

Dilara Ulker

As colonialism, slavery and Christianity went hand in hand for decades in early American colonies and other colonist nation's transatlantic exploitations, the intertwining of slavery, religion and money bore various results; for some colonist countries or slaved communities Christianity became a tool to salvation; while for others, Christianity turned into a vessel for financial profit. The religion factor also played a significant role for American people in their perception of other nations as it can be seen in the historical context. The complex relationship of colonialism, slavery and religion must have attracted Melville as well; as he told the story of sailors from various nationalities and races who chased the great white sperm whale *Moby-Dick* on the ship *Pequod*, which was named after a significant war for the early American colonies, while giving a clear depiction of the mindset of fellow Americans of the time on slavery, race, religion and money by using a satirical tone in his novel *Moby-Dick*. Therefore, this study aims to analyze representation of slavery, the historical context of the differentiation on the American society's perception of races such as Africans and Indians, and the relation of slavery, colonialism and religion and money while examining Melville's satirical tone and his techniques to achieve satire on the social injustices in *Moby-Dick*.

Keywords: Herman Melville, *Moby-Dick*, slavery, colonialism, Christianity, race, and satire

Bio: Dilara Ulker completed her undergraduate education at Dokuz Eylül University, Department of American Culture and Literature, which she started in 2013, as the top student of the department in 2017. In the last year of her undergraduate education, she completed the Pedagogical Formation Education at Dokuz Eylül University Faculty of Education and earned a certificate. In the year she completed her undergraduate education, she was accepted to the master's degree program of Ege University Graduate School of Social Sciences, Department of American Culture and Literature and graduated in 2022. Her master's degree thesis was about the appearances of psychological trauma in the selected novels of Jonathan Safran Foer and Kazuo Ishiguro. Upon her graduation, in the same year, she has been accepted to the PhD program of Ege University Graduate School of Social Sciences, Department of American Culture and Literature and continues her education in the program. She has been working as an IELTS specialist in an international organization since the year 2019. Her areas of interest are contemporary British and American novels, psychological elements in literature and mythology.

Columbia Hires on the Pequod: The Ideology of Manifest Destiny in Herman Melville's *Moby-Dick* as a Symbol of American Exceptionalism

Julius Selig

The America of the 19th century was seized by an ideological current whose values accumulated in the term 'Manifest Destiny' coined in 1845 by John Louis O'Sullivan. This destiny was the pervasive thought and simultaneous justification that the young nation of the United States was determined to expand and 'civilize' at least the American continent. The foundation for this thought was a complex development of a New World-influenced ideology of American exceptionalism and the (Puritan) divine destiny of a chosen people. In this paper, I will look at the representation of this ideology in Herman Melville's *Moby-Dick*. At first, the Manifest Destiny and its associated expansionism seem to have only latent parallels to Ishmael's whaling voyage. However, I argue that upon closer examination, the novella proves to be a symbolic embodiment of this national endeavor. Building on this consideration, I further argue that this symbolic representation provides an ambivalent critique of this belief. On the one hand, this representation defends the expansion of American civilization, but on the other hand, it criticizes the manner of this expansion, which in its history was often expressed in an act of violent oppression.

Keywords: Manifest destiny, imperialism, expansionism, exceptionalism

Bio: Julius Selig has been a student at the University of Tübingen since late 2017, where he obtained a Bachelor of Education degree in 2021. He then continued his studies at the University of Tübingen for his Master degree, where he is currently still active. His main subjects are English, History and Educational Sciences. Due to his combination of subjects, he shows particular interest in linking literature and historical circumstances.

Reading Spanish Colonialism in the Americas Through Melville's *Moby-Dick* and *Benito Cereno*

Dilan Guner

One of the frequent topics in American studies is the colonial activities of European countries such as Spain and Britain in the Americas. The majority of this research has used outdated methods, old historical materials, and the same discourses. Thus, to analyze these colonial activities objectively, today's historians have embraced a wide range of methodologies. When critics such as Stephen Greenblatt developed the notion of New Historicism in 1980, which views all literary works as historiography, it enabled academics to reinterpret history from a different perspective. Although American literary works are suitable to be analyzed through a such lens and rich in canonical works about colonialism, there are limited academic studies. Therefore, to fill this lack, and in order to understand the dynamics of both Spanish and English colonialism's effect on the Americas, one of the Global Anglophone Literature authors, Herman Melville, is chosen for this article because of his dual perspective in his books. He lived in the era of mercantilism and was a seaman himself who participated in activities like whaling that reflects the imperialist and expansionist mindset of the American colonies. That is why, his writings can be used to find evidence for and against the historical occurrences that are chronicled in the history books. Although his books were mostly studied in terms of British colonialism, Hispanic scholars emphasized, to a lesser extent, Spanish colonial themes in his writings, as well. This paper, therefore, examines Spanish and English colonial activities in Melville's selected canonic books *Benito Cereno* (1855) and *Moby-Dick* (1851) through a New Historicist lens.

Keywords: *Moby-Dick*, *Benito Cereno*, New Historicism, Spanish Colonialism, Doubloon, Herman Melville

Bio: Dilan Guner completed both her undergraduate and graduate studies at Dokuz Eylul University's Department of American Culture and Literature. Now she is a Ph.D. student at Ege University. Science fiction, fantasy fiction, magical realism, American art, American cinema, postmodernism, and ecofeminism are among her scholarly interests. She wrote her master's thesis on Solarpunk, a new subgenre of science fiction. She analyzed the contribution and challenges of this new subgenre to science fiction, a derivative of Cyberpunk, by making an ecofeminist reading. Güner, who aspires to be an academic, works as a full-time English teacher, spends her free time learning Spanish, dabbles in creative writing, and publishes her short stories on her personal blog.

The Haunted-House: Eco-Gothic Reading of *Moby-Dick*

Ceren Ordu

Mankind's anxiety to control nature has been a pervasive attempt, visible especially in the 19th century literary imagination. Thus, Herman Melville's *Moby Dick* is among the best works ever to represent human fear of nature's power. Looking at the intersection between gothic tradition and the natural, this paper focuses on the ambivalent and chaotic images of the sea and whale through individual (Ahab's desire to kill and will to live) and industrial (the whaling industry) dominations of the environment. Additionally, the eco-gothic concept of nature as a cursed environment is revealed in the novel as a "haunted house" image, which provides the characters with "uncanny" dimensions of a traumatic (American) past, ever present in a flow of "excess" such as the overwhelming whiteness of the whale and blankness of the ocean juxtaposed with the vulnerability of the human being. Thus, this paper aims to discuss *Moby Dick* through eco-gothic lenses that help the reader understand nature's depths, which are impossible to be known by man, especially in a space where civilization is hardly a matter and sanity is a parody. In that respect, this study focuses on the eco-gothic reading of *Moby Dick*, where nature is portrayed as a haunted house with respect to ideas of excess and otherness.

Keywords: Eco-gothic, nature, whiteness, haunted, excess, otherness

Bio: Ceren Ordu has received her bachelor's degree from Ege University, Faculty of Letters, Department of American Culture and Literature in 2022. Currently, she is a graduate student at the same Department and an undergraduate student at Anadolu University, where she studies Public Relations and Publicity. As part of her American studies, with impressive amount of hands-on experiences, she writes articles and essays about literary works, art, poetry, novels, popular culture, music, and movies, which enabled her to learn critical theorizing, analysis, and creative thinking. During the second semester of her major, she studied at the University of Porto as an exchange student for six months, which has broadened her horizons in life, in cultural communication, and in understanding people as well as herself. In December, she finished her research trainee internship at the Utopia500 project at the University of Porto. She is currently a content writer for the magazine called *Söylenti Dergi* while pursuing her master's degree at Ege University in American Culture and Literature.

When The Leviathan Gazes: *Moby-Dick's* Gaze in Visual Representations as Conscious and Sublime

Irem Cagla Akun

“Both his eyes, in themselves, must simultaneously act; but is his brain so much more comprehensive, combining, and subtle than man’s, that he can at the same moment of time attentively examine two distinct prospects, one on one side of him, and the other in an exactly opposite direction? If he can, then is it as marvellous a thing in him” (Melville 279). In *Moby-Dick*, Herman Melville adds many different dimensions to his fiction, one of them being whales’ anatomy. Melville’s leviathan—wise, sublime, and dangerous, is described without a face; he is mysterious as well as unsolvable and undefeatable. “The Chase—First Day” proves to the reader that the white whale is aware of the presence of the whalers and attacks them deliberately. Although the novel’s narrator does not expand to *Moby Dick’s* perspective, the visual adaptations and representations of *Moby-Dick* display the intelligence and difference between *Moby Dick* as more than an animal and a whale, by displaying the eye of the whale gazing back to whalers, to Ahab, and to the audience as a symbol of its sublime nature and consciousness.

Keywords: The gaze, the sublime, visual adaptations, *Moby-Dick*

Bio: Irem Çagla Akun is a graduate student at Tübingen University, department of American Studies. She graduated from Ege University, department of American Culture and Literature and received her minor’s degree in Translation and Interpretation in 2021. During her master’s degree, she worked as a tutor for the lecture Introduction to Cultural Studies at Tübingen University. She studied as an exchange student at Dortmund Technical University during her bachelor’s degree, and at the University of Nottingham during her master’s degree. Her areas of interest include modernism, ethnic and immigrant literature, gender studies, popular culture, and film studies.

Sea as Holy and Unknown in Herman Melville's *Moby-Dick* and Rock Music Genre

Burak Yurdakul

Throughout the history of literature and music, the sea has been used as a motif to represent the marvelous and monstrous in human and non-human natures. Melville's *Moby-Dick* as a novel of the sea, is set in the midst of dark yet still waters which run deep into characters' subconscious. In that sense, Melville's portrayal of the sea goes beyond a mere setting where multiple dimensions can be intertwined with the concept of sea as sacred and profane. Likewise, in many *Moby-Dick* inspired rock songs, the sea is portrayed both as holly and unknown, highlighting the darker spots in human fate and uncertainty in time. In one of the chapters of the novel entitled "The Sphynx," Captain Ahab cries out the words which resemble the lyrics of "Holy Diver," a metal song by the rock band Dio, debuted in the 1980s. Moreover, Iron Maiden's song "Ghost of the Navigator" and Black Sabbath's "Children of the Sea" include similar portrayals of the sea as monstrous and marvelous. The American heavy metal band Mastodon's 2014 album cover is the symbolization of the whale and the ship as cursed portraits of Leviathan. Lastly, the long drum solo in Led Zeppelin's song, "Moby-Dick" fits perfectly into the rhythm and flow of long, descriptive chapters about whaling in the novel where mystic experiences on sea are projected upon the passionate beats of the song. In the light of the examples taken from music and literature, this paper focuses on the portrayal of sea as both holly and unknown, in a comparative manner that brings together *Moby-Dick* and Rock Music.

Keywords: *Moby-Dick*, Rock Music, Sea, Fate v. Free Will, Sublime, Fear of the Unknown

Bio: Burak Yurdakul has recently had BA with American Studies and currently is with MA program of American Studies at Ege University, Department of American Culture and Literature. He is also a band member and is interested in the Rock Genre. He started Ege Muzik community in Ege University, to share and to help students of the university have guitar lessons, build bands and etc. He is particularly interested in the American Myths and Identity throughout the centuries. He has been to Portugal as an Erasmus exchange student and prepared presentations for the American History, particularly as of 19th Century. He seeks to have academic career without borders.

***Moby-Dick*: Lost in Adaptation?**

A close look at children's literature adaptations of the American Classic

Anna Willwacher

Hermann Melville's *Moby-Dick* is an epic tale of monomaniac obsession, friendship, and comradeship whose motifs and symbols of the great white whale are still referenced in contemporary media, popular culture, and literature. While the original novel is hard to access for younger audiences due to Melville's unique writing style, the switch between different literary modes, the intense focus on whaling and the novel's grandiose scale, adaptations grant easy access to a general readership as well as first-time readers of English and American classics. How can a successful adaptation be made possible and how well does the source text translate into different media? In this paper I will explore the key concept of adaptations and retellings of a source text. By looking at two particular adaptations of *Moby-Dick* for younger audiences I will show a variety in creativity and respect for the original in their approach to Melville's 500-page classic. I will discuss a short children's book designed specifically for first-time readers as well as a graphic novel that caters to an older teenage audience and includes full illustrations of the novel's events in detail. These adaptations will then be analysed more in depth and compared to one another. Their deviations from Melville's novel will also be discussed.

Keywords: Adaptations, children's literature, graphic novel

Bio: Anna Willwacher has received her Bachelor of Arts in Rhetoric and Anglistics/American Studies in 2021. She is currently studying in the Master of Arts program of the American Studies department and works as a tutor for the University of Tübingen. She started her work as a tutor during her undergraduate studies and still works for the department of Rhetoric today. Her academic interests within the American Studies M.A program focus on Native American Studies and she plans to cover Native American issues as part of her Master thesis later this year. To get some more hands-on experience in the field of American Studies, Anna recently completed an internship at the German-American Institute Tübingen and to combine her interests in Rhetoric and her personal interests in natural sciences and Astronomy, she will intern at the Institute of Astronomy in Heidelberg starting February of this year. After completing her studies, Anna hopes to combine her love for science communication with the skills learned during her undergraduate and graduate programs and start a career in the field of Astronomy and science communication.

The Phantom Pain and Phantom that Haunt Captain Ahab

Aylin Temiz

This topic examines the character of Captain Ahab and his obsession with *Moby-Dick* from a medical point of view. Phantom pain is a never-ending pain that is caused by the absence of a limb that can be caused by amputation. It creates an irritation that can easily drive someone to madness. This may remind the reader of Captain Ahab's feelings toward the giant whale together with his amputated limb. Similarly words such as "phantoms, ghosts, or, being haunt" are in frequent use in this novel. Parts of the book and parts of medical journals are used to support this connection between Captain Ahab's phantom pain and his obsession with *Moby-Dick*.

Keywords: Phantom pain, phantom limb pain, ghosts, revenge, obsession, amputation

Bio: Aylin Temiz was born on 19 th March 1999 in Moscow, Russia and shortly after moved to İzmir. She studied in Avni Akyol, Guzelbahce until 2017 and later on became a student at Ege University, majoring in English Language and Literature department. She graduated in 2022 June.

Captain Ahab and Starbuck: Polar Opposites or Two Sides of the Same Coin?

Celine Buschow

In Herman Melville's *Moby-Dick*, Captain Ahab's irrational hatred and desire for vengeance on the white whale leads his crew into their certain death. One member of the crew, the first mate Starbuck, sees through Ahab and tries to convince him to focus on whaling instead. However, his effort remains unsuccessful. Still, this dynamic makes their relationship special. While accounts of their relationship, compared to the one of Queequeg and Ishmael's, are rather short in the novel, it is of great importance. Besides their opposing views, the captain respects Starbuck more than the other mates, which is why he reveals his past to Starbuck taking off his inhumanly mask to present himself as a person (O'Daniel 56). The proposed paper will analyze the underlying dynamics of Captain Ahab's and Starbuck's relationship by undertaking a close reading of multiple text passages, especially focusing on chapter 132. It will also try to provide an answer to why Ahab feels this bond towards Starbuck who, according to the captain, stands together with Stubb, the second mate, for all mankind (Melville 396). To investigate the aforementioned, the topic of religion, especially Quakerism, is of special importance since the Quaker principle of pacifism forces Starbuck to obey Ahab (Goering 529).

Keywords: Ahab, Starbuck, character relationship, Quakerism

Bio: Celine Buschow received her Bachelor of Education in English and biology from the University of Tübingen in 2020. During her undergraduate studies, she spent a semester studying at the University of Maynooth in Ireland, focusing on Irish culture but also expanding her knowledge in foreign policies. She then continued her studies in education as a graduate student at the same university. During her graduate studies in English, she took several seminars in American Studies which sparked her interests in this field. This is why she decided to expand her studies to American Studies last summer. Before that, she was able to gain practical knowledge in teaching students through an internship at a German High School where she continued to work until last year. Besides her passion for teaching and American Studies, she loves to watch American late-night shows and sitcoms. She also loves to read novels. When she is not looking at a screen or having her nose covered in a book, she also plays team handball. Right now, she is gaining insights into corporate life by working a part time job in the apprenticeship department of a German company.

Ahab and Philosophy of Nietzsche in *Moby-Dick*

Ahmet Gokay Acar

An American maverick, Herman Melville's *Moby Dick* still exhorts a plethora of thematic and philosophical intricacies in our day. Captain Ahab is an exemplum of Friedrich Nietzsche's philosophy, like Amor Fati and Master-Slave morality. Melville pertains Captain Ahab's monomania for his obsession with his nemesis, *Moby-Dick*, the White Whale. Fitting in his Biblical genealogy from which his name is derived, what makes Ahab a Godless vigilante is his hubris and denial of fate. Thus, Ahab epitomizes Western disillusionment with a self-aggrandized ego built upon ages long human versus nature dichotomy. Another problem one can see in the book is the hierarchy in the ship and how this hierarchy can be interpreted as a Master-Slave Morality in the book. In this respect as well, Captain Ahab represents the looming pressures of the contests and catastrophes of Antebellum America's political and cultural turmoil at individual level. This article aims to analyze Melville's philosophical quest on Captain Ahab's psychological states regarding the unfolding of the events throughout the whaling voyage with reference to Friedrich Nietzsche's receipt of Amor Fati and Master-Slave Morality.

Keywords: Nietzsche, Amor fati, Ahab, *Moby-Dick*, master-slave morality

Bio: Ahmet Gokay Acar is currently an undergraduate student at Ege University, Faculty of Letters / Department of American Culture and Literature. He studied Etiler Anatolian High School and participated to an exchange program between Germany and Turkey. His areas of interest are 20th century philosophy, American novel, and American history and culture.

Fate and Character Agency in *Moby-Dick*

Yavor Ivanov

Fate in Herman Melville's *Moby-Dick* appears fairly early on in the novel and is present throughout the rest of it. It is especially prevalent in Ishmael and Ahab's characters, for whom it appears to be dictating their choices and motivations. However, both characters' emotions express their free will and represent a more tangible reasoning behind their actions. Is fate the sole driver of their actions, or do emotions and free will take the predominant role? I would argue that Ahab and Ishmael are driven by their emotions and, in fact, mistake their own desires for fate in order to justify their actions. Ishmael is driven to board the ship out of his own depressive emotions, while Ahab's strong desire for revenge not only motivates him, but he has also convinced himself that he is fated to pursue *Moby-Dick*. From Ishmael's meeting with Elijah to Ahab ignoring signs that his actions and desire will lead to failure, I will present why fate only appears to be an illusory actor, and not a driving force in Melville's *Moby-Dick*.

Keywords: Fate, Ahab, Ishmael, agency

Bio: Yavor Ivanov is an undergraduate student at the University of Tübingen, in the course Interdisciplinary American studies. His interests are American culture, history and politics.

Existential Expectations and Consequences of Actions through *Moby-Dick*

Murat Eray Koklu

In *Moby-Dick*, Herman Melville explores a variety of themes related to the impact of expectations, actions, and results on our existence. In the book, the main character Ishmael's expectation is that the sea will be much different from land, leading him to board the ship without considering the consequences of whale hunting. One of the important characters, Captain Ahab, has his own expectation of finding peace through revenge against the White Whale, which he believes is the source of all evil in the world. This single-minded pursuit ultimately leads to Ahab's downfall, as he becomes consumed by his monomaniacal obsession and ignores the warnings of those around him, resulting in his death at the hands of the White Whale. Ultimately, his actions lead to his demise at the hands of the White Whale, an example of the indifference of nature to humans. The White Whale, as an embodiment of the indifference of nature towards humans, serves as a reminder of the potential consequences of our expectations and actions. This study aims to examine the three main characters in the book, using the themes of expectation, action, and result, and drawing on the views of Spinoza's concept of the indifferent God and the similarity between the White Whale and the existential principles of Albert Camus's Myth of Sisyphus, as well as other similar examples from literature such as Stephen Crane's works, to examine the relationship between expectation, action, and result and their impact on existence through the lens of the three main characters in the book.

Keywords: Expectations, Actions, Consequences, Existence

Bio: Murat Eray Koklu is an undergraduate student of Ege University Department of American Culture and Literature since 2020. He has a "Speed Reading with Comprehension" certificate. Interests and fields of study, history, comparative literature, graphic design, video games. After graduation, he plans to work in quality management systems, academia, foreign trade departments or translation studies according to his interests.

The Viewing of Homosexuality and Cannibalism in the 19th Century and How the Portrayal of these Topics in *Moby-Dick* Reflects the Viewpoints of the Time

Wencke Hullmann

In the 19th century both homosexuality and cannibalism were known as topics that would be avoided or deemed “unspeakable”. Similarities in these two, nowadays hard to comprehend, were seen more frequently back then. The difference between both topics was the way they were handled. Cannibalism was, in contrast to homosexuality, a topic that had room for discussion and was acknowledged. People in extreme situations could talk about their experiences with cannibalism and express their feelings towards the things that they had done to avoid starvation. At the same time there wasn't even a real term for homosexuality and the experience of these emotions. There were also a lot of prejudices prevalent that viewed inhabitants of the South Pacific as merely cannibalistic and promiscuous savages. The focus lays on analysing the novel *Moby-Dick* with regard to these views and prejudices. Cannibalism is a topic that gets discussed very often in the novel, whereas homosexuality, at least explicitly, is left out. But still there are many occasions in the novel where homosexuality is hinted very clearly. This analysis wants to focus on the character of Queequeg, because he is openly described as a cannibal and there are many situations in which some homosexual tendencies or situations he has been into, are hinted. His character is also of great importance, because he can be used to take a closer look at the prejudices concerning the inhabitants of the South Pacific and if they are also present in “*Moby-Dick*”.

Keywords: Homosexuality; cannibalism; Queequeg; prejudice

Bio: Wencke Hullmann got her bachelor's degree in German and Cultural studies in 2021. During this time, she studied for six months at the Aichi Shukutoku University in Japan to broaden her understanding of Japanese philosophy. She is currently studying Literature- and Cultural theory at the University of Tübingen.

The Relationship Between Indifferent God and the Individual in Herman Melville's *Moby-Dick*

Iclal Yalcin

From Anne Bradstreet to Ralph Waldo Emerson, and even further, nature is always seen as an interesting and attractive theme in American Literature. Nature has different purposes according to the literary movements to which the authors belong. In *Moby-Dick* by Herman Melville, which can be seen as a naturalist novel, nature became the representative of sublime indifference. On the contrary transcendentalist notion that means there is a unity which is constituted of nature, soul, and over-soul in the universe; Herman Melville depicted nature as an indifferent power which does care nor human being or his actions in *Moby-Dick*. Herman Melville's universe does not include a notion of nature which accepts the individual. Individual's efforts which try to show his existential are useless at that point because this existential does not create a sense of obligation in the universe, as it is said in "A Man Said to the Universe" by Stephan Crane. However, the individual's attitudes towards nature are determining factors for his surviving. In this context, this article aims to present the representation of the relationship between the indifferent God and the individual by means of using nature in Herman Melville's *Moby-Dick*. The relationship between nature, which is the representative of the indifferent God, and the individual is analyzed by means of two main characters: Captain Ahab and Ishmael. It is aimed to show that not only Captain Ahab and Ishmael, but also modern human being behaves towards nature and their behaviors' consequences.

Keywords: Sublime indifference, Ahab, Ishmael, individual

Bio: Iclal Yalcin is an undergraduate student at Ege University Department of American Culture and Literature. She currently works as English Teacher at language schools. She has been the project participant and one of the authors contributing to *Sailing to Madness: New Essays on Moby Dick Undergraduate and Graduate Book Project*. She is interested in Modernity and Modernism in American society and literature.

From King Ahab to Ishmael: Judeo-Christian Motifs and Allusions in *Moby-Dick* with Aspects of the Jungian Perspective

Melisa Karakas

The Old Testament shaped the cosmopolitan tradition of the Judeo-Christian culture for thousands of years. Countless numbers of artwork and various literary pieces since have derived from the Testament, engaging in Judeo-Christian values, motifs, and symbolism. Herman Melville's magnum opus *Moby-Dick* (1851) is of great value regarding the usage of Judeo-Christian symbolism as the book levitates within an epic journey that compliments archetypical characters. A narrative of creation for Ismael, a story of revenge for Ahab who is, like his Biblical namesake, regarded in the light of insanity. Whereas Ismael is the source of light, Ahab bears the darkness. The mad captain's obsession with the White Whale resembles the relationship between his namesake, King Ahab of Judea and his wife, Jezebel of Phoenicia. Captain Ahab's ambition fuels his need for revenge as he tries to overpower the White Whale while Melville's usage of personification gives *Moby Dick* to play his part as an epic character rather than being an indifferent creature of nature. The power struggle between the Captain and the Whale parallels the struggle between King Ahab and Jezebel. Just as Jezebel is demonized in the Old Testament, the White Whale is demonized by Captain Ahab. The novel features many other allusions, motifs and symbolisms of the Old Testament such as the protagonist being named Ismael or the ship who rescues Ismael in the end being called Rachel, after Jacob's beloved wife. This usage of symbolisms and motifs are of great value to show C. G. Jung's theory of Collective Unconscious as well since his theory proposes the belief that all the great narratives known to the humankind originates from one universal narrative. In the sense of this theory, *Moby-Dick* has a plot of creation, identity, and madness just as its predecessor, the Old Testament, had. In this paper, the Judeo-Christian motifs, symbolism, allusions that was used in *Moby-Dick* will be discussed with the aspects of C.G. Jung's theory of Collective Unconscious.

Keywords: King Ahab, Ishmael, Judeo-Christian Motifs, Judeo-Christian Allusions, Old Testament, Jungian Perspective, Jezebel

Bio: Melisa Karakas received her BA from Ege University's department of American Culture and Literature. She has participated in Ege University's International Undergraduate Symposium where she presented her paper in regards of Emily Dickinson's personification of immortality. Her interest in literature and history combined with an enthusiasm to learn and discover has led her to study in many different subjects from *An Ultimate Sacrifice: Filicide in Fictional Mothers to Modern Day Jezebels: Women Artists of Grunge*.

Stubb's Way of Life: Undesirable or Understandable?

Benjamin Scharmatinat

While Ahab probably receives most of the attention on the topic of fate, I will especially focus on Stubb's point of view in this regard. The second mate of the Pequod has a fatalist view on life, handles his fate with humor to cover up his fear but still stays openminded and has the crew's best interest at heart. In the literature, Stubb's character gets little recognition and at best gets criticized for his attitude towards life and his questionable interactions with Pip and the cook. I will argue that this judgment may be a little too harsh. Therefore, I draw a comparison between the journey of the Pequod and human dealing with climate change nowadays. Although recognizing the danger of collapse, humans keep on exploiting earth and nature. In *Moby-Dick*, this leads to a tragic ending, as nobody stops Ahab. For this inaction, Stubb can be criticized. But if you see it as a given that the catastrophe is going to happen, then Stubb's way of life is at least understandable: to try to repress the thought of "We're screwed.", to go through the world with a sense of humor and to be open to others. If this is the right approach for the climate crisis is up for debate.

Keywords: Stubb, fate, climate change, passivity

Bio: Benjamin Scharmatinat has been a student at the University of Tübingen since 2017. After receiving his Bachelor of Education in 2022, he continued his studies at the University of Tübingen for his Master of Education degree. His main subjects are English, Political Science and Educational Sciences.

“I look, you look, he looks...” Perception, Reality and Being in Melville’s *Moby-Dick*

Hilal Feza Kaydul

Herman Melville’s *Moby-Dick or the Whale* has been viewed as a reflection of the 20th-century philosophy in which he structured a narrative to both interweave his own philosophical quest and to didactically influence his readers. Melville’s inquiry of the crisis was on how human subjects’ perceptions can be deceptive while perceiving the absolute reality. In the novel, Melville brings the readers into a sea journey and its different effects on Ahab and Ishmael. These journeys difference lead to understand the fragmentation of reality depending on the subject who is experiencing it. On this matter, Merleau-Ponty’s *Phenomenology of Perception* has many parallels with Melville’s philosophy because of their common criticism over idealists and aim to find a balance. In this paper, I firstly draw a parallel between Merleau-Ponty’s criticism over idealists and the problem of naming with Ahab’s consciousness and his downfall which comes with his perception of the white whale. Then, I link Merleau-Ponty’s aim to find balance between two different perceptions mirrored in Ishmael’s realization and his perceptions transformation. These two characters perceptions and focuses vividly differ towards the end and I argue that their paths symbolise the inner conflict of Melville’s perception of reality and his realization on the fragmentation of reality. Therefore, this study aims to explore how *Moby-Dick or the Whale* is a manifestation of Melville’s perception of reality by focusing on Ahab and Ishmael to reveal how the meaning of nature transforms according to the perceptions of human subjects.

Keywords: *Moby-Dick*, human perception, fragmentation of reality, Merleau-Ponty’s Phenomenology of Perception, being and becoming

Bio: Hilal Feza Kaydul is an undergraduate student at Ege University, Faculty of Letters who is studying English Language and Literature as a major and Philosophy as a minor. She is currently working as an English teacher. After graduation, due to her interest on these departments, she is planning to study literature within a philosophical context.

“For Adam was formed first, and then Eve”: Transcendental Modes of American Adam in Herman Melville’s *Moby-Dick*

Oguzhan Ayrim

Although there have been approaches focusing on existential essences in Herman Melville’s *Moby-Dick*, the relationship between Ahab and the whale has yet to be explored in a more conceptualized frame of American expansionism and Sartrean motto of “man is nothing else but what he makes of himself”. Within the adventurous chronotope of long-awaited beginning and hazy ending, the novel seemingly offers a remarkable character in “making his own self”, Ahab. By means of phenomenological experience with the white whale, however, the self-creation is not actually structured around himself specifically, but around national rebirth corresponding to the zeitgeist of American Renaissance. In this adventurous frame, Ahab carries the burden to realize collective identity of expansionism and thus masculinity in the usual conduct of American Adam, which rules out, as expected, the female body to measure his own masculine mystique. Building on Sartrean existentialism, this paper proposes to analyze Ahab’s experience with the white whale through what Sartre offers two modes of beings in relation of subject-object, *being-for-itself* and *being-in-itself*, arguing that Ahab and the white whale may be seen as the metaphor of transcendental masculinity and immanent femininity within the historical frame of America.

Keywords: American Adam, Herman Melville, Moby Dick, male violence, expansionism, desire, Jean-Paul Sartre

Bio: Oguzhan Ayrim is an undergraduate student at Ege University, Faculty of Letters, Department English Language and Literature. His research interest includes literature, philosophy, psychoanalysis, and existentialism. Recently, he has taken a part in the project in creative writing, *The River Project*, published by Fihrist Publications

***Moby-Dick* and the Arts Project by Christopher Volpe**

Artwork Presentations:

Christopher Volpe

«Loomings»

Bio: Christopher Volpe is an American artist, writer, and teacher with an academic background in both American literature and visual art. He has organized a multidisciplinary project for higher education students involving creative artistic responses to *Moby-Dick*. Work from Christopher's series of Melville-related paintings in tar, oil paint and gold leaf, called *Loomings* after the book's first chapter, will be shown in two upcoming exhibitions at the Institute of Art and Design at New England College in New Hampshire, and at Cove Street Arts contemporary gallery in Maine, USA.

Moby-Dick and the Arts Project by Christopher Volpe

Artwork Presentations:

Metincan Akinci

Themes for his improvisations: «Fedallah» & «The Castaway»

Bio: Metincan Akinci is an undergraduate student at Ege University, Department of American Culture and Literature. His areas of interests are music, art and literature.

Furkan Yenier

Theme: “Harmonic Convergence: An Overview”

Bio: Furkan Yenier is an undergraduate student at Ege University, Department of American Culture and Literature. He has always been enamoured with fine arts and expressing his imagination through the lens of painting as an art form. What he likes about his art is that he doesn't need to conform to the idea of what a painting should look like and that's why he thinks his paintings could be a little peculiar.

Demet Turan

Theme: “The Connection”

Bio: Demet Turan is an undergraduate student at Ege University, Departments of American Culture and Literature and Psychology. Her areas of interests are visual arts, writing, psychology, and dancing. She is specifically interested in break dancing and she is in the board management team of the Ege University student club: Hiphop Community. She also has a special interest in Evolutionary and Jungian Psychology.

Moby-Dick and the Arts Project by Christopher Volpe

Artwork Presentations:

Elif Yaren Kivrak

Theme: “The Chase”

Bio: Elif Yaren Kivrak is a first-grade student at Ege University, Department of American Culture and Literature. She has been working as a concept artist in the game industry since 2020. She is involved in Moby-Dick Arts Project with her painting called “The Chase” after the book’s chapter.

Eylul Yildiz

Theme: “Lost Self”

Bio: Eylul Yildiz is a 3rd year American Culture and Literature student. During her time abroad, she had the chance to meet with people from different cultures and perspectives. She likes to apply her experiences to her art. Her interest are combining the new world trends with her culture and literature knowledge.

Gungor Oztop

Theme: “No”

Bio: Güngör Öztop, also known as hum00n, is an Earthling artist, student, and potential academician. He made the decision to switch his academic focus to literature and visual arts after graduating from medical vocational high school. He earned his associate degree in Applied English and Translation from Bulent Ecevit University. He is still pursuing his education at the American Culture and Literature department at Ege University. His interests include veganism, ethic, gender studies, ecocriticism, and North American studies.

***Moby-Dick* and the Arts Project by Christopher Volpe**

Artwork Presentations:

Irem Arun

Theme: “A Coffin, A Box, A Life”

Bio: İrem grew up in Izmir, Turkey. Attended the Tire Social Sciences High School. İrem is an undergraduate student in Ege University. İrem has always had a deep interest in art, which is inspired by impressionism and realism. She is hopeful that through her paintings, she can express and share how she sees the world, which we live in.

Irmak Ozirmak

Theme: “Loop”

Bio: Irmak Özırmak is an undergraduate student at Ege University, currently studying American Culture and Literature. She is in the project of “*Sailing to Madness*” with Christopher Volpe’s artwork. She is interested in romanticism in American and English literature.

Kayra Koroglu

Theme: “Dream of the Nature”

Bio: Kayra Koroglu is an undergraduate student in the Ege University, Department of American Culture and Literature. Her areas of interest are art, literature and novels.

***Moby-Dick* and the Arts Project by Christopher Volpe**

Artwork Presentations:

Levent Izbul

Theme: “The Inner Loomings of a Whale: An Art Study on the Idea of the Other”

Bio: Levent Izbul is a 3rd year American Culture and Literature student. He has been writing poetry, doing art and photography for six years. He is yet to be recognized as a published author. He is a dark romantic at heart thus his emphasis on feelings is usually at the center of his projects. He had chances of spending time with many scholars who inspired him to become one in the future.

Melike Altincekic

Theme: “The Whiteness of the Flying Whale”

Bio: Melike Altincekic is an undergraduate student at Ege University, Faculty of Letters / Department of American Culture and Literature. She is taking part in the «*Moby-Dick and the Arts Project*» at Ege University.

***Moby-Dick* and the Arts Project by Christopher Volpe**

Artwork Presentations:

Sila Ciger

Theme: “Ship upon a Whale”

Bio: Sila Ciger is a student at Ege University, American Culture and Literature. She is self thought artist and is involved in *Moby-Dick* arts project with her art called “Ship upon a Whale”.

Ulas Yetim

Theme: “Looking at *Moby-Dick* with Polluted Materials”

Bio: Ulas Yetim is an undergraduate student at Ege University, Faculty of Letters / Department of American Culture and Literature. His main academic research areas are American cultural history, Ecocriticism, and Contemporary literary theory.