

HATİCE YURTTAŞ
Curriculum Vitae

EDUCATION

- Istanbul University, Istanbul** 2009-2014
Ph.D. in English Language and Literature
Supervisor: Prof. Dr. Esra Melikođlu
Dissertation Title: Negotiating the Feminine Ideal in Postmodern Women's Writing: Kate Atkinson's *Emotionally Weird* and Sarah Waters's *Fingersmith*.
- Istanbul University, Istanbul** 2005- 2009
M.A. in English Language and Literature
- Middle East Technical University, Ankara** 1996- 2001
B.A. in English Language Teaching

Languages spoken:

Turkish: Native language
English: Native-like proficiency
French: Intermediate level

Assistant Professor at the Department of Translation and Interpretation (English) at İstinye University, Istanbul, Turkey
01.02.2020

PUBLICATIONS

PEER-REVIEWED ARTICLES

- "The End of an Age in William Shakespeare's *Troilus and Cressida*" *Eskişehir Osmangazi University Journal of Social Sciences* 19.2 (December 2018). pp. 51-64
- "Identity and Intertextuality in Kate Atkinson's *Emotionally Weird*" *Selçuk University Journal of Faculty of Letters (SEFAD)* 40 (December 2018) pp. 87-102.
- "Class and Art in E. M. Forster's *Howards End*" *The Journal of Language and Literature Studies* 18. (2018) pp. 225-249.
- "Masquerade in *Fingersmith*," *JNT: Journal of Narrative Theory* No: 48.1 (Winter 2018) pp. 109-134 (SSCI)
- "Reading "The Penelopiad" through Irigaray: Rewriting Female Subjectivity," *Hacettepe University Journal of Faculty of Letters* 34.1 (June, 2017) pp. 205- 217.
- "An Original Copy: The Film Adaptation of Kazuo Ishiguro's *Never Let Me Go*," *Selçuk University Journal of Faculty of Letters (SEFAD)* 36 (December 2016) pp: 189-210.

BOOK CHAPTERS

“Desire in *Middlemarch*.” *Languages, Cultures, and Gender*. Eds. Züleyha Çetiner-Öktem, Begüm Tuğlu and Erkin Kırıyman. Ege University Press, 2017.

“Subjectivity in Apocalyptic Narratives.” *Imagining the End: Interdisciplinary Perspectives on the Apocalypse*. Eds. Thomas E. Bishop and Jeremy R. Strong. Oxford: Inter-Disciplinary Press, 2015. pp. 87-97.

“Myths of the End and Jeanette Winterson’s *The Stone Gods*.” *A Critical Approach to the Apocalypse*. Eds. Alexandra Simon-Lopez and Heidi Yeandle. Oxford: Interdisciplinary Press, 2013. E-book

TRANSLATIONS

Junru, Liu. *Çin Mutfağı*. Hatice Yurttaş (Trans.) İstanbul: Kaynak Yayınları, 2018.

Çin’de Zanaat., Hatice Yurttaş (Trans.). İstanbul: Kaynak Yayınları, 2019.

OTHER ARTICLES

“Kristeva Konferansı Ardından Dişi Özne Üzerine” *Amargi*. 18, 2010.

CONFERENCE PRESENTATIONS

“Romance or Novel?: Eliza Haywood’s *The Fortunate Foundlings*.” *The International Conference on Narrative*. The International Society for the Study of Narrative. University of Amsterdam, 16-18 June 2016.

“Aphra Behn’s *Oroonoko*: The Emergence of the Novel as the Legitimate Form of Fiction.” *Mapping Fields of Study: Renegotiations of Disciplinary Spaces in the English-Speaking World*. IDEA: Interdisciplinarity in English Studies. University of Lorraine, France. 9-11 June, 2016.

“Representation of Women in George Eliot’s *Middlemarch*.” *II. Literature and Cultural Studies Conference Languages, Literatures and Cultures*, ADIKAM. Ege University, İzmir, Turkey, 11-13 May, 2016.

“Gender and Individual in Eliza Haywood’s *Love in Excess or the Fatal Inquiry*.” *10th International IDEA Conference: Studies in English*, English Language and Literature Research Association of Turkey, Boğaziçi University, Istanbul, Turkey, 14-16 April 2016.

“The New Feminine Ideal in Kate Atkinson’s *Emotionally Weird*.” *13th International Conference on New Directions in the Humanities*. University of British Columbia, Vancouver, Canada, 17-19 June 2015.

“An Original Copy: The Film Adaptation of Kazuo Ishiguro’s *Never Let Me Go*.” *44th Northeast Modern Language Association Convention*, Boston, the USA, March 2013.

“Gender, Genre, and Language in Margaret Atwood’s *The Penelopiad*.” *Contemporary Women’s Writing Conference*, Contemporary Women’s Writing Association, San Diego, the USA, 17- 19 June 2010.

PROJECTS

TÜBİTAK 3501 Kariyer Geliştime Programı: 18th century women’s writing and the novel genre.