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EDITOR'S NOTE

Journal of Comparative Literature is an international academic site where scholars from Turkey and rest of the World collaborate to contribute intellectually. The contribution further develops the standard and scope of comparative studies in literature and other fields of humanities. We are happy to complete and publish the first volume of the second year. The present volume will be the third one which includes a variety of papers from various scholars.

The first paper is on Analytical Analysis Of "Alienation" Process in The Protagonists of Gerbrand Bakker's *The Detour* And Kenzaburo Oe's *A Personal Matter*. The article compares and contrasts the concept of alienation in French (Baker) and Japanese (Oe) writers emphasizing the influence of the one on the other. The second article deals with the impression of the Ottoman Harem on a Greek female traveller. Certain European travellers, especially female ones, were very much "dazzled with the beauty of the Sultan's capital". Öztapak in her paper "Depoliticization and Dehistoricization of Culture in Demetra Vaka-Brown's Haremlik: Some Pages from the Life of Turkish Women" argues that the Greek female traveller, Demetra Vaka, holds on her (cultural) identity as a Greek-Ottoman woman to explain the Harem; however, her impressions do not have "political" function despite her claim to the contrary. The next paper is on Shakespeare and Italy. Prof. Steel explores how the "Italian flavour of Shakespeare plays is strong and consistent and is hardly accounted for by standard explanations". He tries to unravel how Shakespeare might "have been aware of (documented) visits of the Italians".

Ali Volkan Erdemir is another scholar who contributed to this volume of the journal with his paper on the early impressions of the Ottoman Empire in 19th century Japanese media. He argues that "with the beginning of the Meiji Era (1868-1912), Japan ended her seclusion and attempted to learn about Western countries and take them as a model in order to catch up with the modern world; the Ottoman Empire was also part of this investigation". The last article deals with "the relationship between the centre and the periphery" as represented by Jean Rhys in the *Wide Sargasso Sea*. Giving voice to some silenced characters, especially female ones, Dr. Eşberk explores the possibility for deconstructing the voice of the colonizer.

We are grateful to the contributors and to the readers.

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