

## Marie-Henriette Gates Named Joukowsky Lecturer by the AIA



Marie-Henriette Gates, associate professor in the Department of Archaeology, has been named a Joukowsky Lecturer for 2013/2014 by the Archaeological Institute of America (AIA), North America's oldest and largest archaeological association. Founded in 1879, the AIA today numbers 100 local societies throughout the United States and Canada. The societies, based at universities, draw their membership from the interested public as well as academics in all branches of archaeology, classics, art history, history and anthropology. Each society offers a rich program of lectures, fulfilling the AIA's mission of informing the public about current discoveries in the many fields of archaeological research.

The annual Joukowsky lectureships have for 20 years honored Martha Sharp Joukowsky, professor emerita of archaeology at Brown University, past president of the AIA and current excavator at Petra in Jordan. Two Joukowsky lecturers are selected each year by the AIA's program committee, and each gives one or several presentations to 13 local AIA societies. Marie-Henriette Gates began her tour in October 2013 in Montréal, Toronto and Omaha. In January 2014, she will complete her assignment with lectures to 10 more AIA societies, in Oregon, California, New Mexico, Nevada, Oklahoma, Massachusetts, New York and Ontario. She is offering a choice of four topics: three on different aspects of the Bilkent-affiliated excavations she directed at Kinet Höyük, Hatay (1992-2012), and a fourth on her reflections from forty years as an archaeologist in the Middle East.

## Bilkent Faculty Receive Mustafa Parlar Awards

Every year, the Middle East Technical University Parlar Foundation recognizes the achievements of scientists and scholars from a variety of fields for their exceptional research productivity, in honor of the late METU professor, Mustafa Parlar.



Mehmet Baykara



Necmi Biyıklı

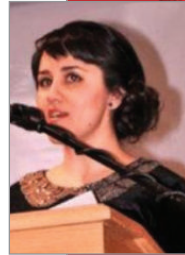
This year, two Bilkent faculty members are recipients of METU Prof. Dr. Mustafa Parlar Foundation Research Incentive Awards. Asst. Prof. Mehmet Baykara of the Department of Mechanical Engineering and Asst. Prof. Necmi Biyıklı of the Institute of Materials Science and Nanotechnology have received 2013 Parlar Awards.

## Turkish Literature PhD Student Publishes New Book

A new book by Turkish literature student, poet and editor Müesser Yeniay has recently come out. Entitled "Öteki Bilinç: Gerçeküstücülük ve İkinci Yeni," it is a publication of Şiirden Yayınları in İstanbul and has received praise from poets such as Hilmi Yavuz, Metin Cengiz and Yusuf Alper.

A graduate of Ege University, Ms. Yeniay is a PhD student in Bilkent's Department of Turkish Literature. Her first book, "Dibine Düşüyor Karanlık da," was published in 2009, and her second book, "Evimi Dağlara Kurdum," is a collection of translated works from world poetry. Her most recent poetry book is "Yeniden Çizdim Göğü," published in 2011.

Ms. Yeniay has received the Yunus Emre (2006), Homeros Attila İlhan (2007), Ali Rıza Ertan (2009) and Enver Gökçe (2013) poetry awards in Turkey. Her poems have been translated into several languages.



Müesser Yeniay

## Essay Competition: "My First Library Experience"



As part of the GE 250-251 program, Bilkent University Library is holding an essay competition entitled "My First Library Experience."

The competition is open only to  
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## COMD Students Use Their Communication Skills to Help Shelter Dogs

A group of Bilkent students taking COMD 461, Public Relations and Communication Campaigns, visited the Çankaya Municipality Animal Shelter in Mühye, one of the largest animal shelters in Ankara.

Erdal Kurttaş, deputy mayor and director of construction affairs for the Çankaya municipality, guided the students throughout their visit and gave them a thorough introduction to the shelter. The shelter currently takes care of hundreds of animals of mixed breeds, some of whom suffer from various kinds of illnesses.

Students are working on four communication campaigns for the shelter, focusing on adoption, donations, volunteerism and fostering positive feelings toward animals among children. Though the shelter



does not accept monetary donations from individuals, enthusiastic animal lovers can still help through volunteering. Just taking old cardboard boxes or newspapers can be a great contribution.

All the adorable dogs in the shelter are eager to have your support and attention. Please visit the shelter, especially during this cold winter season when their needs are at their peak!

Lik Yiu Wong  
(COMD/Exchange Student)

## NEWS

## EU Delegation Member Speaks at Monnet Seminar



The first counsellor of the European Union Delegation to Turkey, François Naucodie, visited the Department of International Relations on December 12 and delivered a presentation entitled “EU Enlargement Politics: The Case of Turkey.” This event was one in the series of Jean Monnet Seminars planned by the acting chair of the Department of International Relations, Assist. Prof. Dimitris Tsarouhas. Dr. Tsarouhas holds the Jean Monnet Chair at Bilkent.

Mr. Naucodie began his speech by noting that the EU is not a static organization, but rather one that is always changing and moving forward. He focused on three elements of the multifaceted relations between Turkey and the EU: where we have come from, how we are moving forward, and where we are today.

First, he reviewed significant turning points in the history of Turkish-EU relations. Second, he listed three pillars of the relations as *pacta sunt servanda* (“agreements must be kept”); the gradual process concerning the 35 chapters of the *acquis communautaire*; and communication through the

enlargement package and progress reports. Third, he commented on the economic and social aspects of the relations by pointing to the high level of bilateral trade and financial cooperation despite the economic crisis in the EU, as well as the success story of the ERASMUS program.

Finally, Mr. Naucodie listed some positive developments of recent weeks, such as a new chapter being opened after three years, a package including some agreements, Turkish PM Erdoğan’s upcoming visit to Brussels (the first in four years), foreign policy cooperation in the Middle East, and the Global Business Bridges initiative, also bringing Turkey and the EU together in the Middle East.

Mr. Naucodie’s speech was followed by a question and answer session during which several questions were asked about the future of Turkey’s accession to the EU. Mr. Naucodie responded by observing that the accession process is not only a political but also a technical route to be pursued. He stated that Turkey’s 2013 progress report showed achievements but also weaknesses; however, once Turkey completes the technical part of the process, the rest will be easier.

## TBB President Speaks on “Democracy in Turkey”



Metin Feyzioğlu, president of the Union of Turkish Bar Associations (TBB), recently visited Bilkent to give a talk to students as part of the BilTED Club’s lecture series.

During his talk, entitled

“Democracy in Turkey,” Mr. Feyzioğlu spoke about current events in the country. Following his presentation, he answered questions from students in the audience. At a reception following the colloquium, students had the opportunity to meet and talk with Mr. Feyzioğlu.

## İDF Middle School Holds Human Rights and Democracy Panel



The Human Rights and Democracy Panel, held annually at İhsan Doğramacı Foundation Private Bilkent Middle School, took place on December 12 and hosted Emine Ülker Tarhan, CHP (Republican People’s Party) deputy from Ankara. This year’s panel, dedicated to the 20th anniversary of the establishment of the school, was on “The Violation of Human Rights in the World and in Our Country.” During the panel, students from grades 6 and 7 gave presentations about the topic, and Ms. Tarhan offered students enlightening insights based on her own experience and knowledge.

The founder of the school, the late

Prof. İhsan Doğramacı, undertook its establishment with the purpose of educating the leaders and entrepreneurs of the 21st century: individuals of strong character who would be conscientious, self-confident, productive and dedicated to improving their community and the world.

The students of the İhsan Doğramacı Foundation Private Bilkent Middle School are determined to fulfill this vision, and it is with that in mind that they participate in the school’s Human Rights and Democracy Panel each year. With the help of mentors and leaders like Ms. Tarhan, they, as the future leaders of Turkey, hope to advance the cause of human rights and democracy.

## Voting for Bilkent TV Awards Continues



Voting for the 2014 Bilkent TV Awards, organized by Sanatsal Etkinlikler Topluluğu (SET) and the Media Society, started last week.

Voting will continue until January 3. The awards, to be given in 20 categories, will be presented to the winners between January 11 and February 5.

Bilkent students, graduates and

staff can vote on [www.bilkenttvodulleri.com](http://www.bilkenttvodulleri.com). (Detailed information about the event can also be found on this website.) Please note that after voting, you should go to your webmail and confirm your vote so that it is counted. If you want to have a say in Bilkent’s choices for the best of television, be sure to cast your ballot!

## Essay Competition: “My First Library Experience”

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students currently taking GE 250-251. Each competitor will earn 80 points. The essay can be written in either Turkish or English, and should be approximately 1,000-1,500 words in length.

The submissions will be judged by a jury of academics and librarians. Writers of the best three will receive certificates, and the author of the winning submission will also receive a 100 TL D&R gift certificate. Submissions should be sent, as an attachment in Word document format via your own Bilkent e-mail account, to [libcompetition@bilkent.edu.tr](mailto:libcompetition@bilkent.edu.tr) by 5 p.m. on Tuesday, December 31 at the latest. The prize-giving ceremony will take place at 12 noon on Friday, January 10 in the Main Campus Library Art Gallery.

For more information, please contact: [libcompetition@bilkent.edu.tr](mailto:libcompetition@bilkent.edu.tr).

## NEWS

# How & Where They Write: Sandrine Berges

BY ALP RODOPLU (HIST/MA)

*Bilkent News*

**Alp Rodoplu: Jean-Paul Sartre's autobiography "Les Mots" has two parts: "Reading" and then "Writing." With two books published and a third in progress, are you now in the writing chapter of your life?**

Dr. Sandrine Berges: If it's about novels, I'm still reading. If it's about reading philosophy, well, I'm reading that too; but I spend more time writing now.



**AR: Do you enjoy writing?**

SB: Sometimes I do, sometimes I hate it.

**AR: For me, it's often a painful process.**

SB: Yes, it's horrible; it hurts. But sometimes it's very pleasant, and it can be very satisfying. Since I started writing books, I've been enjoying writing a lot more, because you have more control when writing a book. Once your proposal is accepted, you basically do what you like. As long as it's competent in the end, it will be published more or less as is, with minor corrections but nothing crazy. I also enjoy writing books because there is a lot of planning involved. I really like planning. With books you plan your time, decide which chapter to work on, to read for and prepare, and keep it all neatly in color-coded folders -- I love that.

**AR: Do you know exactly what it is you're going to say when you sit down to write? Or is the writing**

**process, even though you have a plan, also a process of discovery?**

SB: I like planning, but that doesn't mean I like to stick to my plan. I first write a proposal that has a summary of all the chapters prior to doing all my research. So, I have a vague idea. When the proposal gets accepted, then I plan it in more detail. But when I get it written, it often looks very different. Once I complete a chapter, it influences what the next chapter is going to be like. So, plans always change. What doesn't change are things like the time I initially allocated per chapter, per section or per revision -- that doesn't change, that's what I stick to. And the color-coding, of course -- that doesn't change either.

**AR: Where do you write?**

SB: I have a nice office at home. I write there, occasionally, when I can. I write here [in the office]. Mostly at the table and always on a computer. I take notes on paper.

**AR: In the summer when you go off, do you write then?**

SB: I don't go off very much. We have the kids, so when we go on holiday, we're not working. We don't have retreats and write for three months, which would be lovely. Where we go in Wales would be perfect for writing.

**AR: Wales?**

SB: Yes, because you don't want too much sun if you're writing. You don't want to be thinking every five minutes, "I could go and have a swim now," and in Wales, you're not going to think that.

**AR: Do you get distracted easily when you're writing?**

SB: Yes and no. I don't stop myself from checking my email or going on Facebook; but that doesn't normally stop me from writing. And because of the kids, I'm quite used to writing and answering questions about Teletubbies.

**AR: When you sit down to write, how long do you normally spend? Your "research day" really seems very important.**

SB: My "research hours." Yes, and if I happen to be working in here, and students come, saying, "Oh, you were here, so I thought I'd come in and see you," I'm often not so happy to see them



if it's not my office hours, because time is really precious. One thing I'd really like to do but can't is write early in the mornings, because normally I'm a morning person, and my mind is clearest in the morning. I also like the idea of writing when everybody is asleep. Unfortunately, Max [one of Dr. Berges's children] wakes up the second I do, so I can't really do that.

**AR: Do you ever find it difficult to start?**

SB: I find it difficult to start a new piece. Bill will tell you that the first couple of days of working on something new, I usually have all sorts of existential drama going on: I can't figure out how to start it, I can't get in the right mood for it, and I think I will never be able to write it. And then it's all right, it works out. It's sort of like getting used to it, getting to know it and getting into it. But that's happening less and less. I really just get down and do it. If I get really stuck, I'll go get some coffee or tea, and then I go back to it. Usually it's not about getting stuck, but about getting brain-jammed -- when I'm writing too many things that don't make sense any more, I just have a little pause and start afterwards.

**AR: I want to ask you about language, because you write in English, and that's not your native tongue. Do you encounter problems? Or do you find it easier because it's not your native language?**

SB: I really like the way English is simple and deals with short and clear sentences. That is something I really enjoy doing. I

don't think I write differently, but very occasionally I think I have terms or phrases, or attitudes, that are a bit French. Bill points out to me that I say "of course" a lot when I write, and that it's a bit French. That's like assuming that everybody knows, and if you don't you're an idiot -- and that is a bit French. I try not to do that.

**AR: Can you go without writing? Would you miss it tremendously?**

SB: I would. It's habit now. I don't think I would go without writing.

**AR: Do you think your kids will pursue careers where they'll have to write?**

SB: Not Max; I don't think he'll want to write, plus he really likes to draw. Charlotte, perhaps; certainly she can write -- she can write in three languages.

**AR: Lastly, any advice to aspiring writers here at Bilkent, particularly with regard to the writing process?**

SB: That you need not be discouraged; you just need to sit down and do it. Sit at your desk, and don't stop and think it's too hard -- it is, but you can still do it. Keep a note of what you're doing. Not to lose stuff. Not to decide what you've written is bad and to get rid of it. Just keep it, keep a version of it, even if you want to start again from scratch. Look at it a few days later, go back to it. It might not be as bad as you think, and there are probably things you can reuse. And you have to be mechanical about it. It's a professional thing. It's not just creative, it really isn't.

## A Little Success Story: "Sirens of Lachesis"

For reasons of our own, we're walking to the FMPA Theater in a state of excitement. We enter the building with quick steps, in a rush caused by our curiosity -- for one among us is about to accomplish something not so many manage to achieve. A playwright who is only in the senior year of her undergraduate studies is there at the theater, eagerly waiting for us -- fellow members of the Bilkent University Literature Society.

Ceren Turan, all in a tizzy, is at the door to welcome us to the performance of the play she has written, in English, at the age of 22. Wondering whether we are more excited or she is more nervous (although this is the second performance of her play), we find our seats in the theater, and the performance begins.

Our friends on stage seem to have

left their identities outside the door; they resemble professional actors, despite the little experience they have in the field. In Ceren's stance, I can see a woman standing up for her play, which she has written and directed, and is performing in as the female lead. Though she hasn't yet been married, what gives life to her character is the impression she makes of a woman who is aware of what it's like to be a woman.

While we're still relishing the scenes of the first act, which depicts a book club meeting (in a rather tragicomic way), the husband's work environment and the relationship between husband and wife, we move on to the second act to enjoy the monologues. During these numerous and extended monologues, even though one is aware the actors are not professionals, the fact that they are performing in English in itself inspires admiration. Being part of a



play that has never been staged before, realizing characters who have never been enacted before and living through words that no one has previously spoken, is something we all think requires courage and deserves success. At this point, we are of the opinion that the applause should be divided evenly among all the members of the cast and crew, for one cannot tell exactly how these lines have been written and made alive in front of us: these beautiful lines that tell the story of inner struggles, of depression that

leads to madness, and of a man who has never lived and events that have never taken place.

When the play comes to an end, our appreciation is accompanied by some questions. We try to complete the picture by comparing our different perspectives and reach the conclusion that we are satisfied with the play. Some of us, handicapped by a language that is not our mother tongue, have failed to recognize the severity of the depression that the female lead has gone through before our eyes. However, one thing we all agree on is that one of us has accomplished something, and what we are feeling is pride. With this, a first play by a 22-year-old Bilkent student with a very heavy workload, Ceren has achieved a unique place in our minds and also in those of her friends on stage. We offer our congratulations to the cast and crew of "Sirens of Lachesis."

By Serencan Erciyas (POLS/IV)



BY ALTUĞ KARAKURT (EE/II)

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## Ska 101

This week my intention was to introduce to you my favorite ska band, Reel Big Fish. However, I realized that most of my readers may have never heard of this genre, which is not surprising, considering how small the ska community is. So, here is my brief introduction to ska and a small list of my favorite bands in the genre.



For a total outsider, I would define ska (the third wave of ska, which has been the most popular one recently) as the cheerful harmony of humorous lyrics, shiny brass instruments, bouncing upbeat guitar rhythms and catchy bass lines that make you move,

along with simple drumming in the background.

I think the way the brass instruments are used in this genre is very interesting. The songs are generally based on continuous short bass lines and frequent upbeat guitar strumming. The brass sections suddenly come into the foreground with short, fast parts, interrupting this setup, then go back to the background playing slower parts (and are sometimes even muted), until their next interruption. With its creative rhythms, ska makes you swing your shoulders to the long, moving bass and shake your head to the sudden, fast appearances of the brass instruments and the upbeat guitar chords.

The first examples of ska were seen in Jamaica in the 1950s. Historically, it is associated with reggae, blues and Caribbean music. The modern ska bands have shifted more toward rock music, but the genres just mentioned are still very influential. The sound of the older ska bands is slower and mostly reminds me of Jamaican reggae and afrobeat. However, when I study the modern ska bands, I see more resemblances to rock, punk and occasionally to modern interpretations of reggae.

Reel Big Fish consists of vocalist/guitarist Aaron Barrett as frontman, plus a drummer, a trombonist, a trumpeter, a saxophonist and a bass player. What makes them special is Barrett's creative musical approach and the band's famously energetic live performances. Their musical style is very groovy, but still closer to rock music than the other genres that ska is related to. They use very creative and varied rhythms for the main guitar, which is very much in the foreground, as well as rich brass sections

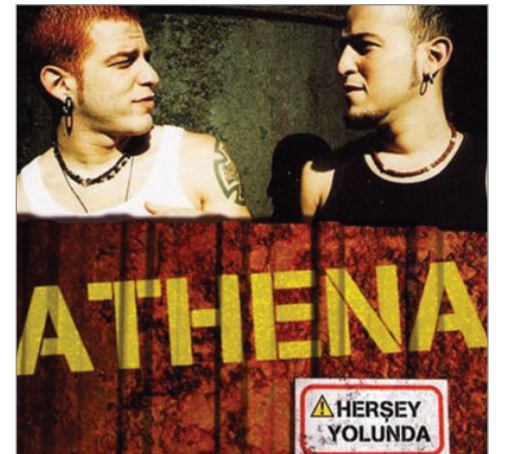
performed by all three wind instruments. They have released a very good "best of" album called "Favorite Noise." It's worth checking out, along with two of my favorites, "Cheer Up!" and "Monkeys for Nothing and Chimps for Free."

Tomas Kalnoky formed Catch 22 in 1996 and then Streetlight Manifesto in 2002. Throughout the following years, four members of Catch 22 played in Streetlight Manifesto, and I really like the earlier stuff of Catch 22 that was released by those members and especially Kalnoky. So I see Streetlight Manifesto as a follow-up to Catch 22 and wanted to introduce them as such. Catch 22's most successful and popular release is "Keasbey Nights," which was re-released by Streetlight Manifesto as a full-album cover. I appreciate both versions, and it is interesting to observe the differences between them. Stylistically, both bands are similar to Reel Big Fish, except for the vocals and brass sections. Kalnoky prefers to employ harsher vocals, and from time to time the band uses jazzy brass solos. I would suggest their 2003 release "Everything Goes Numb" and the first three songs from "Somewhere In Between."

The music of the Skatalites, a band formed in the early 60s, is an example of the earlier interpretations of ska. Their sound reminds me so much of reggae that I think they can even be categorized as a fusion band of the two genres. Their music is more relaxing than rhythmic. I think the Skatalites are a good example of the first wave of ska, where the tempo is much slower and the sound is closer to afrobeat and reggae music. I recommend their live release from the Lokerse Festival in 2006.

Athena is a well-known Turkish band.

However, their music is not known as ska in Turkey -- they are, rather, regarded as a plain rock band. However, I would define their music as ska-punk. There are many mainstream ska-punk bands on the scene, such as Less Than Jake and Sublime. However, in terms of



sound, I think Athena is the most creative among them. Their strongest side is their talented guitarists Hakan and Gökhan Özoğuz. They manage to compose very catchy and easy-listening but also, rhythm-wise, very rich riffs. Check out their albums "Herşey Yolunda" and "Tam Zamanı Şimdi."

### Mixtape #3

This playlist was planned to be funky and groovy. Instead, it came out as varying from funky to calmer songs. I like how the music goes its own way.

!!! - One Boy/One Girl

Bedük - Under Bright White Lights

Chromeo - Night By Night

Miami Horror & Alan Palomo - Holidays

Capital Cities - Center Stage

Pompeya - 90 (Korablove Remix)

Breakbot - Baby I'm Yours

See you next time, with some hip-hop and jazz fusion. I would also like to thank Ezgi Irmak Yücel for her amazing contribution to the mixtape.



BY ALPER ÖZKAN (MSN/PhDIII)

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## Far East Genesis

The Japanese creation myth, like many other genesis myths, starts with progenitor gods that appear unbegotten from a shapeless void -- and, like many other genesis myths, it all goes downhill from there. The first gods, you see, were not very intent on creating the rest of the universe (I don't believe that they were very intent on anything at all, given how they went AWOL almost immediately after manifesting into being) and so passed the job down to the runts of their litter -- the last-born of the first gods, a couple named Izanami and Izanagi, who were handed a purportedly magical spear and told to get to work. This week's column will follow their misadventures.

The first of their many tribulations was to figure out how to get into this "world creation" business -- the couple were then at around a pre-apple Adam and Eve level of innocence, and

clearly not cut out for the task. Through trial and error, however, they manage to fish out an island with their spear, erect a pillar on it and come up with a ritual to bear children, which they learn from a pair of birds (as the existence of the Bennu-bird should tell you, birds predate gods). They perform the bird-ritual, and out comes their first child, a boneless monstrosity that they promptly throw out upon the ocean in a reed raft, where the pharaoh's daughter finds him and...wait, wrong myth. Anyway, that'll teach you to trust birds with your genesis rituals. Their second creation is an exceptionally ugly island, which they also dismiss, and, noticing that something's amiss, they ascend back to the heavens for advice.

The problem, as it turns out, was that the goddess Izanami spoke first during the ritual, which was apparently blasphemous and against the natural order of things (misogyny, too, apparently predates gods). And sure enough, when they repeat the process with a reversed order of speaking, Izanami successfully gives birth to eight islands, which are certainly sane and reasonable sorts of objects for a goddess to beget. Pleased by their success, the couple subsequently go on a god-creating spree that is cut short by the conception of the fire-god Kagutsuchi -- carrying the elemental

embodiment of fire apparently isn't good for anyone, gods included, and Izanami is burnt to death on the spot. Izanagi immediately intervenes to save his last child from feeling lifelong guilt over the event, by promptly cutting him into eight pieces -- these eight pieces then become volcano-gods, whom I assume can combine back into Mecha-Kagutsuchi. During her death, Izanami's vomit, urine and feces also become gods, and I don't want to know what these would combine back into.

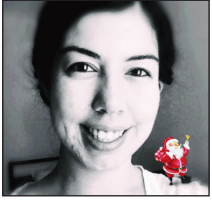
Izanagi is not very happy with the state of affairs, and decides that it's time to descend to the underworld and get his wife back (because that worked so well for Orpheus, right?). He performs remarkably well on the descent part, but soon notices that Izanami has consumed the food of the dead and is therefore currently busy being a maggot-ridden corpse, upon which he does something of a double take and bails right out while being chased by Izanami's demonic underlings (at this point I can't help but hear Yakety Sax in the background). He then seals up the entrance to the underworld for good measure, and Izanami, now trapped and understandably angry beyond measure, tells her husband that she will drag a thousand men to the underworld in revenge for his betrayal. Izanagi shouts back that he'll just

create fifteen hundred more each morn in return, and it is to him that we owe both our mortality and our overpopulation. Thanks a bunch, Izanagi.

Izanagi then washes his face in order to rid himself of the otherworldly taint, and like everything the couple ever do, this ends up creating more gods. From his left eye emerges Amaterasu, the sun-goddess and the ancestor of the Japanese imperial line, while the rather subdued moon-god Tsukuyomi, whose only claim to fame is killing the goddess Ukemochi (as the goddess of food, Ukemochi could create food from any part of her body, which unsettled Tsukuyomi to the point of murderous rage once she started vomiting fish and deer for a banquet), is created from his right. And from his nose comes the storm-god Susano'o, who deserves a column in his own right. Equipped with all the sensibility and patience of a hook-lipped rhinoceros (he even has the same way of marking his territory -- one of the reasons that Susano'o got kicked out of the heavens was the whole defecating-into-irrigation-channels business), the storm-god would be right at home in the Greek pantheon, and his placement in Japanese mythology creates an awful lot of entertainment.

But that's a story for another column.

## OPINIONS



BY MELEK CANSU PETEK (ELIT/II)

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## The Desolation of Life

Loneliness leaks in, and I question life, my life. Maybe it's all in vain. Maybe I'm wasting my time again. It surprises me to realize how often I come back to this point. Am I not strong enough to get through these moments of weakness and vulnerability? Shouldn't life get easier as the days I've survived through accumulate in a corner? This seemingly rhetorical question slaps me in the face. If I go on with my life only to survive one more day, pass one more exam, get one more thing done, how will it ever be easier? I realize that putting myself in the shoes of an unwilling victim of life will never ever help me to be alive, feel alive. That little epiphany doesn't sweep away the problem, though.

How in the world am I going to feel alive?

Then I remember the book I've been reading and its description of what makes a story good and meaningful: "A character who wants something and overcomes conflict to get it." It sounds simple and reasonable enough. Now, another question pops up: what do I want in my life? Instantly my mind starts to wander around the different paths and possibilities -- career choices to make, steps to take, jobs and schools to apply for/to -- and I feel choked again. No! That can't be what the author is talking about here. What do I *really* want in my life? If there were only one choice to make, what would that be? Suddenly I understand but refuse to acknowledge it for a while. It is simple, *too* simple: I want to live -- happily. The problem is, though, it's not merely a state of being; it's a daily choice, a fight to be fought every single day. It's a battle I can't win if I simply accumulate days by surviving instead of living in them and looking for the opportunities of happiness and exploration. Another sentence from the book catches my eye: "I've wondered, though, if one of the reasons we fail to acknowledge

the brilliance of life is because we don't want the responsibility inherent in the acknowledgement." I'm ready to take responsibility and acknowledge the brilliance of life, even when it doesn't feel that brilliant. I decide to enjoy my role in the story of mankind -- and I thank God for being a part of this story. The epiphany takes a step forward, toward completion.

Finally, I think of Bilbo Baggins, how he longs to be back at Shire yet has the courage to continue and face, one by one, the conflicts he could have easily avoided. I often consider myself to be a hobbit-like person, and just like Bilbo, I long to be back "home," but there is a journey to take beforehand. I find courage when I think of my literary hero, Tolkien -- the man who inspired me to start creating my own fictional world, the writer whose very soul taught me how to saturate my writings with my own soul. I read what he said to his son, Christopher, who was having a hard time in an army camp. Tolkien, too, refers to life as a story, and though they were not spoken for me, his words tug at my heartstrings: "Well, there you are: a hobbit amongst the Urukhai. Keep up your hobbitry in heart, and think that all

stories feel like that when you are in them. You are inside a very great story!"

P.S.: My initial plan for this week was to write about the second part of "The Hobbit" -- "The Desolation of Smaug." I even had my title ready: "The Desolation of Peter Jackson." As you may guess from my intended title, I did NOT like the movie. The first "Hobbit" movie was not one of my favorites either, but at least the additions to the storyline were not completely alien to the the universe Tolkien created. I was one of those people who gave Peter Jackson the benefit of the doubt after the "Lord of the Rings" movies and the first "Hobbit" movie, assuming that he respected Tolkien despite the changes he chose to make. However, Peter Jackson seems to have bowed down to fame and the Hollywood mentality after all. All I could think after seeing this movie was that Tolkien would be terribly sad to see his story ruined for the sake of box office gross. Jackson's attempts to outsmart Tolkien simply enraged me; no longer will he be regarded with respect by Tolkien fans. He is a butcher, and I only want him to stay away from the Tolkien books he hasn't touched yet.

## Faces on Campus

By İrem Gürses (MAN/III)



**Name:** Şenel Kolaoğlu (MAN/III)

**What's your favorite triple?**

**a) Movie:** The "Ocean's" Trilogy

**b) Book:** "Confessions of an Economic Hitman" by John Perkins

**c) Song:** "Hush Hush" by the Pussycat Dolls

**Can you describe yourself in three words?**

"Outgoing, incomprehensible, realistic"

**If you could be anyone from the past, who would that be?**

"Madame Coco Chanel"

**Who is your favorite cartoon character?**

"Mickey Mouse"

**If you were a superhero, what super power(s) would you have?**

"Time traveling and mind reading"

**The place on campus where I feel happiest is...** "the Faculty of Business Administration"

**I have never...** "lived without coffee"

**What would be your last message on earth?**

"See you in heaven"



**Name:** Khatidzhe Kandymova (IR/II)

**What's your favorite triple?**

**a) Movie:** "The Shawshank Redemption"

**b) Book:** "Crime and Punishment" by Fyodor Dostoevsky

**c) Song:** "You're So High" by Eli & Fur

**Can you describe yourself in three words?**

"Funny, smiley, open-minded"

**If you could be anyone from the past, who would that be?**

"Yuri Gagarin"

**Who is your favorite cartoon character?**

"Carlson"

**If you were a superhero, what super power(s) would you have?**

"Time traveling"

**The place on campus where I feel happiest is...** "Coffee Break"

**I have never...** "fallen in love"

**What would be your last message on earth?**

"What a wonderful world!"



**Name:** Murat Safa (ECON/IV)

**What's your favorite triple?**

**a) Movie:** "Hunger Games"

**b) Book:** The Sherlock Holmes books by Sir Arthur Conan Doyle

**c) Song:** "Nothing Else Matters" by Metallica

**Can you describe yourself in three words?**

"A mystic, a leader, curious"

**If you could be anyone from the past, who would that be?**

"John Forbes Nash"

**Who is your favorite cartoon character?**

"Sid in 'Ice Age'"

**If you were a superhero, what super power(s) would you have?**

"Being able to have an out of body experience"

**The place on campus where I feel happiest is...** "Coffee Break"

**I have never...** "taken notes in class"

**What would be your last message on earth?**

"Crème de la crème"

## “Sports as a Way of Life” Racket Sports Festival

The “Sports as a Way of Life” fall 2013 racket sports festival takes place this week! Tournaments in four sports -- badminton, squash, table tennis and tennis -- will take place at the Sports Center and the new indoor tennis courts.

All students and personnel, regardless of skill level, are welcome to participate in these tournaments. You're sure to get some exercise and have fun -- and who knows, you just might win a trophy!

Dates: Tuesday and Wednesday, December 24-25

Time: 5:30-10 p.m.

Place: Sports Center and Indoor Tennis Courts

Fee: Free

Registration: At any Sports Hall

Awards: Special gifts, medals,



trophies, t-shirts and more  
More Information: Sports Center  
spor@bilkent.edu.tr

sporyasamdir@bilkent.edu.tr  
https://www.facebook.com/  
/BilkentSporYasamdir

## Ayva Cup Interuniversity Basketball Tournament

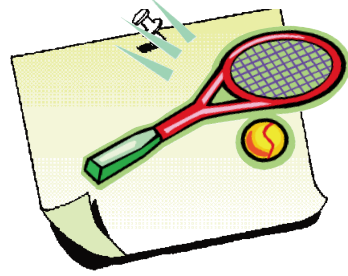


Wednesday, December 25  
Bilkent University Sports Hall  
3 p.m. Başkent - Hacettepe (Women)  
4:30 p.m. Bilkent - METU (Women)  
6 p.m. Başkent - Hacettepe (Men)  
7:30 p.m. Bilkent - METU (Men)

Friday, December 27  
METU Sports Hall  
3 p.m. METU - Başkent (Women)  
4:30 p.m. Bilkent - Hacettepe (Women)  
6 p.m. METU - Hacettepe (Men)  
7:30 p.m. Bilkent - Başkent (Men)

## Sports Ad... Sports Ad...

**Looking For:** I am looking for a tennis partner for weekends. Contact İsmail at (539) 463-3951.



*Sports Ad is an ad column for all Bilkenters who play sports. If you play tennis, squash, badminton, table tennis or any kind of sport needing two or more players and can't find a partner whose schedule fits yours, then Sports Ad will help you find a sports partner. All you need to do is send an e-mail containing your schedule and contact information to [bilnews@bilkent.edu.tr](mailto:bilnews@bilkent.edu.tr). We look forward to hearing from you.*

## “Seçki” Opens in Library Art Gallery



BY ÖZGE TÜRKÖĞLU (EEE/III)

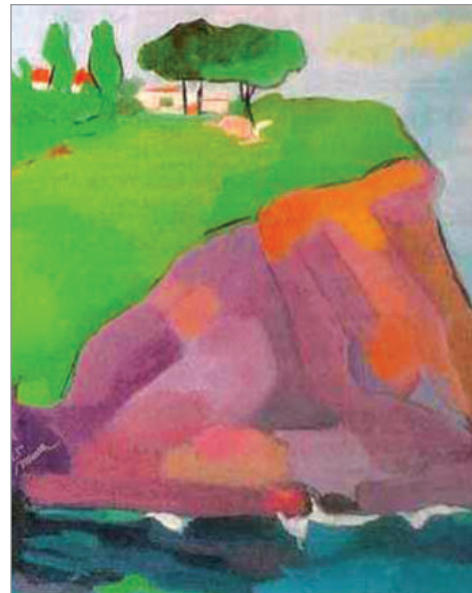
*Bilkent News*

An exhibition entitled “Seçki,” featuring the paintings of Osman Akbay, has opened in the Main Library Art Gallery. The works on display in the exhibition present the artist's view of a world that is not an imitation of nature.

Mr. Akbay, born in 1935 in Trabzon, graduated from the painting department of Ankara Gazi Etimesgut School. He taught painting and the history of art until retiring in 1984. His first exhibition opened in 1995; he has had 20 exhibitions since then.

Mr. Akbay's paintings are characterized by “plainness,” expanses of flat color and asymmetric balance, and offer a visual reality different from what is seen in nature. In his view, art is not an imitation of nature -- it is not what you see, or what has been done before. Rather, art is the reflection of the unknown.

The exhibition will run until **January 15, 2014.**



BY NAZ AKYOL (IR/IV)

*Bilkent News*

## What's It Like to Be at Bilkent?



**Name:** Suna Johanna Voss

**Age:** 22

**Department:** Philosophy

**Home Country/University:** Germany/University of Dundee, Scotland

**First Word in Turkish:** Baba  
**What is your experience of spending time in Ankara and at Bilkent University?**

I like Bilkent, but there's something missing on campus. In Dundee, we have a student union, bars and other places as meeting points; you just go there and meet everyone. I have found Bilkent decentralized in that sense. Another thing is a lack of food options on campus; for instance, I'm a vegetarian, and I get bored eating pasta every day.

When it comes to Ankara, most people say Ankara is a boring city, but it's what you make of it. There are a great variety of bars and places to go in Ankara, as well as cultural activities. I live with a Turkish flatmate in the city center, with three cats; we're like a family right now, and this makes me so happy.

**If you compare the education systems at Bilkent University and your home university, what are the differences?**

It's difficult to compare them. I live in an English-speaking country. At Bilkent, people are not native speakers, but their language of education is English, and therefore it's not fair to make a comparison. I think the engineering departments are harder than the humanities and politics departments. By the way, I should say that I'm taking Turkish classes, and it's progressing so slowly.

**Do you think that the student network for Erasmus exchange students at Bilkent works effectively?**

The student network works very well. They're always organizing parties, and they take really good care of everyone. It's not a job for them; they're doing it because they really want to be friends with everyone.

**Where do you most enjoy spending time on campus?**

I like spending time at Coffee Break on the top floor. (I think that place hasn't been discovered by everyone -- that's why I like it.)

## Calling All Clubs and Departments!

Please send *Bilkent News* your schedule of upcoming events, seminars, lectures, meetings, activities, exhibitions and outings. No matter what's on, if you want people to attend, let us announce it.

Attention Bilkenters:

Check *Bilkent News* every week for news of upcoming events.

[bilnews@bilkent.edu.tr](mailto:bilnews@bilkent.edu.tr)

## Work for *Bilkent News*!

We need eager, energetic, dedicated student reporters, writers and photographers to cover your campus! Report on events, news, arts and culture, music, concerts, sports, campus life, what's cool, what's not, what's happening, what's being said and what's being done. Learn to pitch stories, write articles, take photos and edit your work. If it's going on at Bilkent, we want everyone to be in on it, and we need people like you to write about

it!

### Available positions:

- Arts & culture reporter
- Sports reporter
- Diplomacy reporter
- Photographer, general assignment

Make *Bilkent News* YOUR newspaper.

Contact us at: the Communications Unit in the Engineering Building, Room G-22 / Ext. 1487 or 2421 / [seckin@bilkent.edu.tr](mailto:seckin@bilkent.edu.tr)

## Connect with Bilkent via:

**Facebook:** BilkentUniversitesi

**Twitter:** @BilkentUniv

**YouTube:** BilkentUniversitesi

**Google+:** Gplus.to/BilkentUniv

**Instagram:** @BilkentUniv



## PUZZLE... PUZZLE... PUZZLE...

Games Editor: Nesrin Dönmez (IE/IV)



### SUDOKU

Here are three puzzles: a Samurai Sudoku and two Jigsaw Sudokus.

The Samurai Sudoku puzzle is made up of five smaller Sudoku puzzles: one in the center and the other four overlapping the corner grids of the central one. Each of the smaller puzzles has the same rules as a classical Sudoku: each row, column and 3x3 grid must contain all of the digits 1 to 9.

To complete the Jigsaw Sudoku puzzles, fill in the numbers so that each row, column and jigsaw piece contains all of the digits 1 to 9.

Submit the contents of the diagonal going from the top left to bottom right of each puzzle to win a prize. Good luck!

Last Week's Answers: Samurai Sudoku: 739 378 198 791 123 213 452 Jigsaw 1: 138 628 575 Jigsaw 2: 986 119 235

#### Samurai Sudoku

		3					9								6				2		
6	8	4		1			7					7	8	2		3			4		
						2	1										4		9		
		8										7							5		
9			5				4					6			7				8		
3							6					9							4		
1		6							9							4					
4			9						7							8		3	5	4	
5						7						3						2			
									1										2		
									5						9				4		
									4										5		
			9						5							8				4	
7	8	4		3					4							4				2	
						2				9							6			3	
		6							8						1					7	
9			4				2							4		5				8	
3							7						7							6	
7		6													9	4					
5			2				6	3	1						3		9		4	7	2
3						5															

#### Jigsaw 1

			3							8	6
			7				1				
							7	2			
							9	8	6		7
							6		2		
7						8	4	9			
						7	3				
						6				4	
2	8									6	

#### Jigsaw 2

						4																
						3					5											
			2								6											
										9	8											
										3	1	5	2	8								
										3	8											
										4					1							
										9					6							

## BİLKENT NEWS



**Bilkent Üniversitesi**

**Adına Sahibi:**

Prof. Dr. Kürşat Aydoğan

**Sorumlu Yazı İşleri Müdürü:**

Hande Seçkin Onat

**Yayının Türü:** Yerel Süreli Yayın

**Yayın Kurulu:** Kürşat Aydoğan, Reyyan Ayfer, Mehmet Baray, Hande Seçkin Onat, Kamer Rodoplu

**Editör:** Diane Ewart Grabowski

**Yönetim Yeri:** Bilkent Üniversitesi Rektörlük, İletişim Birimi, 06800 Bilkent, Ankara

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*Bilkent News (ext. 1487) welcomes feedback from readers. Please submit your letters to [bilnews@bilkent.edu.tr](mailto:bilnews@bilkent.edu.tr). The Editorial Board will review the letters and print them as space permits.*



Send in your e-mail with the right answer to [puzzle@bilkent.edu.tr](mailto:puzzle@bilkent.edu.tr) and get a chance to win!

Prizes will be: dessert and coffee from Mozart Cafe (one each for three winners); coffee from Coffee Break (two each for two winners); hot chocolate from Cafe Fiero (one each for five winners); and chocolates from Bind Chocolate (two winners).

# Bilkent CALENDAR



**December 29-30:** New Year's Concert, Antonio Pirolli, conductor / at the Bilkent Concert Hall, **8 p.m.**  
G. Rossini | A. Ponchielli | J. Strauss II | J. Offenbach | P.I. Tchaikovsky

## SEMINARS

### Wednesday, December 25

"Effects of Uncertainty and Learning in Humanitarian Supply Chains: An Application in Post-Disaster Debris Clearance," by Melih Çelik (Georgia Institute of Technology), at EA-409, **1:40 p.m.** Organized by IE.

### Wednesday, December 25

"'Take It or Leave It' Offers in Negotiations," by Selçuk Özyurt (Sabancı University), at FEASS, A-228, **3:30 p.m.** Organized by ECON.

### Friday, December 27

"New Approaches to Classical OR Problems (Time-Sensitive Applications)," by Bahar Çavdar (Georgia Institute of Technology), at EA-409, **1:40 p.m.** Organized by IE.

### Friday, December 27

UNAM - MSN Seminar: "Computational Methods in Nanobiotechnology," by Asst. Prof. Ersin Emre Eren (TOBB ETÜ), at FS, SA-240, **3:40 p.m.** Organized by UNAM.

### Monday, December 30

"Modeling of a Microtool

Fabrication Process Using Wire Electro-Discharge Grinding," by Ali Can Ergür (Bilkent University), at EA-409, **10:30 a.m.** Organized by IE.

## CONCERTS

### FMPA Concerts

**Friday, December 27**  
Gamze Kirtıl's Class, at Ahmed Adnan Saygun Music Research and Education Center, **4 p.m.**

**Friday, December 27**  
Muhammedjan Turdiev's Class, at Ahmed Adnan Saygun Music Research and Education Center, **7:30 p.m.**  
**Saturday, December 28**

İskender Okeev's Class, at Ahmed Adnan Saygun Music Research and Education Center, **3 p.m.**

**Saturday, December 28**  
Damla Kaya's Class, at Ahmed Adnan Saygun Music Research and Education Center, **5 p.m.**  
**Saturday, December 28**  
Adilhoça Aziz's Class, at Ahmed Adnan Saygun Music Research and Education Center, **6:30 p.m.**

## EXHIBITIONS

**Until January 15**  
Painting Exhibition by Osman Akbay, at the Library Art Gallery.

## Submission Guidelines for Bilkent News

Articles or announcements are to be written in English, no longer than 200 words and related to academic, social or cultural events at Bilkent or the activities of Bilkent students, faculty members or administrators.

In order to be considered for inclusion in the following Tuesday's issue, submissions must be handed in by **10 a.m. on Wednesday.**

Short event announcements and Bil-Ad items may be submitted as late as **5 p.m. on Thursday.**

The Editorial Board of **Bilkent News** reserves the right to make changes or to reject any submissions.

Submissions should be e-mailed to **bilnews@bilkent.edu.tr.**

Please do not crop digital photograph submissions; send high-resolution photos with at least 200 dpi. Photographs must be clean and sharp.

For further information, call **ext. 1487.**

## Exam Period at the Library

Final examinations are almost upon us, and students need a quiet place to prepare. Starting this week, from **December 23** until **January 10, 2014**, the three reading rooms in A-Block of Main Campus Library will remain open until **3 a.m.** each day, except on **December 31**, when the library will close early, and **January 1**, when we will be closed all day. There will be no reference or circulation services after **11:30 p.m.** We hope these extra opening hours will help students when preparing for their finals. The library will not serve outside users (except protocol users) during this period.

## Classifieds

Bilkent News will print classified ads, space permitting. Ads can be placed only by current Bilkent University faculty, students and staff. Ads should adhere to these general guidelines:

- For Sale items must be secondhand items. Ads of a commercial nature will not be accepted.
- Only one ad per person per week will be printed. A new request must be submitted for each issue.
- Ads are limited to 20 words, including phone, fax and e-mail.
- Deadline is at noon Wednesday, one week prior to the edition in which the ad is to be run.
- Classified ads should be e-mailed to **bilnews@bilkent.edu.tr.**

## ABBREVIATIONS

**BCC:** Bilkent Computer Center  
**BUSEL:** Bilkent University School of English Language  
**FADA:** Faculty of Art, Design and Architecture  
**FEASS:** Faculty of Economics, Administrative and Social Sciences  
**FHL:** Faculty of Humanities and Letters  
**FS:** Faculty of Science  
**FMPA:** Faculty of Music and Performing Arts