

ISTANBUL GELISIM UNIVERSITY



SosyoCom

MONTHLY EVENTS AND NEWS BULLETIN

September 2025 | Number 57

Contents



Techno – Agenda

- 4 The Use of Artificial Intelligence in
UAV/UCAV Technology in Wars

Economic Agenda

- 5 Economic Agenda: Uncertainties,
Opportunities, and Crossroads

Culture Art and Literature

- 6 Carnival Theory and The Carnavalesque in
Literary Texts
- 8 I Lost Yunus in The Deserts of My Soul

Sosyocom Shelf

- 10 A Movie: Truman Show
- 11 A Book: The White Ship
- 12 A Series: Bozkır
- 13 Review of the Month: Fosforlu
Cevriye
- 14 Academic Playlist

Education – Research

- 15 The Use of Digital Tools in the Social
Sciences: Digital Humanities

Entrepreneurship and Innovation

- 16 Artificial Intelligence at the BRICS
Summit: A Call for Multilateral
Cooperation for the Global Order

Contents



Political Agenda

- 17 The Armenian Prime Minister's Visit to China and Japan: Foreign Policy Moving Toward a Multi-Directional Independent Approach
- 18 Japan's Election Results: Will the Far Right Continue Its Rise?

Health-Psychology

- 19 Henry David Thoreau: Living Deliberately

Social Agenda

- 20 Caferağa Medrese: Ottoman Architecture and Living Cultural Heritage
- 21 The "Bloquons Tout" Movement in France: A New Reaction Against the System

Time to Socialize

- 22 Time to Socialize
- 23 September in Istanbul
- 24 IGU-Student
- 25 IGU-Graduate
- 26 Double Major
- 27 Erasmus + Diaries
- 28 Local Flavours

About Academic Life

- 29 Publications
- 30 Academic Staff Appointments / Academic-Administrative Appointments /
- 31 Academic Staff Departees IGU Alumni Tracking System

Masthead

- 32 Masthead



The Use of Artificial Intelligence in UAV/UCAV Technology in Wars

Res. Asst. Güçlü KÖSE

The Department of Political Science and International Relations

The most significant developments in UAV/UCAV technology have taken place on battlefields. These advancements, which change the course of wars, already provide indications of how future wars will unfold. Continuously improved in both technical and tactical aspects, UAVs/UCAVs are gaining a whole new dimension with the support of artificial intelligence.

One of the most prominent developments is drone swarms that operate in coordination. In these swarms, which move in a coordinated manner and detect targets, the most suitable drone is selected to carry out the operation. In this system, powered by artificial intelligence, fewer human operators are needed to control the drones, and operational efficiency significantly increases. Another UAV system that uses artificial intelligence is autonomous drones. Seen in the Russia-Ukraine War and the Libyan Civil War, these systems minimize human control, take independent actions, and can even conduct strikes. It has been reported that their accuracy rates are significantly higher than those of humans, ranging between 70% and 80%. However, due to ethical and technical limitations, the use of fully autonomous systems remains controversial. In fact, the KARGU-2, mentioned in UN reports from the Libyan Civil War, was claimed to be the first drone used fully autonomously, and it was developed by Türkiye. Another remarkable innovation is drone technology controlled via thin fiber-optic cables, designed as a solution against jamming attacks. This advancement enables drones to resist electronic warfare interventions and to conduct long-range operations.

On the other hand, Türkiye has also made significant progress in UAV/UCAV technology in recent years. In 2024, Baykar ranked first in the world in UCAV exports, achieving sales of \$1.8 billion. Another UAV developed by Baykar, the Bayraktar TB3, made history as the first UAV with foldable wings capable of taking off and landing from Türkiye's amphibious assault ship, TCG Anadolu. Meanwhile, TUSAŞ developed the jet-powered, flying-wing UAV Anka-3, which achieved several milestones during its weapon tests.

With the integration of artificial intelligence, drone swarms, autonomous systems, and fiber-optic-controlled drones have already brought significant changes to the paradigm of warfare and continue to do so.



Economic Agenda: Uncertainties, Opportunities, and Crossroads

Res. Asst. Asel ATAÖĞLU

The Department of Business Administration

As we enter 2025, the global economy is grappling with the challenges of high inflation and sluggish growth. While the U.S. Federal Reserve and the European Central Bank remain determined to keep interest rates elevated for an extended period, markets are increasingly betting on a soft landing. Volatility in energy prices, China's recovery performance, and ongoing geopolitical risks, however, continue to add layers of uncertainty. In Türkiye, economic policymakers are striving to reduce inflation without abandoning growth targets. The Central Bank's tight monetary stance and pursuit of fiscal discipline aim to rebuild market confidence, yet high interest rates make access to financing more difficult for the real sector. Meanwhile, exchange rate stability remains the most critical factor shaping investor expectations.

In financial markets, investors are approaching with caution. Stock exchanges are moving in line with inflation expectations and interest rate decisions. Although the renewed interest from foreign investors offers some optimism, accelerating structural reforms is deemed essential for sustaining long-term capital inflows. In the cryptocurrency market, regulatory uncertainty continues to weigh on investor sentiment. At the same time, the effects of the climate crisis are reshaping growth strategies across economies. Renewable energy investments, carbon taxes, and sustainable finance instruments are gaining traction globally, while in Türkiye, green bonds and sustainability-focused loans are becoming increasingly prominent in the banking sector.

Ultimately, the economic agenda points to critical crossroads both globally and locally. In the short term, tight monetary policies and the fight against inflation remain at the forefront, while in the long run, innovation, green transformation, and structural reforms will be the key factors determining the future of economies.





CARNIVAL THEORY AND THE CARNIVALESQUE IN LITERARY TEXTS

ASSOC. PROF. ŞEREFNUR AŖIK
DEPARTMENT OF TURKISH LANGUAGE AND LITERATURE

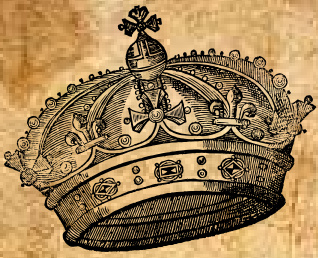
In this article, it has been deemed appropriate to explain what carnival theory is—observed in both world and Turkish literature—and what technical features can be found in a work written in accordance with this theory.

Carnival theory is a concept introduced to literature by the famous Russian theorist Mikhail Bakhtin. Bakhtin developed this theory as a result of his studies on the French writer Rabelais and the Russian writer Dostoevsky. Since the information on carnival theory was compiled in Bakhtin's various academic works and translated first from Russian into English and then from English into Turkish over time, it was initially thought that fully understanding and systematizing the theory was difficult and therefore took considerable time.

The carnival that inspired the theory refers to a type of festivity seen in medieval Europe, bearing folkloric elements as well. Its roots can be traced back to ancient Rome, Greek mythology, and the Dionysian festivals. On the other hand, another collective festivity in medieval Europe, which still continues today, was the fair. The main difference between the two is that while the carnival was organized for entertainment, the fair was organized for trade.

In the carnival, a form of entertainment unique to medieval Europe, all members of society came together: noble and commoner, king and jester, aristocrat and illiterate, townsman and villager, wise and mad. Thus, the carnival unites, associates, and binds together the sacred and the profane, the high and the low, the important and the trivial, the wise and the foolish. The carnivalesque world is one in which the rules, prohibitions, and restrictions that determine the structure and order of normal life are suspended. It is not a spectacle watched from the outside but an environment in which all participants are inside and together. The carnivalesque world is dualistic; in other words, it contains the comic and the tragic, the earthly and the eternal, the noble and the vile, the mortal and the immortal. In this sense, the carnival inherently embodies ambivalence.





For a work to be analyzed according to carnival theory, it must contain features such as:

- | | |
|---|--|
|  carnival laughter |  the grotesque body image |
|  the dethroning of the carnival king |  chronotope |
|  Menippean satire |  dialogism |
|  heteroglossia | |

All these technical features can also be described as ambivalent. Carnival laughter is ambivalent because it contains both the comic and the ridiculed, as well as the tragic. Menippean satire is ambivalent because it combines both the humorous and the serious, and therefore the ironic. In a carnivalesque work, the king is revealed to be not only a king but also a jester or clown. The grotesque body image is ambivalent because this fragmented and/or abnormalized image embodies both the mortal and the immortal.

Another feature observed in carnivalesque works is the chronotope. Being put as “time/space,” this term refers to a spatial field and/or moment in a narrative discourse where time appears to stand still and become visible, and where time and space coincide or overlap.

Two other features specific to carnival theory are dialogism and heteroglossia. In a dialogic and/or heteroglot work, a narrator emerges within the discourse of the narrative together with his own voice and/or with other voices, creating a fully polyphonic structure.

Carnival theory, which requires explanations and analyses more detailed than those offered above, presents a wholly carnivalesque and ambivalent environment in a literary text. Some of its technical features may be found individually in certain classical works. However, works that embody all the technical features of the carnivalesque together are modernist or postmodernist narratives.

In Turkish literature as well, there are works written in accordance with carnival theory that offer their readers a carnivalesque environment. For this reason, in order to better understand carnival theory with all its technical features, one may look at Ahmet Hamdi Tanpınar’s story *Acıbadem’deki Köşk* (The Mansion in Acıbadem) and Latife Tekin’s narrative *Unutma Bahçesi* (The Garden of Forgetting).



I Lost Yunus in The Deserts of My Soul

Sometimes a person feels reluctant and powerless at the beginning of the day. Deep down, one knows that everything should begin with love, yet still wanders through the corridors of the self. One becomes lost in the deserts of the soul. The night is lived out in the dark rooms of the house, with no desire to let the light in. One lives without truly knowing what it means to love—perhaps without even wishing to live.

We each have our own closed-off rooms. Our moods change suddenly. We have indecisions, complaints, surprises. Sudden impulses like leaving. Because we are human. Most of the time, we think the world cannot turn without us, that nothing works without us. Without us... And one day we realize that the world does, in fact, go on without us. Which title, which garment you wear, which shade of lipstick makes you truly beautiful, truly indispensable? Which word brings you peace? How does your soul find calm amid this chaos? Who is right for you, who is wrong? What is the greatest gift you have ever given yourself?

Searching for ourselves, we sometimes get lost in labyrinths. Crushed beneath the weight of the roads and problems we try to overcome in the hope of finding a path, a trace. Yet roads exist to be crossed, problems exist to be solved. At such moments, a poet may guide us through the desert where we are lost. Do poets not so often put themselves in the place of those who suffer? Are they not the brothers, the friends, the companions of all those enduring hardship?

To live is something we love, something we grow accustomed to, something we stubbornly cling to even when a limb is lost—an immense struggle not to be defeated. Within us, there is another self, deeper than the self we know. Once we recognize this, we can multiply that inner self and step out of the rooms where we feel trapped, mingling again with others. We can widen the walls, discover new realms. That inner self seeks ways to create more of us, beyond ourselves. Did not Yunus once say:

“Don’t say I am within myself,
There is another ‘I’ inside me,
Deeper than myself.”

Perhaps the greatest problem is the abundance itself—the way everything has been reduced to a button in the name of modernization. Life has been made easier by technology, yet the unease of the heart—the *angoisse* of the French, once expressed in Ottoman as *ducret* or *zucret*—remains one of the greatest struggles. Why does this inner turmoil never end? Because there is so much around us. The real challenge lies in using, internalizing, and integrating this abundance wisely—without letting its weight burden our hearts, without allowing possessions to dictate our lives. Existentialists, who saw existence itself as the essence, gave strength to this feeling, reinforced by social conditions. Yet Yunus Emre’s approach to human problems is different from theirs. His voice has reached us from his own century to ours. In this sense, Yunus Emre is modern. That he discovered solutions to our afflictions as early as the 13th century—that he foresaw the future, embraced humanity with love, compassion, and tolerance—even precedes Montaigne, who in the 16th century embarked upon a path with these very concepts.



When Yunus says:

"Let us love, and be loved,
For the world will remain to no one,"

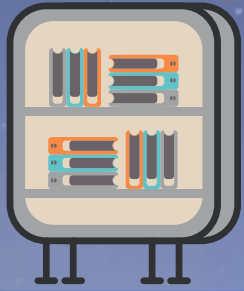
He is evoking one of the central meanings of humanism: love of humanity. As is known, Yunus Emre is considered a humanist not in the sense of reviving ancient Greek and Latin works, but in his genuine devotion to love for humankind.

In truth, Yunus is the "we" within us. The very "we" we have lost. First we must examine ourselves, know that the greatest knowledge is self-knowledge; only then can we say "you in me, and I in you," and empathize with another. Perhaps only after passing through these steps will we understand what love and tolerance truly mean. We will be able to "tolerate the created for the sake of the Creator." When Yunus says:
"Come, let us get acquainted,"

He is speaking of making things easier—of living in harmony with others, of wandering in the seas of love and tolerance. Therefore, let us make things easier. The essence of the matter is that in solving the issues we face as human beings, it would be wise to accept Yunus Emre's guidance. Let us read Yunus again, but this time with a different eye. Let us not remain thirsty and without guidance in the desert of our souls. Let us not forget:

"Yunus weaves these words,
Mixing honey with oil,
Selling his wares to the people—
But his burden is gems, not salt."

IT ALL BECOMES A LIE
Only loves remain,
After you are gone.
The rest becomes one great tale.
Whatever this deceitful world possesses,
A dream once lived,
A lie it becomes.



"IN CASE I DON'T SEE YA, GOOD AFTERNOON,
GOOD EVENING, AND GOOD NIGHT."

THE TRUMAN SHOW MOVIE IN THE CONTEXT OF ANALYTICAL PSYCHOLOGY

Asst. Prof. Elife ATEŞ

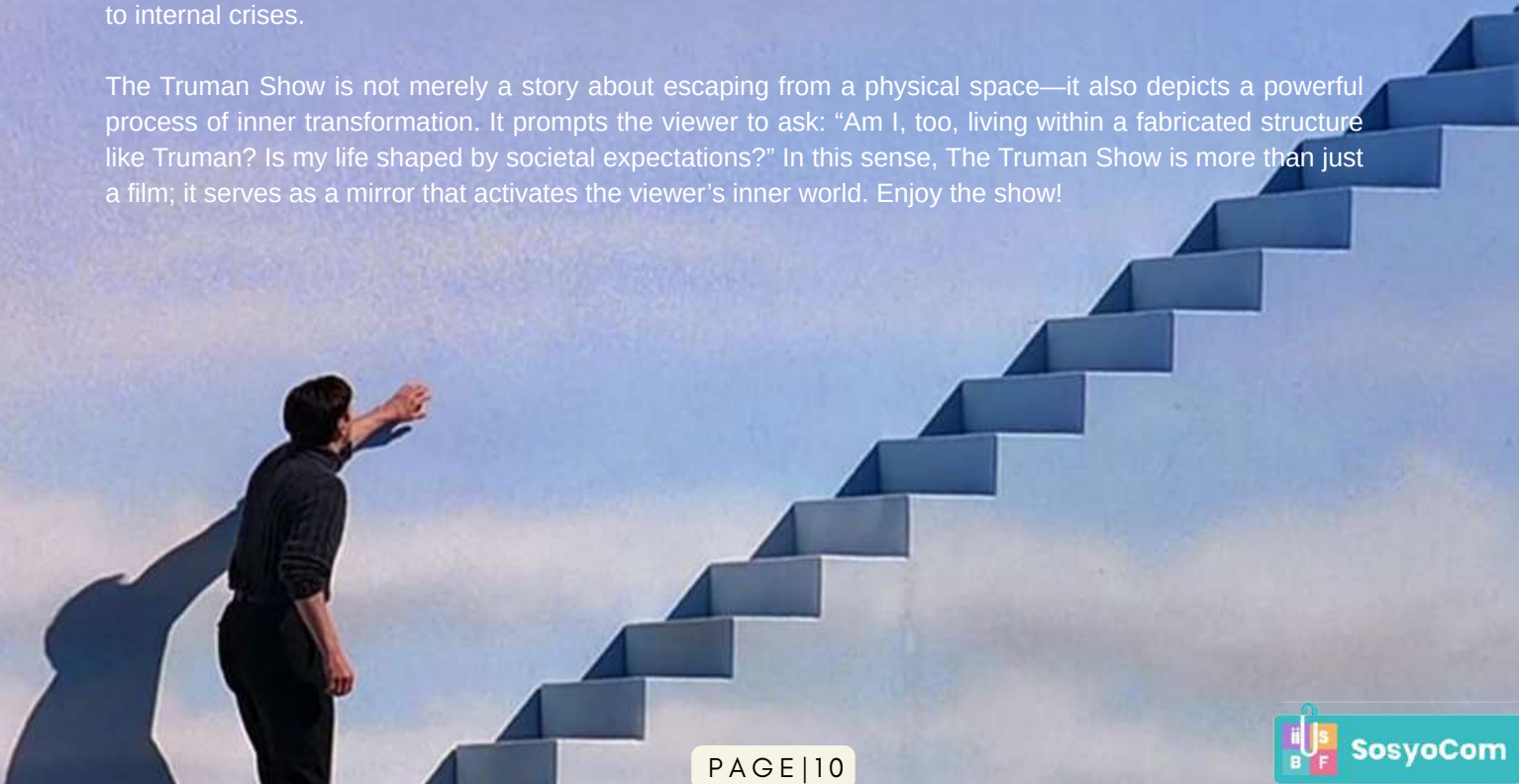
The Department of Turkish Language and Literature

Directed by Peter Weir, *The Truman Show* (1998) explores the grand fabrication hidden behind what appears to be an ordinary life. The main character, Truman Burbank, has been raised on a massive television set since birth, and his life has been broadcast to millions as the world's longest-running live television show. However, Truman is unaware of this reality. Everyone around him is playing a role—he is the only one who is real. In this respect, the film is highly suitable for analysis through the lens of Carl Gustav Jung's analytical psychology. When considered alongside Jung's concepts such as "individuation," "persona," "shadow," and "self," *The Truman Show* transcends the boundaries of a typical dystopia and takes the viewer on an inner journey.

At first, Truman believes he is living a "normal" life. He goes to work in the morning, returns home, and engages in mundane conversations with his wife. But this so-called normal life is, in fact, a carefully scripted performance. Here, Jung's concept of the "persona" becomes relevant. The personality Truman displays to the outside world is not his true self; it is the version of him designed by society—or more precisely, by the show's writer. This false identity hinders genuine inner development over time. Truman's growing unease and his noticing of repetitive patterns in his environment mark the beginning of the persona's fracture and the emergence of repressed reality.

The first crack in Truman's constructed world appears when he unexpectedly encounters his father, whom he believed to be dead. Later, details such as seeing the same people in the same places and "accidental" glitches in radio broadcasts further fuel his suspicions. According to Jung, confronting the shadow is an inevitable stage in the process of individuation. The shadow contains both our fears and our repressed truths. As Truman begins to face this unknown side, he questions more, becomes frightened, and ultimately decides to escape. This stage signifies a period where the conscious and the unconscious collide, leading to internal crises.

The *Truman Show* is not merely a story about escaping from a physical space—it also depicts a powerful process of inner transformation. It prompts the viewer to ask: "Am I, too, living within a fabricated structure like Truman? Is my life shaped by societal expectations?" In this sense, *The Truman Show* is more than just a film; it serves as a mirror that activates the viewer's inner world. Enjoy the show!



THE WHITE SHIP

Asst. Prof. Hatice VELİ

The Department of Turkish Language and Literature

The novel *Beyaz Gemi* (The White Ship), written by Cengiz Aytmatov, a prominent representative of world literature and a Kyrgyz Turk, was written in Russian in 1970 and translated into Turkish in 1991. Based on the degeneration of Kyrgyz culture after colonialism, this novel features characters such as Grandfather Mümin, the child, Orozkul, Aunt Bekey, Grandmother, Koketay, and Kulubeg. The child, who has a very rich imagination, lives in a remote village on the shores of Lake Isık with his grandfather, his grandfather's second wife, his uncle, and his aunt. The main character of the story, the child, has been abandoned by his mother, and his grandfather is the only relative who loves him. Although the child is alone, he is quite happy with his loving grandfather. Sometimes the child swims in the pond his grandfather made for him by the river, and sometimes he climbs the mountain and looks more closely at the town, Lake Isık, and San-Taş Valley through his grandfather's binoculars. Every evening, he takes his binoculars and climbs to the top of the mountain to watch the white ship that appears on Lake Isık for only five or six minutes before disappearing. And he imagines that his father is coming toward him on a white ship. Mümin, who is very humble and helpful, is constantly bullied by his son-in-law Orozkul. Despite this, he never loses his love for life and nature. Mümin constantly tells his grandson the story of Boynuzlu Maral Ana (Horned Deer Mother) and believes that they are descended from Boynuzlu Maral Ana, convincing his grandson of this as well. One day, several cars arrive in the village, and as the child runs after the cars, one of the drivers gets out and tells the child that he knows his grandfather and that he, too, believes that he is descended from the Horned Maral Mother, just like the child's grandfather. The child is very happy to hear this. However, one day, while Orozkul and a few others go to the forest to get logs, they see three horned deer in the forest. The idea of killing one of the horned deer and eating its meat comes to mind, and despite Mümin's grandfather's objections, they hunt one of the deer and have a feast in the evening. Grandfather Mümin reluctantly joins Orozkul's feast to please him and ensure he treats his daughter well. However, the grandfather feels deeply saddened by the situation and weeps. The sick child, lying in bed, hears the sounds of the feast and, as if crying, leaves the house and goes to the pond, transforming into a fish to search for the white ship. The story ends this way.

The plot of this novel is quite simple and fluid, and the relationship between good and evil, nature and humans, and humans and humans is beautifully addressed. In addition, the conflict between Orozkul and those close to him, who became alienated from their own culture during the Soviet colonial period, and Mümin Dede, who embraced his own essence and tried to pass it on to the next generation, is clearly presented in the novel. In the work, Mümin Dede, Kulubeg, and the child are seen as protectors and transmitters of traditional Kyrgyz culture, while Orozkul and those close to him are portrayed as individuals who disparage and belittle this culture. The guardians and transmitters of traditional Kyrgyz culture are portrayed as kind individuals who are generous, humble, and full of love and affection for nature and people, while those who have strayed from their roots and corrupted their traditional culture are depicted as tyrannical, greedy, discontented, and power-hungry evil people. The author subtly conveys the message that when a person drifts away from their true self and traditions, they become a bad person. Aytmatov masterfully explores this universal theme of good and evil.

May the readers be numerous.



BOZKIR

Res. Asst. Mustafa Nurkan Bitlisli
The Department of Political Science and
Public Administration

“Bozkır” is built upon the story of a child murder committed in an ordinary-looking Anatolian town. This murder does not only mark the tragic end of an innocent life, but also shatters the seemingly unshakable order of a small and closed community. Chief Inspector Seyfi, burdened by the fatigue of many years, approaches the cases with sharpness born of experience, while by his side stands young officer Nuri, who has not yet lost his idealism. What at first appears to be a simple master–apprentice relationship gradually turns into a clash of understandings of justice, consciences, and generational differences.

The town's daily life seems calm and ordinary on the surface. People go about their work, spend time in coffeehouses, and act as though they know each other. Yet as the investigation deepens, this invisible surface begins to crack. The traces of the child murders reveal deeply rooted interest networks, covert crime organizations, and long-buried secrets from the past. Each new clue exposes not only the identities of the perpetrators but also the signs of decay embedded in the very fabric of the community. In this sense, Bozkır goes beyond being a mere crime story; it becomes a social critique that boldly portrays the hidden darkness of the provinces and the grim reality of Anatolia.

One of the most striking aspects of the series is the meaning the setting lends to the narrative. Expansive steppe landscapes, narrow streets, and dilapidated houses act like a mirror reflecting the characters' inner conflicts. When Seyfi's weary, guilt-ridden gaze collides with Nuri's undiminished faith in justice, the vast steppe stretching in the background takes shape in the viewer's mind almost as an independent character. Anatolia here is not just geography; with its silence, suppressed anger, and deep contradictions, it becomes the very essence of the story.

In conclusion, Bozkır is a production that expands the boundaries of crime narratives in Turkey, breathing soul not only into its characters but also into its setting. The investigation into child murders is, in fact, an investigation into the darkness lurking in the town's shadow. The series does not merely drag the viewer along in pursuit of the killer; it also reveals, within a dense atmosphere, the silent cries of Anatolia, the fragility of justice, and the social decay beneath the surface.

FOSFORLU CEVRIYE: IN THE SHADOW OF THE NOVEL, IN THE LIGHT OF THE STAGE

Asst. Prof. Pelin EKŞİ

The Department of Turkish Language and Literature

Adapted from Suat Derviş's novel of the same name, Fosforlu Cevriye was once again brought to the stage by Istanbul City Theatres in the 2025 season. Set in 1940s Istanbul, this story conveys the world of a woman marginalized by society in a sincere and striking manner. The late Gülriz Sururi was the one who adapted this narrative, which the author had always envisioned as a musical, for the stage.

Cevriye is a woman who, believing she was born from the stars because she never knew her parents, grew up cradled by the sea and survived on the streets of Galata by "performing her art." She is not just an ordinary street girl but embodies the very soul of Istanbul's streets. While struggling with illness and poverty, she encounters a mysterious Man—who turns out to be a condemned prisoner living in secrecy—and clings to life and to a consuming love through him. From the day she meets him, she becomes a different person; despite exile, prison, and endless hardship, she never abandons her love.

Staged at Harbiye Cemil Topuzlu Open-Air Theatre as part of the summer program, the play offered audiences a unique experience enhanced by the open-air atmosphere. Directed by Yelda Baskın, with music by Oğuzhan Balcı, the production remains faithful to Sururi's adaptation, blending music, dance, and dramatic narration in a balanced way. The stage design and use of space successfully recreate the Istanbul of that era, while costume and lighting design draw the audience into the spirit of the time. The cast includes Ayşe Günyüz Demirci, Besim Demirkıran, Binnur Şerbetçioğlu, Direnç Dedeoğlu, Esra Ede, Hakan Öрге, Irmak Örnek, and many others. Their natural and powerful performances eliminate the distance between stage and audience.

The backstreets, prisons, and taverns of 1930s–40s Istanbul are vividly portrayed, presenting the struggles of women, mothers, children, and young men, and exposing their conflicts with authority.

When Suat Derviş returned to Türkiye in the 1960s, her greatest wish was not merely to see her novel published but to see it staged as a musical. Today, through the efforts of the City Theatres, that dream has finally been realized—bringing not only a literary adaptation to the stage but also reviving a piece of cultural heritage. Fosforlu Cevriye emerges as a powerful production that reflects women's place in society, the struggle for survival, and the contradictions of being human.



ACADEMIC PLAYLIST



A SELECTION FOR SEPTEMBER

RES. ASST. MUSTAFA NURKAN BİTLİSLİ
THE DEPARTMENT OF POLİTİCAL SCİENCE AND PUBLIC ADMINİSTRATION

September, the first month of autumn, arrives with the excitement of a new academic year and the promise of fresh beginnings. This month's playlist features Yeni Türkü, one of the most original and enduring bands in Turkish music.

	Açelya Yeni Türkü	Her Dem Yeni (Yirmi Seçil...
	Kalbim Kırmızı Yeni Türkü	Yeni
	Gurbete Kaçacağım Yeni Türkü	Akdeniz Akdeniz
	Karanfil Yeni Türkü	Her Dem Yeni (Yirmi Seçil...
	İşte Yine Gidiyorum Yeni Türkü	Yeni Türkü Koleksiyon
	Aşk Yeniden Yeni Türkü	Her Dem Yeni (Yirmi Seçil...
	Telli Telli Yeni Türkü	Her Dem Yeni (Yirmi Seçil...
	Sonbahardan Çizgiler Yeni Türkü	Yeni Türkü Koleksiyon
	Sardunya'ya Ağıt Yeni Türkü	Yeni Türkü Koleksiyon
	Göç Yolları Yeni Türkü	Yeni

With its poetic lyrics, gentle melodies that blend the rich tunes of Anatolia with Western instruments, and a profound narrative that resonates across generations, Yeni Türkü is intended to accompany the unique atmosphere of September. In this regard, we hope that our selection will offer a brief moment of respite at the start of the academic year. We wish you an enjoyable listening experience. Please click [here](#) to access the playlist.





THE USE OF DIGITAL TOOLS IN THE SOCIAL SCIENCES: DIGITAL HUMANITIES

Res. Asst. Remzi SOYTÜRK

The Department of Turkish Language and Literature

With the impact of the digital age, research methods and tools in the social sciences are undergoing a profound transformation. One of the most striking concepts of this transformation, increasingly debated in recent years, is “Digital Humanities.” Broadly defined, this field seeks to address the core questions of the humanities through computer-assisted methods, creating new possibilities in disciplines such as history, literature, philosophy, linguistics, and the arts. As Stanford University describes, this area is precisely “at the crossroads of computer science and the humanities.”

Digital humanities is not merely a field that instrumentalizes technology; rather, it fundamentally reshapes our relationship with sources throughout the research process. Identifying details that cannot be discerned through close reading with text analysis tools, spatializing historical sources through Geographic Information Systems (GIS), or visualizing relationships among characters in literary works through network analysis are examples of this transformation. Thus, technology is no longer simply a “facilitator,” but an element that redefines the trajectory of knowledge production.

Nevertheless, the very concept remains subject to debate. As Kimon Keramidas has pointed out, the emphasis on “digital” is, for some scholars, an unnecessary boundary between the humanities and technology, presenting the field as a separate paradigm. Yet, approaching digital methods as a natural continuation of the humanities’ long-standing engagement with technology offers a more inclusive perspective. Ultimately, what matters is the ability to employ all available tools in the pursuit of answers to our questions.

Today, text mining, network analysis, database management, visualization, and even artificial intelligence applications are becoming increasingly common at universities. These methods foster interdisciplinary collaboration and provide researchers with new perspectives. For instance, text analysis can reveal conceptual networks in historical documents, spatial analysis can compare old maps with current geographical data, and social network analysis can examine interactions within literary and intellectual circles. This variety strengthens not only qualitative but also quantitative approaches within the humanities.

In recent years, awareness of this field has been growing in Türkiye as well. Particularly within the framework of Ottoman and modern Turkish studies, digital projects are both creating new databases and supporting collaboration among researchers. However, since the Turkish-language literature remains limited, it is crucial for researchers to follow international publications and make use of open-access software.

In conclusion, digital humanities both enriches methodological diversity in the social sciences and transforms the very nature of academic production. The opportunities it offers are not only new techniques but also new ways of understanding human experience. For universities, this represents a significant opportunity to strengthen interdisciplinary collaboration and to make research and education more inclusive.



Artificial Intelligence at the BRICS Summit: A Call for Multilateral Cooperation for the Global Order

Res. Asst. Orcan ÇETİNKAYA

The Department of Logistics Management

The 17th BRICS Summit, held on July 6–7, 2025 in Rio de Janeiro, Brazil, attracted attention not only with its economic and political agenda but also with the global messages delivered in the field of artificial intelligence (AI). As the BRICS community—led by Brazil, Russia, India, China, and South Africa—strives to play an increasingly active role in the international system, one of the most striking issues at the summit was the call for ethical, fair, and human-centered use of artificial intelligence.

Throughout the summit, it was emphasized that the future of AI cannot be left solely in the hands of technology companies or individual states, and that binding principles must be developed at a global level. At this point, the proposal to establish international AI principles under the umbrella of the United Nations came to the forefront. Participants highlighted AI's transformative power across many fields—from healthcare to agricultural production, from education to combating climate change—while also warning against the inequalities and security risks that uncontrolled development could create.

BRICS countries stressed that AI should not only be considered a tool for economic growth and technological superiority but also from a perspective of global justice and equality. In particular, calls were made for technology transfer, joint projects, and knowledge sharing to ensure that developing countries are not excluded from the AI revolution. This demonstrated that AI has clearly become a matter of global governance, requiring not only a technological approach but also a diplomatic and ethical framework.

From Türkiye's perspective, the strategic significance of the messages conveyed at this summit is considerable. In recent years, Türkiye has accelerated its investments in AI research and digital transformation projects, while also seeking to strengthen itself through regional and global cooperation. The multilateral cooperation model highlighted at the BRICS Summit presents new opportunities for Türkiye to both diversify its trade relations with BRICS countries and align with universal standards in AI. Especially in areas such as health technologies, smart agriculture, and energy efficiency, the integration of Türkiye's domestic initiatives into global networks parallels the cooperation call voiced at the summit.

The discussions at the summit also reminded the world that AI is not merely a technical issue but one that is also decisive for social peace, equality, and the future of humanity. In this context, the BRICS countries' "AI for all" approach emphasizes fairness and inclusivity in access to technology. This perspective may lay the groundwork for the rapid implementation of AI-based solutions in key areas such as education, healthcare, and the environment, particularly in developing economies.

In conclusion, the BRICS Summit in Rio de Janeiro marked a historic turning point in the global debate on artificial intelligence. The summit opened up not only the question of technological advancement but also whose benefit it serves, according to which ethical principles, and under which institutional mechanisms. In the coming period, the most critical question in global AI governance will not be "what can we do?" but rather "how and for whom should we do it?"

THE ARMENIAN PRIME MINISTER'S VISIT TO CHINA AND JAPAN: FOREIGN POLICY MOVING TOWARD A MULTI-DIRECTIONAL INDEPENDENT APPROACH

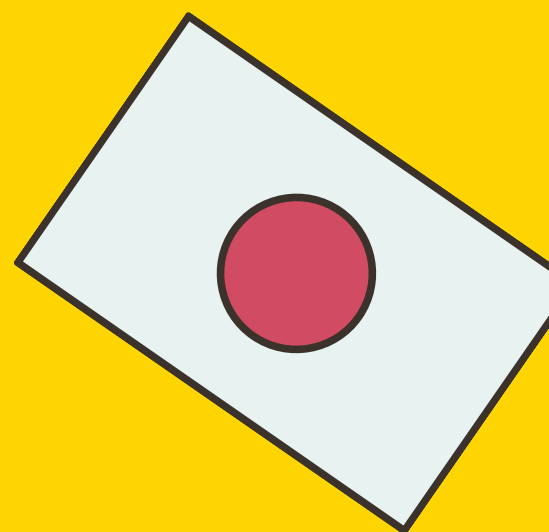
Dr. Keisuke Wakizaka
Department of Political Science and International
Relations

September 2025 has become a significant turning point for Armenia's foreign policy. In August, with U.S. initiative, the "Zangezur–Trump Corridor" was decided upon as a temporary arrangement until the Armenia–Azerbaijan borders are reopened. This move further strengthened the West's influence over the Caucasus while weakening Russia's hegemony in the region. Especially since 2020, Armenia has been accelerating its process of escaping Russian domination, intensifying efforts to normalize relations with Turkey, reconcile with Azerbaijan, and integrate into the Western system. In this way, Armenia has been steering toward a more independent, balanced, and multi-directional policy in order to reduce Russian influence in the region.

This trend was particularly visible during Prime Minister Pashinyan's visit to China and Japan in September 2025. The Armenian delegation, led by Prime Minister Pashinyan, attended the Shanghai Cooperation Organization (SCO) summit in China together with Turkey and Azerbaijan, signing a number of large-scale agreements with China. On September 3, they also participated in the ceremony marking the 80th anniversary of the end of World War II. By strengthening cooperation with another global power—China—Armenia aims to balance Russia's influence in the region. In the context of the Belt and Road Initiative, China has shown great interest in both the Zangezur Corridor and Armenia's proposed "Peace Belt Project." Since China does not condition Russia's involvement in the region, the future may see China and Russia competing over the Caucasus. In this respect, Armenia's visit to China represents an important step toward freeing the Caucasus from Russian dominance.

Immediately after the visit to China, the Armenian delegation traveled to Japan—one of the West's most important allies in Asia—where Prime Minister Pashinyan met with Japanese Prime Minister Shigeru Ishiba. The two sides reached an agreement to expand cooperation in the fields of economy and technology. By conducting visits to both China and Japan, Armenia demonstrated that it does not belong exclusively to the "Russia–China–North Korea axis" and that it attaches special importance to relations with the West as well. Indeed, both China and Japan—as well as the Western bloc—have responded positively to the peace agreement signed between Azerbaijan, Armenia, and Turkey, as well as to the corridor project linking the three countries.

Thus, Armenia is striving to break the Russia-centered system by allowing multiple actors into the Caucasus and is moving toward a more independent foreign policy. While Azerbaijan has only visited China and displayed a stance closer to Russia and China, Armenia—by also visiting Japan, a Western ally—has clearly shown once again that it embraces a more independent, multi-directional, and balanced policy.



JAPAN'S ELECTION RESULTS: WILL THE FAR RIGHT CONTINUE ITS RISE?

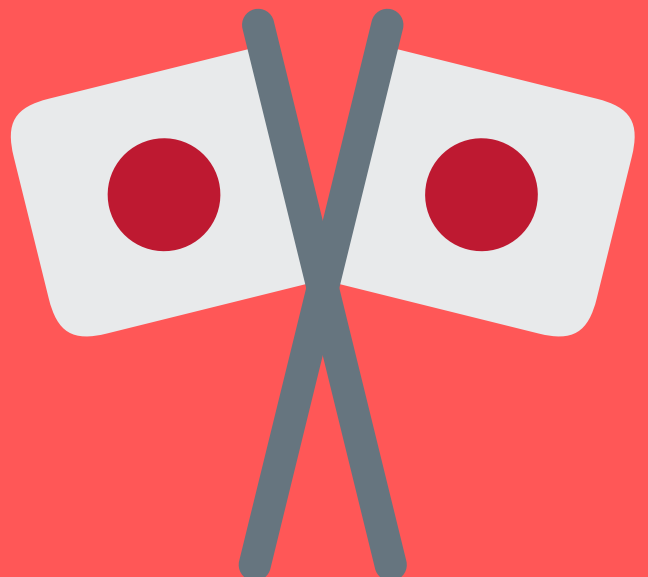
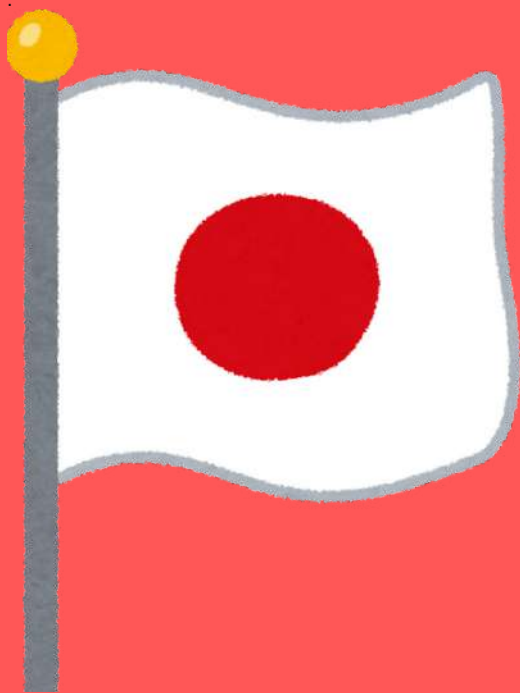
Asst. Prof. Keisuke Wakizaka
Department of Political Science and International Relations

The upper house elections held in Japan on July 20, 2025, were closely followed both domestically and internationally. The ruling Liberal Democratic Party (LDP) and its coalition partner Komeito lost their majority in parliament, and no single party was able to secure dominance. This outcome indicates that Japanese politics is entering a more fragile and negotiation-based period in which decision-making will be more difficult. In particular, since the ruling coalition has long pursued constitutional revision, it now requires opposition support to move forward, pushing the government toward a more conciliatory line. The election results revealed that political balances in Japan are being reshaped and that instability may deepen.

The most debated outcome of the election was the unexpected rise of the right-wing populist Sanseito movement. Growing economic inequalities, the struggles of the so-called "ice age generation" born between 1970 and 1983, and rising anti-immigrant sentiment provided Sanseito with a broad base of support. The movement's leader, Kamiya Sohei, adopted the slogan "Japan First," reminiscent of the Trump era in the United States. However, the party's manifesto, which included the expulsion of foreigners, the removal of human rights from the constitution, and opposition to allowing women to ascend the throne, drew strong public criticism. While Sanseito's strategy of fielding young and dynamic candidates made it appear as an attractive alternative in the short term, its authoritarian-totalitarian tendencies were seen as alarming for both Japan's democratic values and regional stability. International observers also interpreted this rise within the broader framework of a "crisis of democracy."

Nevertheless, experts argue that Sanseito is unlikely to maintain its strength in the long run. Its inability to produce realistic solutions to social problems, potential scandals, and inconsistencies in foreign policy could undermine its support. Although populist rhetoric may capture attention in the short term, society is expected to demand more concrete solutions in the future, limiting the movement's influence. On the other hand, Prime Minister Shigeru Ishiba's resignation is not anticipated. Gains achieved in trade negotiations with the United States and efforts to strengthen ties with China provide strong reasons for the government to remain in place. Public opinion also tends to view the problems as rooted not only in the prime minister's leadership but in the party's overall structure.

In conclusion, the July elections demonstrated that political balances in Japan are shifting, that populist movements are experiencing a short-term rise, but also that in the long term the search for stability will prevail. In the coming period, the government is expected to pursue a more moderate, negotiation-oriented, and inclusive political approach.



Henry David Thoreau: Living Deliberately

HEALTH- PSYCHOLOGY



Psychology Department

Research Asst. Dr. İrem Uyar

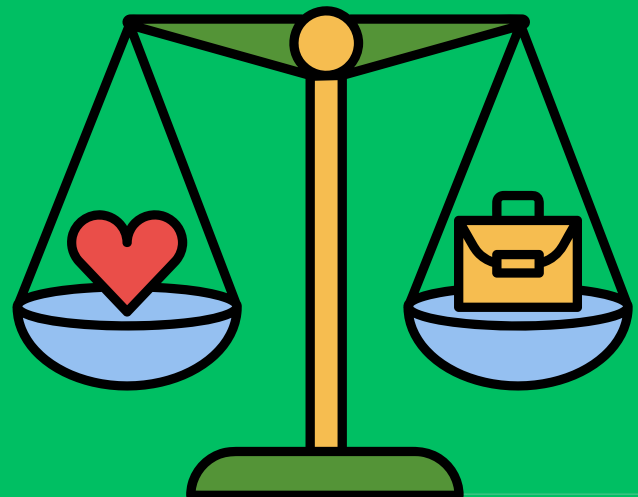
One of the fundamental questions of psychology is, "What constitutes a good life?" Can a human merely survive, or is there a deeper need, such as living deliberately? Seeking answers to these questions in the 19th century, thinker and writer Henry David Thoreau draws attention with his still-relevant "philosophy of simplicity."

According to Thoreau, the greatest misconception of modern humans is missing the essence of life while constantly seeking more. "Thoreau's philosophy of simplicity" comes into play precisely here: living deliberately means creating inner clarity by reducing external hustle and bustle. This approach also aligns with the concepts of "mindfulness" and "minimalism" in psychology. Research shows that simplifying life reduces anxiety, improves focus, and enhances subjective well-being.

Thoreau did not leave his philosophy merely as a theoretical claim; he also lived it. His best-known work, *Walden*, is the product of his two-year solitary life by a lakeside. This experience does not signify a withdrawal from society; on the contrary, it is the embodiment of a desire to observe life more deliberately and deeply. From a psychological perspective, this experience serves as a kind of self-regulation practice: testing one's limits, reviewing one's needs, and rebuilding mental calmness.

His relationship with literature is also important at this point. Thoreau was not only a philosopher but also a powerful writer who expressed his observations with aesthetic language. The nature descriptions in his writings do more than depict the environment; they build a bridge between the human psyche and nature. Thus, literature becomes a medium that nourishes psychology.

Thoreau's call still delivers a powerful message to individuals caught up in the pace of life today: a deeper life with fewer things. This approach is not only an academic discussion but also appears in contemporary popular culture. For instance, in the Netflix series *My Oxford Year*, the characters' struggles to "live intentionally" and be aware of every small moment reflect Thoreau's philosophy in a modern interpretation. Therefore, the series can be a delightful suggestion for those who wish to see the contemporary reflections of his philosophy!



Caferağa Medrese: Ottoman Architecture and Living Cultural Heritage

Res. Asst. A. Mecid VERGÜL
The Department of Tourism Guidance



The Caferağa Medrese, located in Istanbul's Sultanahmet district next to Hagia Sophia, is an Ottoman structure built in 1559 during the reign of Sultan Suleiman the Magnificent. It was commissioned by Cafer Ağa, the Chief of the White Eunuchs of the Imperial Palace, and designed by the renowned Ottoman architect Mimar Sinan (Wikipedia, 2025). The building represents an independent example of a traditional madrasa and has survived to the present day (Foundation for the Service of Turkish Culture, 2025).

In 1989, the medrese underwent a comprehensive restoration by the Foundation for the Service of Turkish Culture. Following this restoration, it was transformed into an art and cultural center with the mission of teaching, producing, and exhibiting traditional Turkish arts (TKHV, 2025). Today, it hosts 15 workshops, a large hall, and an inner courtyard, functioning as a vibrant hub that contributes to the preservation and promotion of traditional crafts (TKHV, 2025).

The medrese provides an interactive cultural space where visitors can engage with arts such as calligraphy, illumination (tezhip), miniature, tile-making, marbling (ebru), porcelain decoration, ceramics, and mosaics. In this sense, it combines education, artistic production, and cultural tourism within a historic setting (Lonely Planet, 2025).

Its location within the UNESCO World Heritage Site of the Historic Areas of Istanbul further highlights its cultural significance. Situated in Sultanahmet, the medrese contributes to the historical fabric of the city and exemplifies cultural continuity (Wikipedia, 2025).

In conclusion, Caferağa Medrese stands as a vivid example of living cultural heritage, linking the Ottoman past to the present through its educational and artistic mission. Its adaptive reuse demonstrates how cultural heritage can be preserved not only physically but also functionally. As such, it serves as an inspiring example for sustaining historical structures in Istanbul and beyond.

References

Foundation for the Service of Turkish Culture. (n.d.). Caferağa Medresesi. Türk Kültürüne Hizmet Vakfı. Retrieved August 26, 2025, from <https://www.tkhv.org.tr/kurumsal/caferaga-medresesi>
Lonely Planet. (n.d.). Caferağa Medresesi, Sultanahmet, Istanbul. Retrieved August 26, 2025, from <https://www.lonelyplanet.com/turkey/istanbul/sultanahmet/attractions/caferaga-medresesi/a/poi-sig/402424/1324696>
Wikipedia. (2025, August). Caferağa Medrese. In Wikipedia. Retrieved August 26, 2025, from https://en.wikipedia.org/wiki/Cafera%C4%9Fa_Medrese



The “Bloquons Tout” Movement in France: A New Reaction Against the System

Res. Asst. Melih YILDIZ

**The Department of Business
Administration**

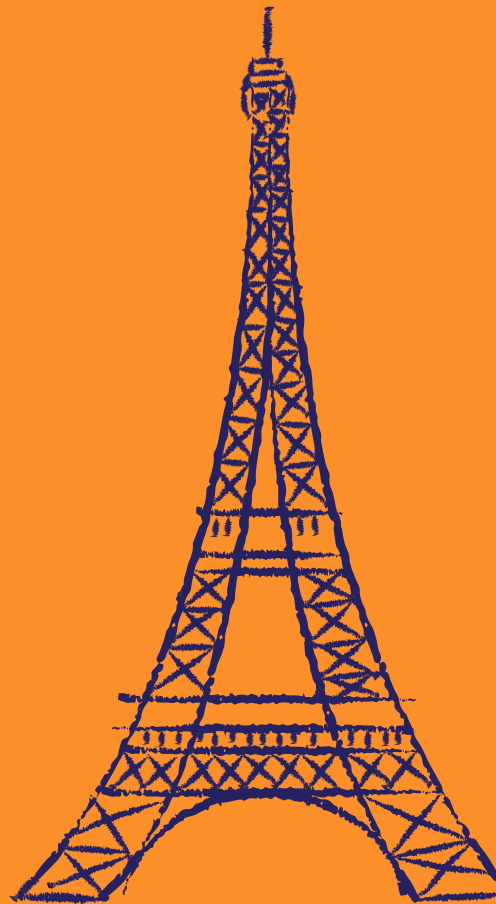
In recent months, France has entered a striking period of social mobilization. Beyond traditional union strikes and student protests, a new movement called “Bloquons Tout”—meaning “Let’s Block Everything”—has dominated the national agenda. This movement voices demands for systemic change in a radical manner, responding to issues such as rising living costs, declining public services, and growing distrust toward the political elite.

As its name suggests, the “Bloquons Tout” movement adopts the strategy of blocking economic and social life. Going beyond traditional protests, it seeks to deliver a strong message by disrupting daily routines through strikes, boycotts, and economic actions. Among its demands are not only economic reforms but also a fundamental transformation of the political structure. Radical proposals include the abolition of political parties, a transition to direct democracy, and even France’s withdrawal from the European Union.

This approach marks a new chapter in France’s protest tradition. As with the earlier Yellow Vests movement, social unrest is fueled by a broad base. Yet “Bloquons Tout” goes further, not only demanding social justice but also questioning the very foundations of the system. The movement resonates particularly among young people and low-income groups, who are the most affected by high living costs, unemployment, and inadequate public services.

The French government has responded to these radical demands with caution. While recognizing the right to democratic protest, it also fears that the economy could be paralyzed and political instability could deepen. Experts emphasize that such movements may reverberate across Europe, as the crises of living costs and political representation are not unique to France.

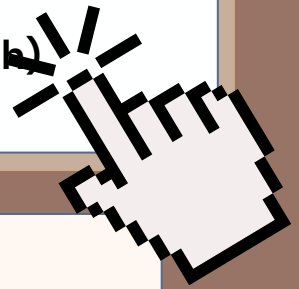
In conclusion, the “Bloquons Tout” movement reflects the French public’s growing impatience and anger toward the system. Although it remains uncertain to what extent its demands will be met, the message is clear: trust in traditional methods is waning, and people are turning toward new forms of protest that promise direct and tangible results. This shift could reshape democratic debates in France and influence social movements across Europe.



Time to Socialize

Res. Asst. Zehra Makar

The Department of Business Administration (English)



Club

Language, Thought and Literature Club

The Language, Thought and Literature Club is an active student community that aims to raise awareness and knowledge in the fields of language, literature, art, and culture. The club not only focuses on literature but also seeks to increase students' social awareness through social responsibility projects. With its open membership policy, all interested students can join the club. You can also follow this very active club on social media:

Instagram: iguedebiyat



Agenda at IGU

Autumn on Campus!

With October, the excitement of the new semester has started on our campus. While classes are gaining momentum, academic activities and social events have also taken their place on the agenda. In the coming days, we are all looking forward to a busy but enjoyable schedule. How are you welcoming autumn on campus—what's on your agenda?

Instagram: iguiisbf

Twitter: iguiisbf

Let's Socialize!

Book & Coffee Gathering

In the cool yet delightful atmosphere of October, how about organizing a Book & Coffee Gathering with your friends? Pick your favorite books from the library, prepare your coffees, and enjoy the autumn spirit together. ☺



October in Istanbul

Res. Asst. Asel ATAÖĞLU
The Department of Business Administration (English)

We have compiled some of the prominent events in Istanbul in October for you.

Type of Event	Name of Event	Location	Date
Theatre	Drakula	UNIQ Hall	1 October Wednesday
Theatre	Ahududu	Trump Sahne	3 October Friday
Concert	Yahn	Wolkswagen Arena	10 October Friday
Concert	Mabel Matiz	Harbiye Cemil Topuzlu	13 October Monday
Concert	Melike Şahin	Harbiye Cemil Topuzlu	17 October Friday
Stand Up	Seda Yüz	Şişli Tiyatrosu	24 October Friday



Dilek ÇETİNKAYA

Student from the Department of Turkish
Language and Literature

As a senior student in the Department of Turkish Language and Literature at Istanbul Gelişim University, it is a source of happiness for me to be pursuing my academic education in a department I love and in a city I cherish.

The academic journey I began at Gelişim University was truly one of the turning points in my life. New beginnings are always filled with both challenges and hope. It was no different for me. Although being in a different environment in a big city was challenging at first, it took me a short time to adapt. On this path I chose for my future, the education I received broadened my perspective and increased my awareness. To improve myself in different areas, I started studying Psychology with the double major program provided by Gelişim University. In both fields, I not only gained theoretical knowledge but also had the opportunity to work on academic projects. This experience helped me push beyond my limits and build a stronger sense of self.

Istanbul Gelişim University truly offers rich opportunities for students who wish to discover and improve themselves. Alongside the courses taught by expert academics, seminars, and student club activities provide a vibrant and productive university life that goes beyond classroom learning.

The experiences our university offers its students empower us to take stronger steps as we shape our future. It's been a great opportunity to gain these experiences during my academic education. May the path of all students embarking on this journey for their future be clear.



Volkan Yeşilyurt

Graduate Student from the Department of Turkish Language and Literature

Hello, I am Volkan Yeşilyurt. Four years that marked a turning point in my educational life were spent in the Department of Turkish Language and Literature at Istanbul Gelişim University. My journey, which began with undergraduate studies, deepened as I pursued a master's degree at the same university. This process made significant contributions to both my academic and personal development.

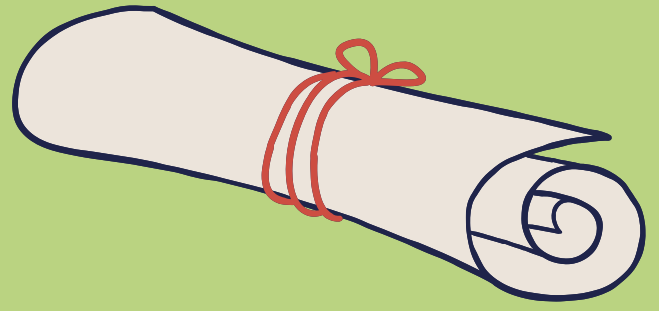
Our university, which approaches a long-established discipline such as Turkish Language and Literature with a contemporary perspective, enabled me to view literature not merely as a course subject but also as a way of thinking. During my undergraduate education, I was equipped with a wide range of knowledge, from classical literature to modern Turkish literature, from linguistic theories to folk literature studies. The expertise of our faculty members, combined with their sincere and supportive relationship with students, made this experience far more meaningful and productive for me.

In my master's studies, I had the opportunity to analyze literary texts in greater depth, apply research methods, and improve my academic writing skills. Thanks to the academic knowledge and guidance of our professors, the university transformed from simply being an educational institution into a true center of learning.

Through the university's emphasis on cultural activities, I was able to attend numerous seminars, panels, and literary events. These occasions allowed me not only to meet valuable figures in the world of literature but also to follow current debates in my field.

Looking back today, I can confidently say that my years at Istanbul Gelişim University granted me not only a degree but also the ability to think critically, the habit of disciplined work, and a deeper perspective on literature. On this occasion, I would like to sincerely thank my esteemed professors, my fellow students, and all the staff who contributed to the growth of our university. I am proud and happy to be a graduate of Istanbul Gelişim University and a part of this family.





Sinem ÇAY

Student from the Department of
Turkish Language and Literature &
The Department of English
Language and Literature

Hello, my name is Sinem Çay. I am a senior student in the Department of English Language and Literature at Istanbul Gelişim University. In addition, I am pursuing a Double Major (ÇAP) program in the Department of Turkish Language and Literature. Throughout my academic life, I have believed that literature is not only a discipline but also a bridge between cultures. For this reason, after completing the first year of my main field of study, I chose to apply to the Double Major program to broaden my perspective and approach literature in a more multifaceted way.

The main reason I preferred the Department of Turkish Language and Literature was the opportunity to study English and Turkish literature together, enabling me to conduct comparative analyses. Examining how two different literary traditions, theories, periods, and authors influence one another has been both enjoyable and enlightening for me. For example, while reading Shakespeare's works in English literature, comparing them with the literary understandings of the same period in Turkish literature, or relating English Romantic poetry to post-Tanzimat Turkish poetry, provides me with a deep academic perspective.

The contributions of this choice are not limited to the academic dimension. Being able to use both literatures in translation studies increases my linguistic and cultural awareness. Especially in literary translation, being familiar with both the source and the target culture allows me to produce more accurate and high-quality works. Moreover, since I plan to pursue an academic career in the future, I believe that having command of both English and Turkish literature will provide me with a great advantage. My goal is not only to teach language to my students but also to introduce them to different cultures through literature.

Although the Department of Turkish Language and Literature requires an intensive study schedule, it has taught me persistence, patience, and discipline. In this field, one does not merely read texts; one must also develop knowledge in grammar, historical periods, literary movements, and text analysis. This process helps strengthen both analytical and critical thinking skills.

In conclusion, learning two literary disciplines simultaneously has not just been an academic choice but also a personal journey for me. Reading English and Turkish literature side by side has enabled me to build bridges between different cultures and ways of thinking. This journey has provided me not only with knowledge but also with the ability to understand diverse perspectives. I believe that anyone interested in language and literature will find that exploring the richness this field offers will greatly enrich both their personal lives and intellectual horizons.



Res. Asst. Emre ERGEN
The Department of Public Relations And Publicity



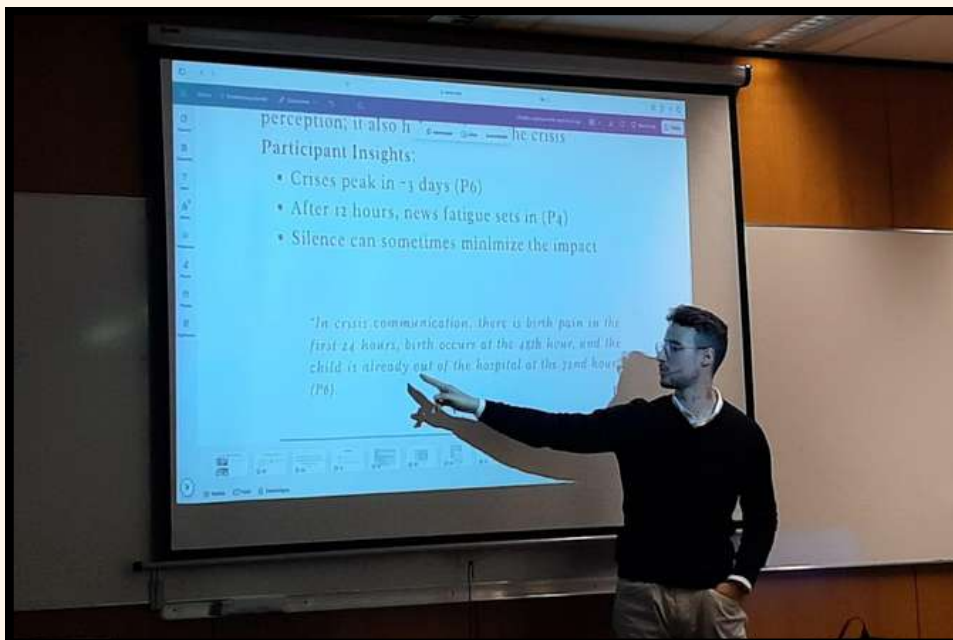
Erasmus+ Mobility at Haute École Libre de Bruxelles: A Week of Exchange

Between April 21–25, 2025, I had the opportunity to participate in the Erasmus+ Staff Mobility program at Haute École Libre de Bruxelles – Ilya Prigogine University in Brussels. This university offers education in diverse fields such as Economic Sciences, Health Sciences, Social Sciences, and Communication Sciences. The Faculty of Communication is located in the Reyers district of the city, on a particularly interesting campus.

The campus takes its name from the famous nearby radio tower, Tour Reyers. What's even more striking is that they share the building with Belgium's state television, VRT! This provides a unique advantage for communication students. They don't just learn about media in the classroom; by simply going up a few floors, they can directly step into the professional world. For academics as well, the campus acts as a gateway to the sector. They can easily invite industry experts to their classes or access data sources directly from within the field for their research.

Throughout the program, Etienne Coppin from the university's International Relations Office was always available, supportive, and warmly welcoming. From the first to the last day, he was by my side. I also had the chance to meet other team members, Nathalie Delande and Michael Robert, and we discussed ways to strengthen future collaborations.

During the mobility period, I was a guest lecturer in Public Relations courses. I gave a presentation based on my master's thesis topic, "Public Relations in the Post-truth Era." I also shared my experiences and research on topics such as Corporate Reputation Management, Public Relations in the Digital Communication Era, and Online Reputation Management.



While giving my presentations

Other days were dedicated to cultural activities and idea exchanges. We visited Autoworld, one of Brussels' iconic museums where automobiles from 1896 to the present are exhibited. Seeing the level of technological advancement achieved by Europe's automobile industry at the beginning of the 1900s was truly impressive.



FESENJAN: THE SWEET-AND-SOUR TREASURE OF PERSIAN CUISINE

Res. Asst. Remzi SOYTÜRK

The Department of Turkish Language and Literature

When I first encountered Persian cuisine, one of the dishes that impressed me the most was fesenjan. Combining the marvelous harmony of pomegranate molasses and walnuts, this dish offers a flavor far different from what we are accustomed to, yet equally inviting. This taste, which lingered on my palate, reminded me that food is not only about flavor but also a bridge between cultures.

The history of fesenjan goes back a long way, all the way to the Persian Empire. In Iran, this dish is especially prepared for weddings, holidays, and guest tables, always occupying the most special place on the spread. The meeting of sweet and sour on the same plate reflects the richness and aesthetic sensibility of Persian cuisine. In northern Iran, particularly in the Gilan region, fesenjan holds a unique place as a traditional family dish.

Its preparation, however, requires patience. First, walnuts are finely ground to create a thick sauce. Then pomegranate molasses is added, giving the dish its bright brownish color and distinctive sourness. While it is commonly cooked with chicken or duck, in some regions it is also made with meatballs. Slowly simmered over low heat for a long time, it develops a dense, velvety texture by the time it is served. It is always accompanied by saffron rice, a staple of Iranian cuisine.

For me, fesenjan is not just a different kind of food, but also a symbol of sharing and sociability at the table. The flavor that felt foreign the first time I tasted it is now inseparable in my memory from conversations with friends. Perhaps that is why understanding a dish is, in many ways, equal to understanding the culture that creates it.



ABOUT ACADEMIC LIFE



PUBLICATIONS

- Assoc. Prof. Ayşe Meriç Yazıcı's article titled "Artificial Intelligence (AI) and Employee Adaptation: Development and Validation of a New Scale" was published in Romaya Journal: Researches on Multidisciplinary Approaches.
- Assoc. Prof. Ayşe Meriç Yazıcı's article titled "Data Storage and Management System Using Spider Web Structure: A New Model" was published in Journal of Polytechnic.
- Assoc. Prof. Festus Victor Bekun's article titled "Green Growth In Scandinavia: Assessing The Role Of Environmental Taxation, Green Innovation, Trade, And Urbanization In Advancing Clean Energy Consumption" was published in ECONOMICS - Innovative and Economics Research Journal.
- Assoc. Prof. Festus Victor Bekun's article titled "Do institutional quality and military expenditure of G20 countries affect green investments?" was published in Energy and Environment.
- Assoc. Prof. Festus Victor Bekun's article titled "Examining the mediating role of renewable energy awareness on the effect of social media marketing on patients& evaluation of hospital services" was published in Journal of Economic and Administrative Sciences.
- Asst. Prof. Uju Violet Alola and Assoc. Prof. Serdar Egeli's article titled "Job insecurity and employee anxiety as predictors of compulsory citizenship behaviour: Psychological resilience as a mediator" was published in European Journal of Tourism Hospitality And Recreation.
- Asst. Prof. Ifedolapo Olabisi Olanipekun's article titled "Breaking down the barriers to a green Africa: Detangling the overlapping issues of fossil fuel energy consumption, resource richness, and economic growth" was published in Resources Policy.

STAFF AGENDA

ACADEMIC-ADMINISTRATIVE APPOINTMENTS

- Assoc. Prof. Dr. Yelda ÜLKER has been appointed as the Head of the Department of Advertising.

ACADEMIC STAFF DEPARTEES

- Research Assistant Deniz Mısra GÜROL has left the Department of Psychology (English).
- Assist. Prof. Dr. Hatice Kübra AYDIN has left the Department of Psychology.
- Prof. Dr. Neziha MUSAOĞLU has left the Department of Political Science and International Relations.
- Assist. Prof. Dr. Hayriye Asena DEMİRER has left the Department of Political Science and International Relations.
- Assist. Prof. Dr. Gizem UZUNER has left the Department of Economics and Finance.
- Prof. Dr. Hüseyin DİKME has left the Department of Public Relations and Publicity.



IGU
KARYON
Career Guidance
Application and Research Center



IGU
MMK
Meslek ve Meslepler
Kariyer Bilim ve Araştırma

Dear IGU Alumni and Students,

A NEW ONLINE RECRUITMENT PLATFORM

that matches the skills of alumni with
qualities requested by employers has opened.
You can reach out and apply for open
positions by subscribing to the platform.

Please scan me for more
information and to application.



metsis.gelisim.edu.tr



IGU Alumni Tracking System

The Alumni Tracking System (Metsis) has been launched to determine and follow the current status of our graduates, such as their employment and higher education careers, and to generate statistical data. Moreover, Istanbul Gelisim University aims to strengthen its relations with its graduates and contribute to their employment process through the METSİS platform. IGU alumni can subscribe to the platform for free. (metsis.gelisim.edu.tr)

Our graduates who are members of the platform can update their profiles and follow job postings.

How to subscribe to the METSİS platform?

1. Enter the platform (metsis.gelisim.edu.tr) via internet-connected devices.
2. You can follow the job postings by clicking on the jobs.
3. You can create an account from the New Candidate section to apply.
4. After creating an account, you can see job postings from the jobs section on the top and apply for open positions.

M A S T H E A D

FACULTY OF ECONOMICS, ADMINISTRATIVE AND SOCIAL SCIENCES

Acting Dean
Prof. Dr. Kenan AYDIN

Vice Dean
Assoc. Prof. Emrah DOĞAN
Asst. Prof. Özlem Tuğçe KELEŞ

Coordinator
Res. Asst. Simay YILMAZ

Content Editor
Department Chairman
Prof. Dr. Hacer Gülşen
(Head of Department)
Res. Asst. Remzi Soytürk

Translation Coordinator
Res. Asst. Tuğçe Gül BABACAN
Res. Asst. Dilek KIZILIRMAK
Res. Asst. Remzi SOYTÜRK

Graphic Design
Res. Asst. Simay YILMAZ
Res. Asst. Sedat ALTUN
Nevin METİN

Redaction
Res. Asst. Çağlar KARAKURT
Res. Asst. Şeyma ÖZEKİNCİ

