



Editor's Note

Hello,

As students of English Language and Literature at Mehmet Akif Ersoy University, we aim to improve our writing, creativity, and imagination while informing, inspiring, and learning from each other.

From literature to cultural commentary and history, you'll find many different perspectives in these pages. There may be imperfections, but that's part of the process, we're learning and we're growing.

We would love to hear more from you. Your ideas, your writing, and your feedback truly matter.

Don't hesitate to join us, this magazine exists because of you.

Enjoy reading

Berru Ulupinar

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THE LOVE TRIANGLE IN WUTHERING HEIGHTS

Written by: Sude Kılıç

The love triangle in *Wuthering Heights*

Catherine Earnshaw, willful, passionate and delicate woman of the story. She might not be seen as delicate, but she was. Catherine struggles to understand where she belongs and whom she truly loves, and this confusion shapes her tragic fate. Since she did not know all those answers she had the most tragic ending. Caught in the emotional turmoil of a destructive love triangle, Catherine's health deteriorates under the weight of her bond with Heathcliff. It was too late when Catherine noticed what she actually saw in Heathcliff.

Catherine always thought that she might see her dearest friend, or lover, Heathcliff again. She waited for him to come and confront her for years. She yearned for him. She did not realize her health was being affected by the pain that Heathcliff made her feel.

Meanwhile; her husband, Edgar Linton was a gentleman, he was raised well-mannered, he cared for Cathy, and it was the exact reason why Catherine chose Edgar over Heathcliff and married him. Edgar always tried to help her with her sensibility and obsession over Heathcliff. Edgar might have thought she did not like him at all, maybe she just loved him because of the attention. However, he was not the kind of man who would leave her alone with this burden, the love she felt for Heathcliff. Edgar never stopped loving Catherine even though she had said disparaging things to his face. He died with Catherine's love in his heart.



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Heathcliff on the other hand, did not have a family, he was not a gentleman at first, he did not know how to behave sometimes. His homeland was unknown, people saw him worthless. So he left to change. He wanted to be the man everyone would respect. He was a poison, yet Cathy wanted to hold him in the palm of her hand. His love for his Cathy made him insane after her death. He did not want to be happy without his Cathy.

Did he feel guilty after what he did to Catherine?

Heathcliff had left Cathy alone. Cathy had her family, yes, she had her own home and everything she wanted but she did not have her Heathcliff. Perhaps Heathcliff knew those things affect her badly, perhaps he knew she suffered because of him, so he wanted her ghost to haunt him forever. He tried to reach her dead body, he dug her grave but it was too late.

He missed a life they could've been together and happy. There was no use in trying to find Cathy after losing her. His desperate attempts to reconnect with Catherine after her death reveal the depth of his obsession rather than rational thought. After Catherine's tragic death, Heathcliff got totally cruel to everyone around him. Catherine and Edgar's daughter, Little Cathy was mistreated by him. It was too much for her to handle this, it was too hard to be the sin of her father's love for Catherine. She was innocent after everything that happened. The loss of her mother and father, the loss of her home, all the pain. Heathcliff's attitude towards her was just tyrannical.

Catherine and Heathcliff were both obsessed with each other. Their tragic and unhealthy love for each other ruined lives. Their love harmed people. Earnshaw, Heathcliff or Linton. Her bloodline, her obsession and her own family. Where did she belong?



CULTURAL INVESTMENT OF BANKS

Written by: Berru Ulupınar

When you want to read a book, it is inevitable to notice that the publishing houses of the books you buy or borrow belong to banks. This situation bears the traces of an innovative step that shakes the usual dynamics of the banking sector. So, are the reasons behind the establishment of these publishing houses commercial or cultural?

İş Bankası Culture Publications

Türkiye İş Bankası Culture Publications is a publishing house founded in 1956 by Hasan Ali Yücel and supported by Türkiye İş Bankası. The first book of the publishing house is Mustafa Kemal's *Zabıta ve Kumandan ile Hasbihal*.

Yapı Kredi Publications

Yapı Kredi Publications is the publishing division established by Yapı Kredi Bank in 1944, and is known for its *Doğan Kardeş* magazine. Its full name is Yapı Kredi Culture and Arts Publishing Inc., and its abbreviation is YKY.

How Is the Situation Abroad?

Many banks fulfill their social responsibilities by supporting cultural and artistic projects. Deutsche Bank and BNP Paribas, in particular, stand out in this area. Deutsche Bank offers contemporary art exhibitions and events with projects such as the PalaisPopulaire in Berlin. BNP Paribas sponsors various art projects and prepares cultural publications..

Why Did Banks Make Such an Attempt?

Behind the establishment of publishing houses by some banks in Turkey lies the aim of further strengthening their economic and cultural power. While banks support industrial investments and financial projects, they also aim to create a cultural impact by increasing the power of ideas on society. These publishing houses have contributed to the process of social change and transformation, and have carried the economic dominance of the bourgeoisie to the cultural sphere.

Are there any harms to publishing houses established without support from any institution?

For independent publishing houses, the establishment of publishing houses by banks can have negative effects. Small publishing houses in particular may have difficulty competing with the financial power and widespread distribution network provided by large banks. This may threaten the capacity of independent publishing houses to represent cultural diversity and unique voices. However, this process can also increase competition in the sector and force publishing houses to be more creative and innovative.

What are the advantages and disadvantages of this investment?

While the banks' deep interest in literature is an important part of a cultural transformation, it is also changing the balance of power in the sector. As banks' publishing houses become a significant source of competition for small independent publishing houses, the literary world is trying to establish an increasingly complex balance between commercial concerns and cultural mission. This leaves us with the question: Will literature become more accessible with the support of banks, or will commercial concerns threaten the originality and diversity of literature?



IMMORALITY IN THE VICTORIAN PERIOD



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Written by: Merve Seart

The Victorian Period (1837-1901) was known for the rise of the middle class, strict morality, industrial power and increasing wealth. The Victorian society exhibited itself as orderly, respectable and valued rigid social norms. The Victorian Era hid its understanding of morality behind a mask, and under the mask there were dark realities of everyday life. The Victorian Period was largely established on a broken sense of morality. However, this period's moral superiority led to several conflicts, including serious hypocrisy in society, repressed sexuality and child labour.

Although it seems like the Victorian Period was the golden age of morality, prestige and order, there was social hypocrisy behind it. The society demonstrated itself as religious and honorable. However, it was normal for married men to go to brothels and there were plenty of illicit relationships in society.

These situations show that understanding of morality was just for show. The families in society had to appear prestigious. People had to exhibit themselves not as they are but a version that society will approve. That is why, hypocrisy was in the foreground because it made people to create two characters for themselves. For example, Oscar Wilde criticized hypocrisy in the Victorian society in his play called *The Importance of Being Earnest*. The play tells the story of two young men who live two lives to escape from Victorian society.

Victorian period was associated with sexual discipline as it was reflected in public life. Middle class created a sense of sexual moral culture to gain reputability. Also, they wanted to distinguish themselves from aristocratic society. Sexuality was seen as immoral especially for women. Victorian ideology put forward an idea that respectable women did not possess and express sexual desire.

This idea confined women to the institution of marriage and defined them by motherhood. Such a mentality that repressed women's sexuality contributed to the rise of prostitution. It was thought that men's sexual needs should not be with honorable women. This suppression of sexuality led to forbidden relationships between classes, the government's control of prostitution through health examinations, and the emergence of illicit pornographic publications.

One of the dark sides of rapid advance of the Industrial Revolution in the Victorian era was the harsh working conditions in child labour, and children became the cheapest and the most exploitable workforce. With the emergence of machines, the factories needed a large number of workers, so children could get into narrow places, clean the machines, and work quickly in jobs that did not require skill through their little bodies. Besides, they were employed for lower wages than adults. Working-class families mostly could not survive with a single salary. Therefore, children had to work from the age of 5-6. Cotton and textile factories, mines were the places where child labor was the most common. Moreover, they were working in 12-16 hour shifts, and the environment was loud and dirty. Accidents, such as finger amputations and deaths from machines were common. As a result of those conditions, children suffered both physical and psychological hardships. Charles Dickens's *Oliver Twist* is one of the most important works criticizing child labor during the period.

In conclusion, even though Victorian Era was presented as a period of high morality and respectability, a different reality existed behind the mask contrary to the era's perfect image. Issues such as people living double lives, the constant suppression of sexuality and the harsh conditions that children faced in labor reflected the hypocrisy, and the dual conflicts that occurred in the period. These contradictions reveal that the strict moral values of the period did not show the real face of society and often existed as an appearance.



THE 9-5 WORKDAY

*Written by: Cengizhan Yilmaz, İstanbul University
Translated by: Berru Ulupinar*

Who Decided What We Consider Normal?

Our lives are shaped by two numbers every morning: five and nine. Almost as if this routine were a natural law, we arrive at work at nine and depart at five. However, it isn't. The 9–5 workday that we currently consider to be "normal" is not a product of contemporary necessity or human nature. It is the result of an economic choice taken almost a century ago. It's likely that you haven't given the person behind it any thought.

An Endless Work-Based World

Work had no defined boundaries prior to the Industrial Revolution. With the emergence of factories, labor became unrelenting. Employees were supposed to put in 14–16 hours a day. Everyone was affected, including women, children, and the elderly. The human body was viewed as merely another component of the production line, accidents were frequent, and illnesses were commonplace. Workers eventually started to demand a humane way of life in addition to fair earnings.

"Eight hours for work, eight hours for sleep, eight hours for life" (Robert Owen) became a powerful slogan as a result of this fight. The modern labor movement was founded on this concept.

Strikes, Opposition, and the Origins of May Day

The struggle for reduced working hours was neither easy nor pleasant. There was bloodshed, along with arrests, severe police crackdowns, and widespread strikes. This opposition gave rise to what is today known as May 1st, International Workers' Day.

However, the structure remained essentially unaltered despite years of battle. Long hours continued to translate into higher profits for firms.

Until the rules were altered by an unexpected person.



Henry Ford's Radical Move

One of the most influential people in the automobile business, Henry Ford, made a shocking declaration in 1926. In Ford manufacturing facilities:

There would only be eight hours in a workday, the five-day workweek.

This choice rocked the corporate world at the time. However, Ford's intentions went beyond humanitarianism.

The Intelligent Calculation of Capitalism

Ford's reasoning was straightforward and calculated:

A happier worker consumes more; a worker who works less is happier.

In addition to being producers, workers also had to be consumers. Individuals who have more free time, energy, and money would purchase more items.

The outcomes were remarkable. Consumption skyrocketed, output expanded, and productivity rose. In addition to being one of capitalism's most successful investment methods, the 9–5 system was portrayed as a workers' right.

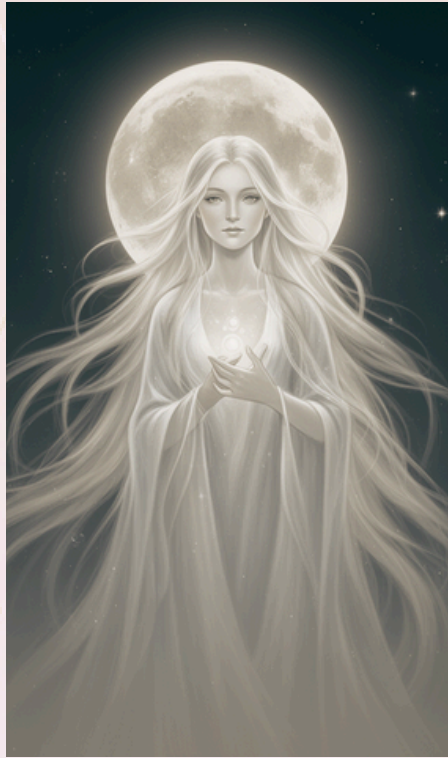
Is Normal Actually Normal?

The approach quickly gained international acceptance, was enacted into law, and soon ceased to be questioned. In reality, the framework that we now refer to as "working hours" was formed a century ago by commercial interests.

And today, we live in a totally different era: Remote work, flexible schedules, artificial intelligence, automation.



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FASCINATING ORIGINS OF THE WEEKDAYS IN ENGLISH

Written by: Nursena Ceylan

Have you ever wondered why Monday is called Monday, Tuesday is called Tuesday, and so on? Here's the answer!

While our ancestors named the days of the week numerically, the situation is different in languages of Latin origin. Many years ago, the Celts, the first natives of the United Kingdom, practiced paganism. They believed nature is sacred, and worshipped every aspect of nature. They formed the weekdays based on celestial bodies and ancient gods. In other words, we can say that the names of the weekdays in English have fascinating origins based on ancient history.

To illustrate, the name Monday is related to the moon. In Anglo-Saxon, the moon is called mona. Monandæg means "Moon's day." We now pronounce Monandæg as Monday.

On the other hand, Tuesday is derived from Tiu or Tyr, the god of war and victory, one of the gods in Norse mythology. Týr or Tiu is in Old English and passed into modern English as "Tue". "Tiu's Day" has transformed into Tuesday over time.

Just like on Tuesday, Wednesday's source is Norse mythology. It stems from the god of wisdom and the king of the gods Woden. "Woden's Day" has turned into Wednesday over time.

What about Thursday? Thursday is related to Thor, the Scandinavian god of thunder, which is very powerful. The original meaning of Thursday is Thor's Day.

Here is the most loved day of the week. There is probably no one who doesn't like Friday. It is originally known as "Freya's Day" or "Freedom Day". Freya (or Friya) is the goddess of love, beauty and fertility in Norse mythology.

Saturday takes its name from the ancient Roman god Saturn. Saturn is the god of abundance and agriculture in Roman mythology. It is originally "Saturn's Day", then it is evolved as "Saturday".

Here is Sunday, the last day of the week. The glow of the Sun is dedicated to Sunday. For this reason, in some cultures, it has been the first day of the week and the day of worship. Also, Sól is a goddess in Norse mythology, which means Sun. Over time, Sun's Day became Sunday.

As you can see, the effect of mythology and planets on daily life is felt more in Western societies. Learning and teaching the weekdays in English is now more fun!



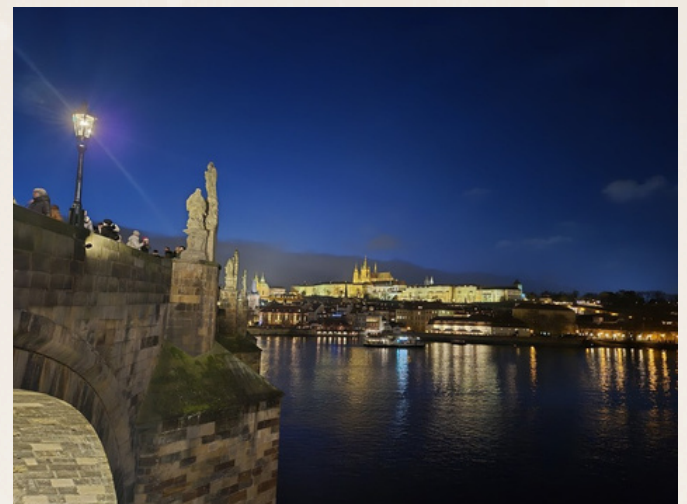
MY TRAVEL JOURNAL: FOUR CITIES, COUNTLESS MEMORIES

Written by: Gülnida Dalkılıç

This trip started as a birthday gift from my boyfriend, and honestly, I couldn't have imagined a better one. We are both students; our budget was tight, our backpacks were heavy, but our excitement was endless. In just one week, we traveled through four cities across Central Europe— Bratislava, Vienna, Budapest, and Prague — and every day felt like waking up inside a different story.

Our first stop was Bratislava, and although it was the smallest and quietest city of the trip, it left a warm place in my heart. The moment we arrived, we got lost trying to find our hostel. It was raining, dark, and suddenly we found ourselves in a forest-like area, right across from a working mental hospital. Some rooms had their lights on, which made it even scarier. At one point, we saw a homeless man standing with his back to a tree. When he suddenly turned around, we genuinely thought he would chase us. We didn't look back — we just walked faster, hearts racing. When we finally found the hostel, it turned out to be incredibly cute and cozy, which made the contrast even funnier considering its location. Despite the chaos, Bratislava felt calm and gentle. Compared to the crowded New Year atmosphere of the other cities, its quietness was comforting.

Then we went to Vienna, which felt like pure magic. The Christmas markets, especially Rathausplatz, were on another level. I had never felt the New Year spirit so intensely before. Every half hour, a flying heart lit up a heart-shaped tree — it felt unreal, like a fairytale. We stayed there for over an hour, completely lost in the atmosphere. My phone died, we walked more than 30,000 steps, my boots tore apart, and my layered clothes felt heavier with every step, but every second was worth it.



At Schönbrunn Palace, we sat on hay bales, freezing but happy, drinking hot wine and enjoying the cold. Later, we waited in line for Café Landtmann and tried Apfelstrudel with vanilla sauce. It was delicious, elegant, and surprisingly affordable. What impressed me most was the service — everyone was treated equally. I even ordered in German to practice what I learned in class, and seeing what we study come alive felt surreal.



Our final stop was Prague, a city that feels frozen in time. One unforgettable moment was watching the traditional lamplighter on Charles Bridge, manually lighting all 46 gas lamps. It felt like history was still breathing. We tried trdelník, visited the National Museum, and stood beneath a giant whale skeleton that was both fascinating and terrifying.

In the end, Budapest felt the warmest emotionally. Despite being tired, broke, cold, and sometimes scared, we were deeply happy. This trip was the most precious gift I've ever received. One thing I learned is this: don't stop wanting things; sometimes, the universe really does listen.



Next was Budapest, which became my favorite city — and it was also where I celebrated my birthday. We climbed up to Buda Castle, and the view took my breath away. The city felt grand, emotional, and familiar. Earlier that year, my mom had gifted me a small pocket mirror made in Budapest, and being there felt like a wish coming true.

We tried goulash, took a Danube cruise, and admired the Parliament building glowing at night. During the cruise, my boyfriend told the staff it was my birthday, and they surprised us with an extra glass of champagne. Such a small gesture, yet incredibly touching. We also came across Ottoman-era graves, which felt powerful to witness unexpectedly. Of course, we also learned a lesson — we got fined for boarding public transport without tickets.



Who Is the Mona Lisa?

The Secret Behind the Smile

Written by: Zahit Kahraman, İstanbul University
Translated by: Berru Ulupınar

Have you ever stood in front of the *Mona Lisa* and felt that it is more than just a painting? The portrait seems simple at first glance, yet it continues to attract attention from viewers, researchers, and art historians for more than five hundred years. This lasting interest is not only related to the technical skill of the artist but also to the mystery that surrounds the identity of the woman and the meaning of her expression. Even today, the painting does not give a single clear answer, and this uncertainty is one of the reasons why it remains one of the most studied artworks in the world.

Most historical and academic sources agree that the woman in the portrait is Lisa Gherardini, who was a woman living in Florence during the Renaissance period. She was the wife of a wealthy merchant named Francesco del Giocondo, and this is why the painting is also known as *La Gioconda* in Italian. The artist who created this work was Leonardo da Vinci, one of the most important figures of the Italian Renaissance. He worked on this portrait between 1503 and 1506, although some researchers believe that he may have continued to refine it even after this period. Despite these general facts, many details about the painting's purpose and completion remain uncertain, which adds to its historical mystery.

One of the most discussed features of the *Mona Lisa* is her facial expression, especially her smile. Many viewers describe it as calm, soft, and slightly unclear. Some people believe that the smile appears different depending on the angle from which the painting is viewed. This idea is often explained through the concept of optical illusion, where the human eye interprets light and shadow in different ways. Because of this effect, some viewers feel that she is smiling more clearly when they look at the painting indirectly, while others see a more neutral expression when they focus directly on her face. This changing perception makes the painting feel alive in a very unusual way.



However, the importance of the *Mona Lisa* is not only related to technical explanations or visual effects. Many art critics argue that the painting represents something deeper than a simple portrait. It can be seen as a reflection of human emotion, silence, and inner complexity. The woman in the painting does not show strong emotion, and this emotional balance creates space for interpretation. In this sense, the painting does not tell the viewer what to feel. Instead, it allows each viewer to create their own meaning, which makes the experience personal and subjective.

In addition to this, Leonardo da Vinci's artistic technique also plays an important role in the impact of the painting. His use of soft transitions between light and shadow, known as *sfumato*, creates a smooth and natural appearance. This technique removes sharp lines and makes the face look more realistic and soft at the same time. The background of the painting is also important, as it does not distract the viewer but instead creates a quiet and slightly mysterious atmosphere. All of these elements work together to create a sense of balance between realism and imagination.

In conclusion, the *Mona Lisa* cannot be understood through a single definition or interpretation. While many believe that she is simply a portrait of Lisa Gherardini, the painting itself goes beyond identity. It becomes a symbol of mystery, perception, and artistic expression. Perhaps this is the reason why people continue to return to it again and again. The *Mona Lisa* does not only show a woman from the past; it also invites each viewer to question what they see and what they believe is real.



MARKETING IN THE POST-DEPRESSION ERA



Written by: İrem Kalkan

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The best example of turning a crisis into an opportunity might be the history of diamond rings. Although the concept of an engagement ring dates back to medieval times, diamonds were not always used in rings; many rings had other gemstones. During the 1930s people had less money; this let diamond sales collapse. This shift happened because of a huge economic crisis; The Great Depression, which started with the Wall Street Crash of 1929, was a worldwide economic downturn. It affected most of the people's lives in terms of economy, social values and consumption. The collapse of banks, unemployment, and growing poverty forced people to spend their savings carefully. Since people could barely afford clothing; luxury brands or goods such as diamonds are no longer viewed as necessary. In the post-depression era, many people could not afford expensive jewelry, and diamond sales faced a significant downfall. Diamond companies like De Beers were faced with critical trouble. In order to save their business, De Beers collaborated with an advertising agency. "Before the Second World War, only 10% of the engagement rings that were given contained diamonds. That figure had risen to more than 80% by 1990. And for that, we have De Beers to thank." Rather than lowering prices or increasing accessibility, the diamond industry pursued a different strategy.

Their trick was remarkable; diamonds are marketed as symbols of eternal love, commitment, and emotional security. The aim was to target young women to desire these rings as a necessity. They used Hollywood celebrities on their advertisement, which is a strategy that is still used even today. The famous slogan "A Diamond Is Forever" linked the gemstone to marriage and devotion. Diamond sales increased after this marketing campaign. Recovery of this gemstone is not made possible through economic improvement but through emotional bonding. The iconic song "Diamonds Are a Girl's Best Friend," popularized in the post-depression era by the same company, reflects the same cultural logic that sustained diamond sales during the economic crisis: the transformation of emotional or social security into material desire.

By the late 20th century, approximately 80% of engagement rings in America had diamonds. The Great Depression was not only a moment of economic crisis but also a turning point in the history of consumer culture. Industries needed to secure themselves by marketing that manipulated people's needs and economic as well as emotional obligations. The diamond engagement ring is probably one of the most genius marketing campaigns in history. The renewed demand for rings shows capitalism's ability to adapt to crisis by redefining its value and reshaping an old desire. By transforming economic fear into emotional obligation, the diamond industry ensured that security and desire could be worn as symbols of love.

Hope, So Tender and Young

Written by: Elif Beyza Şimşek

Within me dwell feelings so fallen,
so withered in their graves,
that though I set them upon the cross,
none would bow before them,
nor heed my sayings,
my tidings, or my poor miracles.
My desires lie so stricken
that I await a child
as does some age-struck aunt,
calling for a son who returneth not.
And peace is buried so deep within my breast
that not a single blossom
breaks through the sodden grass.
But you—
you live so fiercely, beloved,
so madly in the chambers of my mind,
that though I liken you
to roaring cataracts,
to boughs bent low with ripened fruit,
to maidens with henna upon their hands,
to a mother suckling her babe upon the threshold—
yet even so
I find no mortal measure equal to you.
For you live—
bright, unquenchable—
within me still.

Your Fingertips

Written by: Sude Candan

O the poem in a sparrow's eye,
the beauty in a dragonfly,
What a beautiful squire you are!
Your skin is snow-white, freckle stars on your cheeks,
an icy breeze that blows without cruelty in heart.
There is a weight in your eyes that captures the night,
an anguish your eyelashes are trying to hide.

O my fragile snowflake among flames,
you clutch your coat even under the hottest sun,
scared that one will smell the rot of your scars,
You leave ruins behind you like a tree in winter,
scream like a wailing mermaid on a shore of drying sea.
You lay on the grass, staring at the sky,
away from worries, cleansed of all taints,
as if you are a saint.

You drink the sweetest wine,
eat the lightest oats,
still the dark pool in your throat is choking any hopeful oath,
carrying the depths of our loath.

You hold so much pain in your hands in the gentlest way
that someone could read stories from your fingertips.
You try to put rose petals into every gash,
hoping to soothe the prolonged ache of your life.

But, my hollyhock,
don't you see the thorns of the roses bleed you more?
Are you blind to their pride in triumph?

Don't you hear the moans of the earth
mourning in repentance as if it had sinned?

It hostages the brown of your eyes on its soil
with the passion of an abandoned wandering minstrel,
sorrowful like a bird baptized in a rain puddle,
broken like the hungry poor upon the street,
just because your tears fell on it.

A hushed memory stayed in the dark,
buried deep, shadowed by years,
looking like a fledgling ready to fall,
the wind broke the wings,
the nest turned its back.

But you still smile like cotton touched your lips,
as though the foe you sought all your life was a mere mirror.

Still Life with Soot

Written by: Metehan Çelebi

Outside, Glasgow drags its feet
through the damp morning

The walls don't breathe here,
they just sweat the cold.

My boots wait by the stove,
Scared from the factory floor,
while rain knocks on the glass
like a foreman counting the hours.

Your crimson scarf hangs
on the back of the chair.

Dust has buried its folds,
turning the bright wool to grey,
holding the shape of a neck
that is long gone.

The silence takes your place,
stiffening the ribs of the house,
and soot crouches on the sill
like a dark spirit watching.

And I Watched It Burn Until It Turns into Ashes

Written by: Arda Altınışık

*I set free all the hell I suppressed, and
I watched it burn the walls I mend,
A spark turned everything into an ash,
And I enjoyed the mess of the flames .*

*Then I let the fire dive in my chest,
And burn down all the peace I had.
The grief was the only thing it left,*

*Besides the whispers in my head.
I set free all the hell I suppressed, and
I watched it burn the walls I mend,
But -I enjoyed the grief and the mess,*

*I'll be feeling cold, even though the flames
I wanted the change and resurrect,*

*But, even though I'm in the same hell,
That I saved myself from my final torment.
I know I'll be freezing until my last day.*

In My Dreams

Written by: İlayda Ekici

I hold you tightly until things get worse.
And I can't bring myself to give up,
Even though I know the ending,
Even though I know that I won't be the
lucky star to cross by your window,
I will still stay hidden behind the clouds.
Waiting to shine brightly,
While my love for you gets worse,
And worse.

If This Quest Issue's World Had a Song, a Film & a Book...

🎵 Music

Radiohead – No Surprises

A lullaby for emotional exhaustion.

It doesn't explode—it fades.

It feels like learning how to stay still when everything inside you wants to move.

“A heart that stops resisting, not because it healed, but because it is tired.”



🎬 Film

Enola Holmes

At first glance, it is a story of intelligence and rebellion.

But underneath it is something quieter: a young woman learning how to exist independently in a world that constantly tries to define her.

It is control disguised as adventure.

It is silence with movement.



📖 Book

The Bell Jar – Sylvia Plath

A descent that does not announce itself.

It narrows the world until everything feels distant, muted, glass-covered.

Not a breakdown that happens suddenly—but one that slowly stops making sound.



1.

The Victorian Period is generally dated between which years?

- A) 1789–1820
- B) 1837–1901
- C) 1800–1850
- D) 1901–1918

2.

Which author criticized Victorian hypocrisy in the play “The Importance of Being Earnest”?

- A) Charles Dickens
- B) Oscar Wilde
- C) Thomas Hardy
- D) George Eliot

3.

Which novel famously criticizes child labour during the Victorian era?

- A) Jane Eyre
- B) Oliver Twist
- C) Great Expectations
- D) Wuthering Heights

4.

Who are the three main characters involved in the love triangle in Wuthering Heights?

- A) Jane – Rochester – St. John
- B) Elizabeth – Darcy – Wickham
- C) Catherine – Heathcliff – Edgar Linton
- D) Lucy – Edmund – Tumnus

5.

The Industrial Revolution greatly influenced which literary movement in Britain?

- A) Medieval Literature
- B) Romanticism
- C) Anglo-Saxon Literature
- D) Renaissance Drama

6.

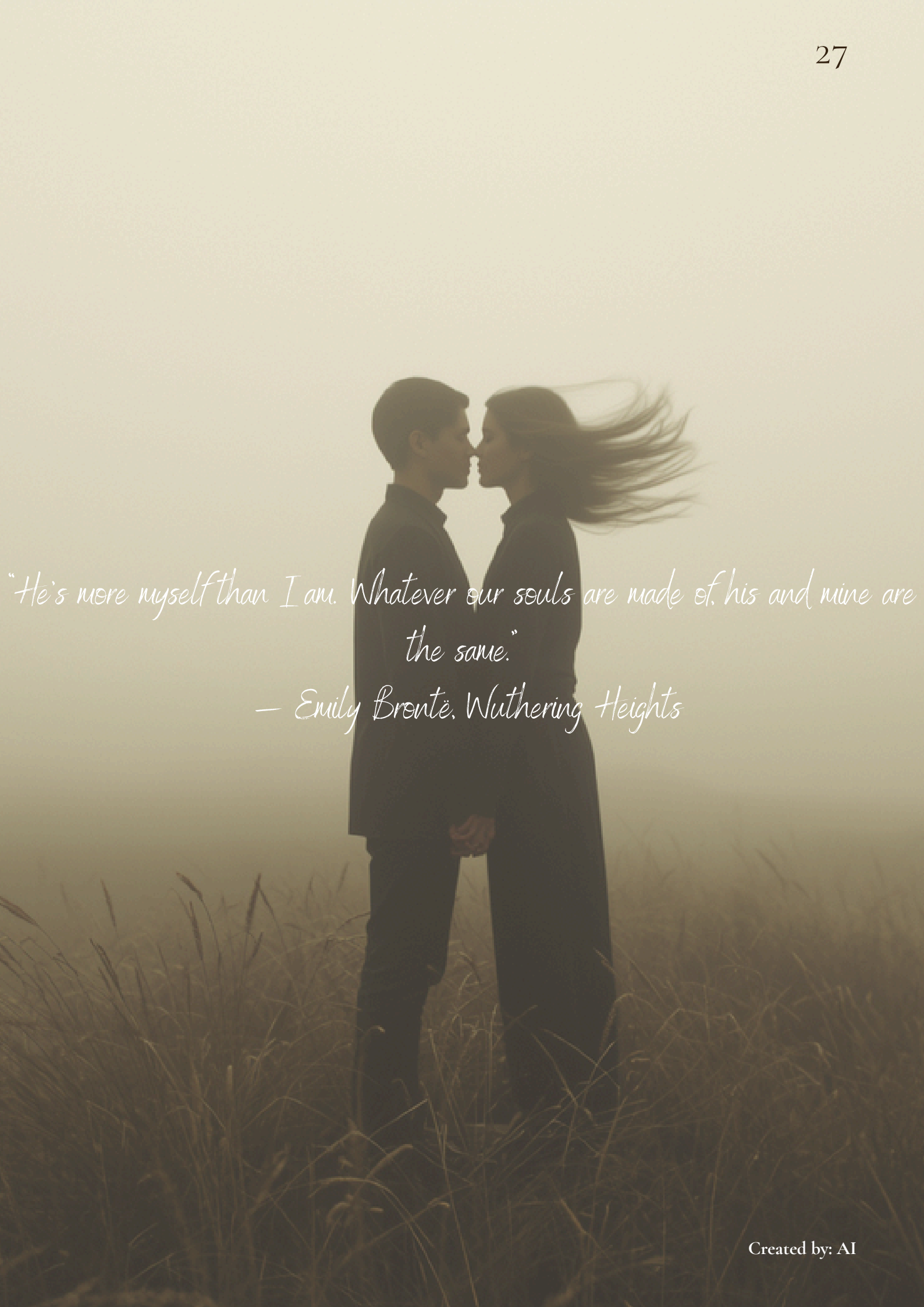
The Glorious Revolution of 1688 contributed to a political climate that influenced the rise of which literary movement emphasizing reason and order?

- A) Romanticism
- B) Modernism
- C) Neoclassicism / The Augustan Age
- D) Realism

7.

In which year did World War II begin?

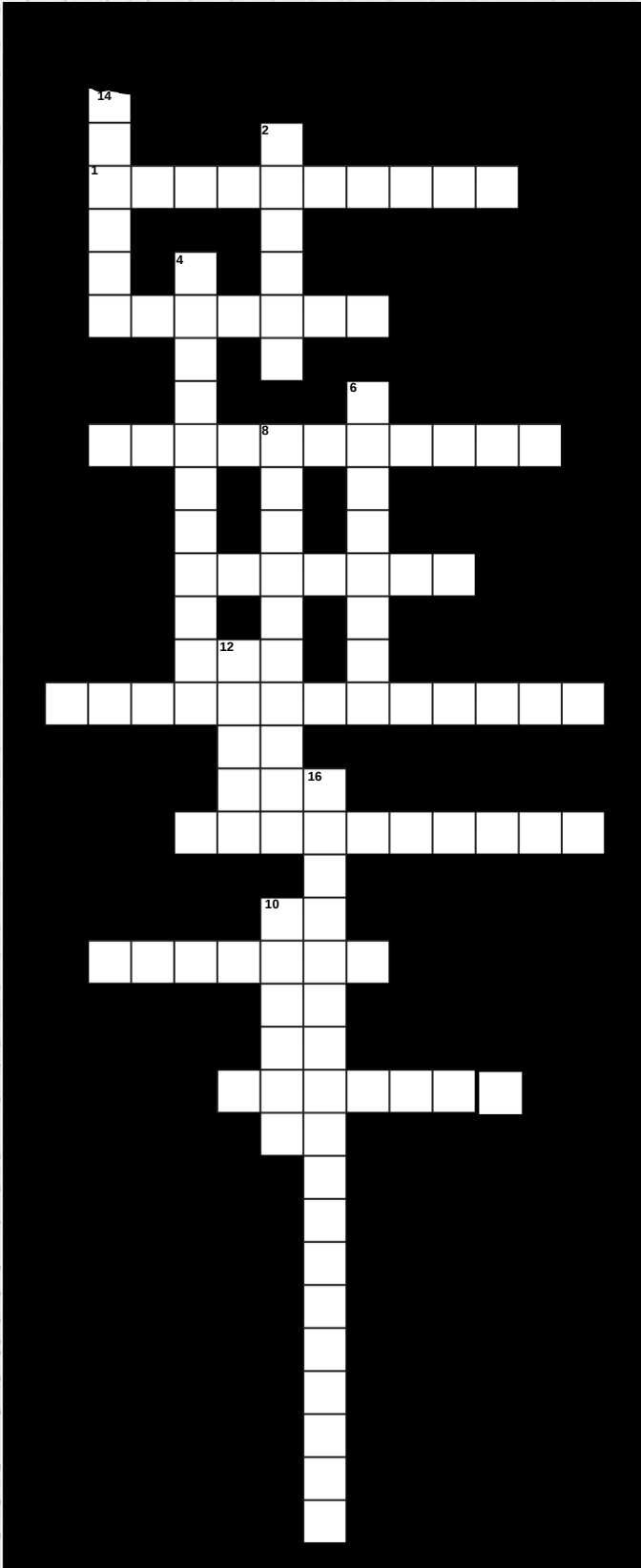
- A) 1918
- B) 1939
- C) 1941
- D) 1945

A romantic couple is shown in profile, kissing in a field of tall, golden grass. The man is on the left, wearing a dark jacket, and the woman is on the right, wearing a dark coat. Her hair is blowing in the wind. The background is a soft, hazy, golden light, suggesting a sunrise or sunset. The overall mood is romantic and nostalgic.

"He's more myself than I am. Whatever our souls are made of, his and mine are the same."

— Emily Brontë, Wuthering Heights

ENGLISH LITERATURE CROSSWORD



Created by: AI

ACROSS

- 1. Earliest period of English literature (e.g. Beowulf).
- 3. Medieval author of The Canterbury Tales.
- 5. Era of Elizabethan theatre and Shakespeare.
- 7. Blind poet of the religious epic Paradise Lost.
- 9. 18th-century movement favoring classical order.
- 11. Lyrical Ballads poet who wrote of Tintern Abbey.
- 13. Victorian social reformer and author of Oliver Twist.
- 15. Hero of the Old English epic who slays Grendel.

DOWN

- 2. Tragedy centered on the Prince of Denmark.
- 4. Movement celebrating emotion, nature, and the sublime.
- 6. Victorian Poet Laureate who wrote "In Memoriam A.H.H."
- 8. Post-WWI movement experimenting with narrative form.
- 10. Author of Pride and Prejudice and Emma.
- 12. Modernist pioneer of stream-of-consciousness.
- 14. Author of the Gothic novel Wuthering Heights.
- 16. Orwellian dystopian novel about totalitarianism.

1-ANGLOSAXON, 2-HAMLET, 3-CHAUCE, 4-ROMANTICISM, 5-RENAISSANCE, 6-TENNYSON, 7-MILTON, 8-MODERNISM, 9-NEOCLASSICISM, 10-AUSTEN, 11-WORDSWORTH, 12-WOOLF, 13-DICKENS, 14-BRONTË, 15-BEOWULF, 16-NINETEENTH-CENTURY

Highlights from Our Last Issue



🧐 The Picture of Dorian Gray

Beauty can be a curse.

In *The Picture of Dorian Gray*, Dorian trades his soul for eternal youth—while his portrait carries the burden of his sins.

A haunting reminder: what we hide eventually reveals us.



🧛 From Gothic to Romantic Vampires

Vampires have evolved.

From the dark and ruthless Lord Ruthven to the glittering Edward Cullen, literature reshaped monsters into lovers.

Fear turned into fascination.



🌀 The Tempest – Art vs Nature

Can knowledge control nature?

In *The Tempest*, Prospero's magic challenges natural forces—but never fully conquers them.

Power has limits.



🔥 Lord of the Flies

Civilization is fragile.

Lord of the Flies reveals how quickly order collapses when rules disappear.

The real danger? Human nature itself.



💔 The Scarlet Letter

Sin or society?

In The Scarlet Letter, punishment says more about society than the sinner.

Shame can be imposed—but strength is chosen.



🧠 Freud & Jung

The mind is deeper than it seems.

Sigmund Freud focused on hidden desires, while Carl Jung explored the collective unconscious.

Two minds, endless depths.



🏛️ Myth & Zodiac

Myths never fade.

From Prometheus to Zeus, ancient stories still shape modern identities.

The stars remember what we forget.

WE VALUE YOUR OPINION!

Dear readers, We need your feedback to make Quest even better!

Would you like to share your thoughts on our magazine's content, give suggestions, or present new ideas?

Editor Contact Information:

✉ Email: ell.questmagazine@gmail.com

📷 Instagram: @ell.questmagazine

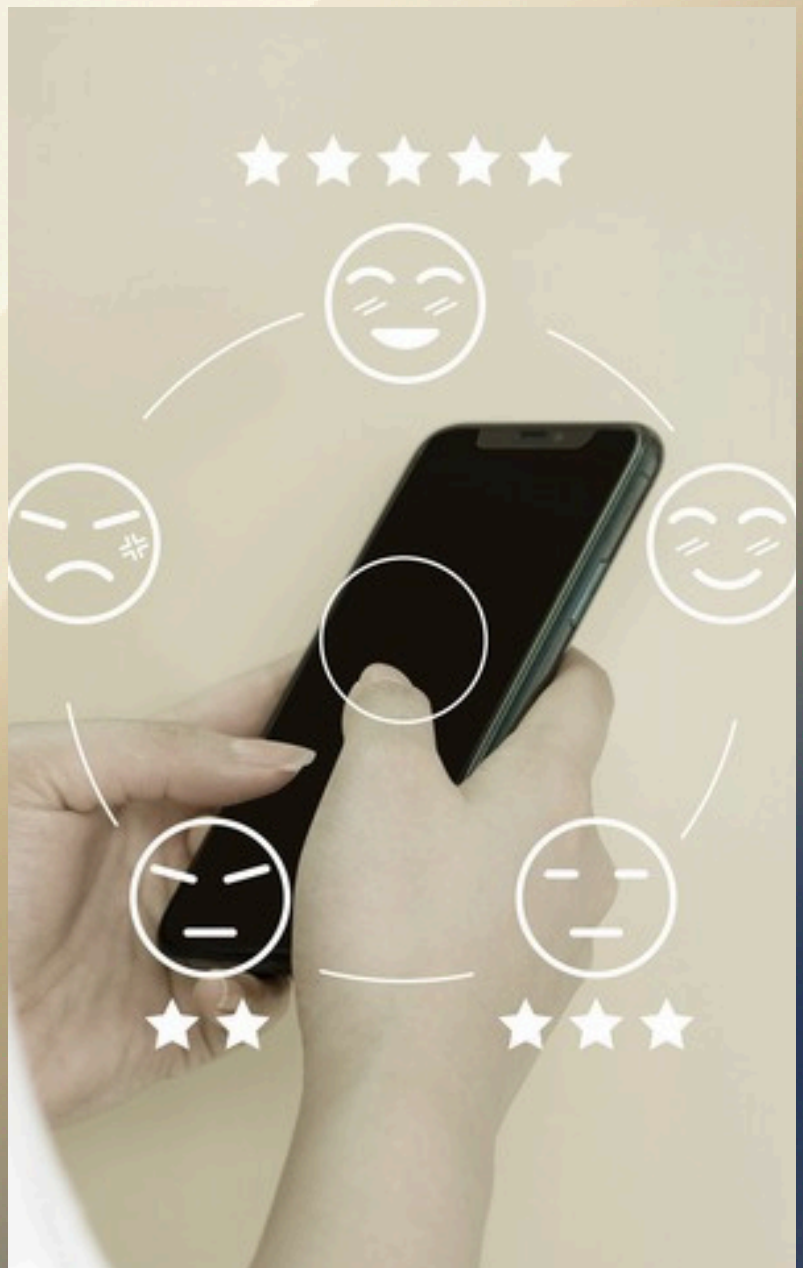
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Have Suggestions for the Next Issue?

If you have ideas for upcoming issues, interesting topics, or anything you'd like to share with us, don't hesitate to get in touch.



QUEST

MAGAZINE



Q/M

A Journey through Books
October 2025