

SILA ŐENLEN GÜVENÇ, M.A, Ph.D.

Personal Information

Date of Birth: 28 August 1977
Place of Birth: Canberra, Australia

Current Position: Associate Professor
Department of English Language and Literature
Ankara University-Faculty of Letters

Contact Address: Doç. Dr. Sıla Őenlen Güvenç
İngiliz Dili ve Edebiyatı Anabilim Dalı
Ankara Üniversitesi, Dil ve Tarih-Coğrafya Fakültesi,
06100 Sıhhiye ANKARA-TÜRKİYE

Phone Numbers: Office: +90 (312) 310 3280 #1565

E-mail: sguvenc@ankara.edu.tr

Education

2003-2008: **PhD Ankara University, Department of English Language & Literature**
“Verbal Violence as a Construction of Authority in Renaissance and Contemporary English Drama”
Supervisor: Prof. Ayşegül Yüksel

1998-1999: **M.A University College Dublin, Renaissance Studies**
“‘The Civil Infidels’: Representation of the Turks in Renaissance Drama”
Supervisor: Prof. Janet Clare

1998-1998: **B.A Ankara University Department of English Language & Literature**

Career History

- 2015-** : **Associate Professor**
Ankara University, Faculty of Letters
- 2009-2015** : **Assistant Professor**
Ankara University Faculty of Letters
Department of English Language and Literature
- 2005-2008** : **Research Assistant**
Ankara University Faculty of Letters
Department of English Language and Literature
- 1999-2005** : **Tutor**
Hacettepe University-Department of Modern Languages

Publications

Books

- ***Words as Swords: Verbal Violence as a Construction of Authority in Renaissance and Contemporary English Drama***. Stuttgart: Ibidem-Verlag, 2009.

ISBN-10: 3-89821-982-8
ISBN-13: 978-3-89821-982-2
- ***“Dünya bir sahnedir, lakin oyun kadrosu berbat”*: İngiliz Edebiyatında Siyasi Hiciv Geleneği-Neo-Klasik Çağ**. Ankara: Ankara Üniversitesi Yayınları, 2015.

[‘*The World is a Stage, but the Play is Badly Cast*’: *Political Satire in the Neo-Classical Period (1660-1795)*]. Ankara: Ankara UP, 2014.

ISBN NO: 978-605-136-157-4

Book Chapters

- **“I sing, not arms and the hero, but to the [Superman]”: Quest for the Superman in Bernard Shaw’s *Man and Superman* and *Back to Methuselah*** Ankara: Hacettepe Üniversitesi Basımeni, 2017. 37-53.
- **“Bernard Shaw’nın Fikir Tiyatrosu Işığında *Silahlar ve Kahraman* ile *Bayan Warren’nin Mesleği*. *Batı Kültür ve Edebiyatlarında Yüzyıl Dönümü*. Ankara: Ankara Üniversitesi, 2017. 379-389.**

[Bernard Shaw’s Theatre of Ideas: *Arms and the Man* and *Mrs. Warren’s Profession*]

- **"Contemporary British Theatre 'a-la-mode' in Turkey (1990-)". *English Studies: New Perspectives*. Ed. Mehmet Ali Çelikel and Baysar Taniyan. Cambridge Scholars Publishing, 2015. 300-307**
- **“İngiliz Romantik Dönemi Tiyatrosu ve Byron’un Dramatik Şiiri *Manfred*” . *Batı Kültür ve Edebiyatında Romantizm*. Ankara: Ankara Üniversitesi Yayınları, 2014. 399-413.**

[English Drama of the Romantic Period and Byron’s *Manfred*]

- **“*Follow the Line*”: Totalitarian Ideology in Harold Pinter’s *The Birthday Party*. *Ideology in Western Literature*. Ed. Ertuğrul İşler et al., İzmir: MacArt, 2012. 377-385.**
- ***Chapter 38: “Goddess humane, reach then, and freely taste”*: Satan’s Temptation of Eve through Rhetoric in Milton’s *Paradise Lost, Book IX*” . *IDEA: Studies in English*. UK: Cambridge Scholars Publishing, 2011. 434-445.**
- **Aydınlanma Çağı İngiliz Tiyatrosu ve Sansür: Henry Fielding’in ‘Başbakan’Walpole’u Hicveden Tiyatro Eserleri ve ‘1737 Sahne Lisans Kanunu’ . Ankara Üniversitesi Yayınları (2014)**

[Literature of the Enlightenment Period and Censorship: Dramatic Satires about Walpole and 1737 Stage Licensing Act]

Articles

- **‘Yae, Nae or Dinnae Ken’**: Dramatic Responses to the Scottish Referendum and Theatre Uncut’s Scottish Independence Plays. *New Theatre Quarterly*. Cambridge University Press 33/4 (2017). 371-385
- **[You Can’t Kill Me]: Scottish Identity and Anglo-Scottish Union in David Greig’s Dunsinane**. *Scottish Literary Review* 6/2 (2014). 93-113 (33/4), 2017. 371-385
- **“A[u]gmenter of Their Kingdome”**: Goffe’s *The Courageous Turke, or, Amurath the First* as a Christian Tragedy based on Knolles’ *The Generall Historie of the Turkes*. *OTAM* 28/1 (2010). 49-65
- **A"State-Villaine Must Be Like the Winde,/That Flies Unseene Yet Lifts an Ocean"**: Mahiavellian Italian and Turk in Mason's *The Turke*. Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi. 53/1 (2013) 27-40.
- **“Kötülükler içeri, iyilikler dışarı”**: Kral I. James Döneminde Cadıcılık ve İngiliz Tiyatrosu (1603-1625). *Littera* 28 (2011).93-103.
[Witchcraft and Drama in the Reign of James I/James VI]
- **“Sansür ve Sansürcü”**: Anthony Neilson’un *Sansürcü Adlı Oyunu*. *Tiyatro Araştırmaları Dergisi*. 31:2011/1.7-20.
[“Censorship and the Censor”]: Anthony Neilson's *The Censor*]
- **“Letters Written by a Turkish Spy Eserinde Aydınlanma: Kartezyen Felsefesi”**. *Dörtöğe* 1/2 (2012-2). 201-211.
[Philosophy of Enlightenment in *Letters Written by a Turkish Spy*]
- **“Tobhâneli Kâmil Kapudân’ın Karadağ Hakkında Ba’zı Ma’lûmâtı Şâmildir (1877) Başlıklı Eserinde Karadağ Ve Karadağlıların Temsili**. (with Assoc. Prof. Hatice Oruç)
[Representation of Montenegro and Montenegrins in *Karadağ Hakkında Ba’zı Ma’lûmâtı Şâmildir* by Kâmil Kapudân (1877)]

- **“Tom Stoppard’ın *Every Boy Deserves Favor* Adlı Oyununda Sosyal Kurumların Baskı Aracı Olarak Kullanılması”**. *Littera* 23/2008. Ankara: Omay Ofset. 83-93.

[Social Institutions as a Means of Oppression in Tom Stoppard’s *Every Boy Deserves Favor*]

- **“Bernard Shaw’ın *Pygmalion* Adlı Oyununda Dil, Eğitim ve Toplumsal Sınıf İlişkisi”**. *A.Ü Dil ve Tarih-Coğrafya Fakültesi*. 48/2008.

[Language, Education and Social Class in Bernard Shaw’s *Pygmalion*]

- Yılmaz Kurt and Sıla Şenlen (Güvenç). **“The Importance of Onomastic Studies in Turkey with Reference to the Nahiye of Gönen”**. *Archivum Ottomanicum* 27 (2010) 155-171. Harrassowitz Verlag.

- **“Dramatic Representation of the Battle of Ankara and Bayezid I’s Captivation by Tamerlane”**. *A.Ü. Osmanlı Tarihi Araştırma ve Uygulama Merkezi Dergisi* 21/2 (2007). Ankara: Ankara Üniversitesi Basımevi, 2009. 123-135.

- **“Richard Knolles’ The Generall Historie of the Turkes as a Reflection of Christian Historiography”**. *A.Ü. Osmanlı Tarihi Araştırma ve Uygulama Merkezi Dergisi* 18/1 (2005). Ankara: Ankara Üniversitesi Basımevi. 379-393.

- **“Ottoman Sultans in English Drama Between 1580-1660”**. *A.Ü. Osmanlı Tarihi Araştırma ve Uygulama Merkezi Dergisi* Sayı 19/Bahar 2006. Ankara: Ankara Üniversitesi Basımevi. 399-405.

- **“Rönesans Dönemi İngiliz Tiyatrosunda Osmanlı Türkleri”**. *Dil ve Tarih-Coğrafya Fakültesi Dergisi* 47/2007. Ankara: Ankara Üniversitesi Basımevi. 131-139.

[Ottoman Turks in Renaissance Drama]

- **“Rönesans Döneminde Osmanlı-İngiliz İlişkileri ve İngiliz Tiyatrosunda Türk İmgesi”**. *Littera* 19/2006. Ankara: Omay Ofset. 87-93.

[Anglo-Ottoman Relations in the Renaissance Period and the Image of the Turks in Early Modern English Drama]

Other Publications (Theatre Reviews/Book Reviews)

- **Ne Kadar Uzaksa Ada, O Kadar Kuvvetlidir Çekim Gücü: Ölü Aktörler-David Greig'in "Uzak Adalar"ı.** *Tiyatro Tiyatro Dergisi*. 269 (Ocak 2014).
[Ölü Aktörler-David Greig's *Outlying Islands*]
- **"Theatre Uncut ve Tiyatro DOT Ortak Projesi: Theatre Uncut İstanbul"** *Tiyatro Tiyatro Dergisi* 262 (June 2014) . 22-25
[Joint Project Between Theater Uncut and DOT Theater: Theater Uncut İstanbul Plays]
- **"Teatre Polski'den Kotka na Rozpaloym Blaszanyim veya Damdaki Kızgın Kedi".** *Tiyatro...Tiyatro Dergisi* 261 (Mayıs 2014). 14-16.
[Teatre Polski-*Cat on a Hot Tin Roof*]
- **"Değişim Şart: Theatre Uncut'dan Politik Oyunlar ve Tiyatro DOT'dan Makas Oyunları-1".** *Tiyatro Tiyatro Dergisi*. 257 (Jan 2014). 10-14.
[Political Plays by Theatre Uncut and Theatre DOT's Scissor Plays-1]
- **"Ethos Festivali'nde 'Özgürlük Ey'"** *Tiyatro Tiyatro Dergisi*. 257 (May 2013). 55-58.
['Freedom' at the Ethos Ankara Theatre Festival]
- **"Bu Dünyada Masumiye Yer Yok": Anthony Neilson'un Kurbanları".** *Tiyatro Tiyatro Dergisi*. 247 (March 2013). 29-32.
["No Room for Innocence in this World": Anthony Neilson's Victims]

Papers Presented (Selection)

- **"Where are you from?": Transnational Spaces and Cosmopolitan Identities in David Greig's Plays.** Sixth International Conference on Language, Literature and Culture. Vytautas Magnus University (Kaunas, Lithuania) 19-20 May 2017
- Invited Speaker. **"I sing, not arms and the hero, but to the [Superman]": Quest for the Superman in Bernard Shaw's Man and Superman and Back to Methuselah.** Hacettepe University, December 2016.

- Invited Speaker. Panel. **Threshold Dwellers: Transcultural Identities in Literature and in Visual & Performance Arts**. Kültür Üniversitesi. March 29, 2016.
- **“Reclaiming Scottish History: A Reinterpretation of the History of Macbeth in David Greig’s *Dunsinane*”**. International BAKEA Conference. 9-11 Nov 2013.
- **“Contemporary British Theatre ‘a-la-mode’ in Turkey”**. International IDEA Conference. 17-19 April 2013 Pamukkale University.
- **“Language, Ideology and Harold Pinter’s *Birthday Party*”**. International BAKEA Conference. 2011. Pamukkale University.
- **“Tobhâneli Kâmil Kapudân’ın Karadağ Hakkında Ba’zı Ma’lûmâtı Şâmildir (1877) Başlıklı Eserinde Karadağ Ve Karadağlıların Temsili”**. International *Međunarodni Naučni skup 100 godina od odlaska osmanlija Sa balkana. (1912/3/- 2012/3) Okupacija ili civilizacija? Što su nam ostavili ? Od balkanskog pakta do balkanskog mira. Oct 2012*. Montenegro- Podgorica (with Assoc. Hatice Oruç).
- **“Goddess humane, reach then, and freely taste.”: Satan’s Temptation of Eve through Rhetoric in Milton’s *Paradise Lost, Book IX*”**. International IDEA Conference. 14-16 May 2010. Atılım University.
- **“Rönesans Dönemi İngiliz Tiyatrosunda Osmanlı Türkleri”**. “Uluslararası Yazınsal Türler Sempozyumu” 21-24 Kasım 2006.
- **“ ‘Warriors of Mars’ Through the Eyes of Venus: Romantic Love between Christians and Turks in Christian Tragedies”**. The Proceedings of the British Graduate Shakespeare Conference. Stratford-upon-Avon: The Shakespeare Institute-University of Birmingham, 1999. 267-274
- **“Slavery in the Ottoman Empire and Renaissance Drama”**. “Arts Postgraduate Colloquium, University College Dublin”. 3 March 1999. Arts Postgraduate Colloquium, University College Dublin.

M.A./Ph.D Supervision (Selection)

- 10950201 Pelin Doğan. ***Censorship in the Twentieth and Twenty-First Century British Drama: Representations and Responses***. Ph. D. Dissertation. Ankara University Social Sciences Institute. 2017 (Co-Supervisor. Assist. Prof. Patrick Hart)
- 10920202 Ayşegül Demir. **‘A tongue in oor heids’: The Personal and The Political in Kathleen Jamie’s *The Queen of Sheba, Jizzen, The Tree House, The Overhaul and The Bonniest Companie***. Ph.D. Dissertation. Ankara University Social Sciences Institute. 2017

- Seil Karana. **Convergence of Classicism and Realism in Ben Jonson's Comedies: Every Man Out of His Humour, Poetaster, Bartholomew Fair and the Devil is an Ass.** M.A. Dissertation. Ankara University Social Sciences Institute. 2013.
- Simla Kötüz. **Foucault'nun Arkeolojik Çözümleme Yöntemi Bağlamında Sarah Kane'in Cleansed, Crave ve 4.48 Psychosis Oyunları.** M.A. Dissertation. Ankara University Social Sciences Institute. 2014
- Rıza Çimen. **Pinterland Revisited: Affirming the Pinteresque in Contemporary British Drama.** M.A. Dissertation. Ankara University Social Sciences Institute. 2017
- 12950202 Candan Kızılgöl. **Memory and History in 20th and 21st Century British Drama** (In Progress)
- 13920257 Seil Karana. **Scottish Identity in Contemporary Scottish Drama** (In Progress)
- İsmail Serdar Altaç. **James Graham Ballard'ın Romanlarında Uzam** (In Progress)
- 11910216 Nur Çürük. **Political Plays on Scotland in Contemporary British Drama** (In Progress)
- 12910203 Rabia Ateş. **Normal/Abnormal in Contemporary British Drama** (In Progress)
- 13910204 Pınar Olgun. **Shakespeare and Contemporary British Drama** (In Progress)

Academic Leadership

2017-	: Exam Coordinator at Ankara University-Exam Centre
2016-	: Member of Advisory Board-Ankara Üniversitesi Geliştirme Vakfı Özel Okulları
2012-2015	: Member of Faculty Administrative Board
2012-	: Academic Applications Review Committee
2010-	: Vice-Coordinator of Academic Program Development

Teaching Experience

Postgraduate Courses

- PhD Satire in English Literature (2017)
- PhD Renaissance Drama (Shakespeare's Contemporaries) (Since 2014-2015)
- M.A/PhD Contemporary Drama (Since 2010-2011)
- M.A/PhD Drama at the Turn of the Century (1990-) (Since 2011-2012)

Undergraduate Courses (Selection)

- ING 404 Contemporary British Drama I (Since 2015)
- ING 405 Contemporary British Drama II (Since 2013-2014)
- ING 305 Shakespeare I (Since 2011-2012)
- ING 306 Shakespeare II (Since 2010-2011)
- ING 213 16th and 17th Century English Literature (Since 2009-2010)
- ING 210 18th Century English Literature (Since 2009-2011)
- ING 113 Outline of English Literature I (Since 2012-2013)
- ING 120 Outline of English Literature II (Since 2012-2013)
- ING 109 Textual Analysis: Short Story and Prose (2005-2009)
- ING 118 Textual Analysis: Drama (2005-2009)