

The Motif of War in the Novels “Last Day in Drina” by Faik Baysal and “Stillness of the Sea” by Nicol Ljubić

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Abstract

Nicole Ljubić was born in 1971 in Zagreb, the city of the former Yugoslavia. His mother is German and his father is Croatian. He spent his childhood in Greece, Sweden and Russia and studied in German schools. Finally he settled in Bremen, got an education on political science and journalism there.

Faik Baysal was born in 1922 in Adapazarı (Turkey), he graduated from Saint Joseph High School and then studied French Language and Literature at Istanbul University, worked in various newspapers, and also worked as a French and English teacher. During the World War II he served as a reserve officer in the army.

Both writers employ war as a subject in their works, that is, the wars occurring in different times in Yugoslavia. Because Baysal and Ljubić have a multicultural stance and thus, a multilingual perspective, besides dealing with journalism, they are not only interested in the problems of the country they live in but also developments and social events in the world.

Ljubić in "Meeresstill" (Sea of Silence) and Baysal in “Last Day in Drina” place war motif at the center of the novels. In this paper, how both authors transform love and hate paradox in the war atmosphere into psychological and universal platform of fiction in their works, will be handled comparatively.

Keywords: Last Day in Drina, Meeresstille (Sea of Silence), war, Yugoslavia.

1. Introduction

The war theme is treated by many writers in the world literature. Some of them are, “War and Peace” by Tolstoy, “For Whom the Bell Tolls” and “A Farewell to Arms” by Ernest Hemingway, and “Cemile” by Cengiz Aytmatov, “From Here to Eternity” by James Joyce, “Flotsam” by Erich Maria Remarque, “Gazi Pasha” by Attila İlhan, “And Never Said a Word” and “House Without Guardians” by Heinrich Böll. However, undoubtedly the issue of the Trojan War that has been covered in the Homer’s Iliad, Aeschylus’ Agamemnon and Euripides’ Trojan Women is an important resource to give a direction to the context of war motif in the literatures of many countries. The war as a subject matter in these works demonstrates, in a metaphorical way, the roots of the war, which has been a paradoxical issue from past to the present. Greed of passion, sordidness, passion of reputation, alienation, jealousy, intrigue and hate are just some of the causes leading to war. Studying the theme of war, which has inspired many authors from the past to the present, highlights a common issue, that is, chiefly the innocent people have suffered from the war.

2. Trojan War

It is said that Trojan War has a historical basis. This issue expanded by means of Greek literature throughout the world and has become a legend with their homeland thoughts (Frenze, 1983: 762). It is believed that the events in “Iliad” occurred in about 1250 B.C. in present geography of Turkey. But according to Rosenberg, there is no concrete evidence about existence of Trojan War. Even if it had really happened, the date is not certain (Rosenberg, 2003: 69-70-71). To Joseph Campbell, Trojan War has been proven to be real by German archaeologist H. Schliemann (Campbell, 1995:140). Though there are different ideas about whether this myth is related to the historical reality of the event, it contains a subject which has been an inspiration to the world literature in terms of issue. It is useful to summarize briefly the topic in this context: The first spark of Trojan War is thrown by Eris, using golden apple the goddess of discord, between Aphrodite, Hera and Athena to make them passionate because of their beauty. Each gives different payoffs to Paris for choosing one of them as the most beautiful. But Paris acts with his feelings instead of his mind and chooses Aphrodite providing that she would give him the most beautiful women ever if he chooses Aphrodite. Aphrodite causes being chosen by Paris the most beautiful woman of the world by using masculinity disadvantage of Paris. However, Aphrodite knows that she is not the most beautiful woman of the world. According to the legend, Helena is the most beautiful woman of the world. Moreover, a large number of Helena’s suitors are ready to do anything to obtain her. Her stepfather Tyndaros acts wisely and prevents the outbreak of a fight. But disrespectful, intemperate and irrational behaviors of Paris cause Helena’s being daringly married to Menelaus and settling in Sparta. With the influence of the goddess Aphrodite, Helena escapes with Paris

and leaves her husband Menelaus (Hamilton, 2006: 138). So it can be considered logically that betrayal is one of the most important elements of the outbreak of the wars.

After sacrificing to the gods, navy heads in the right way to Trojan. The war between the Greeks and the Spartans continues for many years. The gods follow the war with a great interest during this time. They were taking sides with one group over the other and giving direction to the war in accordance with their wishes (Hamilton, 2006: 144). Their power and potency of government were playing more active role for the ending or continuity of the war, by setting the tone of the war than the people living the war.

Greeks continued to attack the Trojan army with all their might to wipe out, Paris shot Achilles with an arrow insidiously and treacherously and killed him in his weakest spot (Frenzel, 1983: 762; Hamilton, 2006: 144). Treachery would overcome this struggle, not honesty and courage. Greeks made various plans when they understood that the city cannot be taken by using brute force. They sent a wooden horse as present to the Trojan side, in which a lot of soldiers waited secretly, at night they get out of the horse and opened the city walls to the Greeks which is regarded as a symbol of intelligence as well as intrigue today. Trojan, the most beautiful city of Asia, was ruined and blood flowed from the street gutters. Euripides asks in his work the following question: "What has this famous battle left behind its back?" His response to the question describes the nature of war throughout human history: "A ruined city, a death baby, poor women..." (Hamilton, 2006: 148). So, the real sufferer from the war is the innocent people.

3. The Subject of Trojan War and Its Influence on Literature.

In Trojan legend, the subject of destruction of a city is held due to kidnapping a woman. Richness of motifs occurring around this key issue has attracted the attention of many cultures. Therefore Trojan legend has been the source of never-ending new topics in literature. It is also one of the oldest issues in European Dark Age. Many changes in this issue have appeared in different forms in contemporary literature. Elisabeth Frenzel points on how the myth of the Trojan is effective in the literary world. Poet Stesichoros uses some issues in the anthems of heroism in 7th century and, and thus has prepared the ground for employing these issues in Greek tragedy. "Hekabe" and "Troerinnen" by Euripides dealt with the whole subject in terms of all the horrors of the war. These works of Euripides then has been the source of inspiration for many writers like Garnier (1544-1590), Sallebray (1683-1660), Prado (1632-1698) and Schlegel (1767 - 1845). But disaster and suffering of the war reflected in the works of Franz Werfel (1890-1945) 1915. Quid (B.C. 43) from Rome is a Trojan poet keeping the issue alive in his time. In ancient and medieval times, subject has remained efficient because of Virgil (B.C. 70). So, the dark age of Europe based its origin on Trojan War. In the first century after Christ, Chennos Ptolemy (1st century) was imitating Trojan in different contexts by compiling different mythologies or through reading the originals. Then same subject is treated by Halicus and Chrysostomos in Latin. While the subject being treated by transferring from ancient and medieval sources in 6th and 12th century of Byzantine, in European dark period (second part of 12th century), it has begun to be sympathetic to this issue again. However, Hector, hero of Troy, was being regarded as the ideal knight more than disproportionate the Greek hero Achilleus. Therefore, medieval period Trojan novels are written according to the enjoyment of knights. Love subject has been adapted to the Minne culture. "Benoît" has been translated into Spanish, Italian and Greek and affected German Trojan novels. It spread in 14th- 15th centuries to the all kinds of audiences in Germany. Accordingly, Elisabeth Frenzel describes the Trojan War as the emergence of knight's culture for medieval world. Troy which has become the subject of youth literature in 15 th century, was transferred to the stage by Hans Sachs (1494-1576) in 16 th century and revealed various parodies in 17th century. Though the fate of some heroes of the Trojan legend was studied in recent periods, there are very few numbers of works dealing with the subject as a whole (Frenzel, 1983:762-766). For instance, the novel named "Playball of Gods" (Spielball der Götter) by Rudolf Hagelstange, was published in 1959, and treated the life of Paris. Rather than being womanizing, coward and opportunistic, Paris is described rhetorically in the context of war scream in the work (E. Zimmer, 2013:1).

It can be seen in the works that Trojan myth having been placed in the center of war and war-related motifs has been mentioned in literature in different ways from the past to the present. Associated with Trojan legends, except being directly concerned in the legend as it was committed, they had also been the subject of many motifs in contemporary world literature. Despite "Stillness of the Sea" by Nicole Ljubic (1971 -) and "Last Day in Drina" by Faik Baysal (1922-2002) have handled the issue of war in different times and geographies from Trojan War, they have reacted in a parallel way in terms of their general attitude towards the war.

4. Theme of War in the Novels of "Stillness of the Sea" and "Last Day in Drina"

Nicole Ljubić was born in the city of Zagreb in former Yugoslavia in 1971. His mother is German and his father is Croatian. The author spent his childhood in Greece, Sweden and Russia and studied in German schools. Eventually settled in Bremen, and studied political science and journalism there (<http://www.lesupe.de>).

Faik Baysal, born in 1922 in Adapazarı (Turkey), graduated from Saint Joseph High School and then studied at the department of French Language and Literature at the University of Istanbul and worked for several newspapers and taught French and English. During World War II, he served as a reserve officer in the army (www.diledebiyat.net).

Both writers use war in Yugoslavia as a subject in their works. Baysal and Ljubić, as being multicultural and multilingual and dealing with journalism, have been not only interested in the problems of the country they live in, but also developments and social events in the World. Their sensitivities about the war have been reflected by both authors in their works.

4.1. Motif of War at the Novel of “Stillness of the Sea”

Nicol Ljubić's 192 page novel "Stillness of the Sea" (Meeresstille) published in 2010 is rooted in a historical reality. At the beginning of the novel, the four-page introductory chapter, titled as Prolog with the statements refers to Yugoslav War taking place into 1991-1992 and this fictional historical fact is placed in the plane of fiction. In this section, before Zlatko Šimic, charged with an offense tried in the provost court, whose trial in Den Haag started, plaintiff's attorney describes the events leading into a large-scale war in Yugoslavia in 1991. Some of these are: murder of two million people in a systematic way, horrific events in the town of Visegrad on the banks of Drina due to its strategic location, the horrific events experienced in 1992 after the bomb attack to the city in 1992 and people fleeing from the city, coming back deceived on the grounds that the condition was softened and thus ethnic cleansing was done by collecting them all in one place. Author Ljubić carries on such historical realities that happened in that period, 16 years later in his novel. The described time is 1992, the narrative time is 2008. By carrying these events to the level of court, the author created a second layer. The love between Ana, Zlatko Šimic's daughter, and Robert, first-person narrator, forms the third layer of the text. With multi-layered nature, the novel is a postmodern work. Because it has exceeded the traditional literary features, the tides between the described time and narrative time, a love story placed between the war and the court places constitutes the eclectic structure of the work. This eclecticism has been strengthened by very sharp transitions between the layers. Thus, the author transfers the disorder in the concrete plane to the psychological plane by using the sense of horror caused by the tragedy of war formed in readers' mind and the point of love which evokes feelings of innocence and desperation together. This paradoxical situation takes its root from the motif of war placed in the center of the work.

There are many examples about the sense of horror caused by the motif of war in the work. For example, putting 42 people into a house by deceiving with lies (Stillness of the Sea: 13-14), after stripping them, setting the house on fire and burning people alive. The words of the figure personally experiencing this event in the work are presented as follows:

“The door was opened and flames rose suddenly. Flames in different colours; blue, yellow as if someone stirred the fire. I heard screams. I turned my face yonder and ran towards the window. I was covering my mouth (when flames came) with one of my hands and banging on the window with the other. I don't know how many times I banged on. After a while it was broken as if a windshield was broken. It didn't fall outside. Then someone pushed me in the back and I fell outside from the window. My mother cried out 'run, run!'. When I turned behind, I saw my cousin. She was crying out and trying to secure her kids. Each of them had three children. Except these, my brother and Emilija were also there. He was 9 years old and his little sister was crying on his lap. My mother cried out: 'run run!' but I couldn't. Someone had thrown a hand-grenade to the back side of the house and the pieces had hit on my nape, head and hand. I didn't feel my body. I heard my mother crying that I must run. I had fallen. Somehow, I could stand up again and ran towards the river. I collapsed there. I saw others also jumping out of the window. Guys noticed this and shot at them.” (Stillness of the Sea: 28).

In another part of the novel, it is mentioned that Drina is full of dead bodies and many houses on the shore are set on fire. Description of this environment in work is a reflection of the horrors of war: *“I saw a lot of corpses in Drina. We couldn't take them out of water because of being fired constantly. I remember a woman with a small child. They were drifting down the river on a board”* (Stillness of the Sea: 47). Such depictions of war from the beginning until the end of the work have been placed in intervals. As the war is represented in such description, it can be concluded that all kinds of tricks have been made, compassion and conscientious feelings have disappeared and innocent people have been victimized mostly.

The mood of Ana, 11 years old at the time of the war, can be evaluated from two perspectives. One perspective is that tragedy of war on the agenda and therefore opens sores on her psychology. The other is that her father is tried as a war criminal and she is exposed to uncomfortable gazes by the people around her, which cause frustration. The quotation reflecting that Ana is stuck desperately between her father and the environment is as follows: *"They had left the dead people easily. Ana couldn't do this. She had no longer any doubt about this. 42 dead people. 42 painful deaths. And a man flattening his tie. She imagined another man: an aggrieved and wheyfaced man with sad eyes and shrunken cheeks"* (Stillness of the Sea: 19).

The man mentioned in this quotation is Ana's father standing in front of the court. Ana has difficulty in accepting the thought of death, the death of 42 people and her father being charged with this event. This is the main reason of her confused mood. Another quotation shows how Ana feels uncomfortable because of this accusation and it is a bothersome event:

"Ana, with single n. As explanation, he also said that she is a Serbian woman. He asked 'Is she Serb?' He said 'Yes' and remembered Anna once having said that she began to deny her nationality. When someone asked her where she was from, she said 'Slovenia' because she was fed up with this question. Because she didn't want to talk about the war." (Stillness of the Sea: 57).

It would not be wrong within this framework to consider that innocent people have suffered the most from the war. Robert's lover Anna is an example. Problems between them, Ana's being a little kid at a time when she was not aware of any circumstances, occurred in Yugoslavia war and psychological disorders caused by the alleged events that her father has been involved in reflect her victimized position. Although she is away from her homeland and has settled and lived in Berlin, these events follow her.

Ljubić has also benefited from different symbols to convey a psychological condition in "Stillness of the Sea". For instance, the most prominent ones are sea and silence symbols which give the work its name. The novel begins with examination of the question *"What does that mean when the sea is calm?"* (Stillness of the Sea: 11) and this question is met with the word *bonaca* (Serbian) from Ana's mother tongue while Robert and Ana are by the sea. Anna and Robert are together at this time. But the words, *"She lay next to him, he knows just how long that he doesn't know"* (Stillness of the Sea: 11) conveys his fear about this union and thoughts related to separation. The thought occurred by the sign of sea in this context creates a reference to the reception aesthetics outside the classical meaning of the symbol.

4.2. The motif of War at the Novel of "Last Day in Drina"

"Last Day in Drina" written with the understanding of traditional literature consists of four chapters and 438 pages. With a linear flow of time and hence having a chronology, the novel is based on historical reality in the context of the war that took place in the Balkans in 1942. Faik Baysal's expression at the beginning of the novel, "this novel is a mirror of events that really happened ..." (Last Day in Drina: 5) adds a realist feature to the work. In the novel, first published in 1972, the author conveys the horror years lived in Yugoslavia during World War II into the plane of fiction from the historical reality.

Selmanoviçs, a well-known Turkish family living in Yugoslavia during World War II constitutes the main theme of the work titled "Last Day in Drina". It is known that members of this family and farm employees have migrated to Turkey as a result of having been pressured and tortured by Serbian gangs and German soldiers and they have left behind all their land and possessions. The author's detailed and lengthy depictions, cause war to transfer to grotesque plane in the work. Most significant aspect of stylistic features of the work is this detailed narrative style. Thanks to this method, horror caused by the disaster of war is consistently effective in the narrative. For example, in the first section of the work, servant Azamovic, working in Selmanoviçs's farm, has been captured because he hasn't ratted on Mordac, his former neighbor. A detailed description of the place which he has been closed in, leads the readers to feel the war and torture more effectively.

"The room which he was arrested was a very narrow place. Hundreds of people have stayed in the same room before he was arrested and after a two-day investigation, they were shot in the courtyard behind the building. Azamoviç had no news from any of them, but he was thinking that his own end would not be different than that of humans. After a bit of time, he was unnerved because of darkness. Patted the wall to the right of the door, looked for a power button. Something caught in his hand, he found what he searched. He flipped the switch in joy. There was no change. They had put a burning lamp inside to break the nerves of the prisoners. In fact, here was not a room, either; it

was such a place with dirt made from latrine. Although there were many empty places in the building, General had chosen here for criminals. His aim was to make those thrown in stand at night and tire and dizzy as much as possible. Therefore, even the pit of the latrine was not shut down and also a bucket of shit was poured. It was a great pleasure for the person coming here to crouch down even for a little rest. It was not too late for Azamoviç to understand that he was in a latrine because of a sharp smell of pee. It smelt a little bit more every second; the air became stronger to the extent that people could be poisoned. Minutes flow like hours like this.” (Last Day in Drina: 106)

Here, torture is not only physical, but also psychological. Perhaps the psychological aspect is more dominant. Another example of the war’s impact on people is Azamoviç’s mood in a journey in the war zone:

“ Since he set out on a journey, he had survived from two major hazards; he came out of it without a scratch in both. But he was not happy somehow. [...] he felt sick at the thought of war, as if it was filled with dead bodies everywhere. As if his ears were ringing the moans of people executed by shooting, suddenly stopped and pulled back. He was about to step Durkovic's huge head with carved eyes, covered in congealed blood on.” (Last Day in Drina: 50)

Such incidents are seen in many parts of the flow of the theme in the novel. However, the depictions related to the Drina River, the symbol of the geography in which the war is taking place, carries the size of the disaster caused by the war to the endpoint in the work.

"He continued to walk by watching the coast. It's as if one shook the sky, snow sometimes gets dusty, the Drina, flowing to the left side jiggly, is moving convulsively not to be frozen, yelling as it goes down, fluttering like a fish eating plummet. Miyasic had to stop at the corner which Mirror-like shimmering water in the form of an arm twisted in the corner. Bubbling waters first took away two dead children bodies, then the dead bodies of men and women hit the corner by diving down and then reappearing above the surface of icy water at short intervals. Then by freeing there they slipped down as large fish. Miyasic froze up and counted more than thirty dead. But he could not understand if the last one was man or woman. There were two hands with rigid fingers. These two hands were going on the surface of Drina without sinking "(Last Day in Drina: 388)

In this depiction of the Drina River, the author emphasizes that innocent people suffered from the war mostly by indicating the dead bodies who are primarily children and women caught in a current. While a group of people formed by women and children were migrating to Turkey as refugees, Father Yuvan lost his life trying to save them from Chetniks’s (Serbian guerrillas) assault on the road. This is another example of that innocent people killed mostly in the war. (see Last Day in Drina: 436).

Faik Baysal conveys the reason of war between the lines as a motif in his novel and maintains his criticism about war from the beginning to the end. In this context, the most important reasons lack of education; ethnic discrimination and not giving women the value they deserve are expressed by the author. Some quotations from the work related to these reasons can be beneficial. They express that people become merciless with low education or wrong education by manipulating and being corrupted:

"War has become a school, vomiting blood for all people and using gun instead of pen [...] Now everybody is steeped in what's happening in the world. Even if wanted, no one could get out of it. The world has changed a lot since the war began, many people were accustomed to look this bloody fight like watching a football match. Pride given by the superiority of the machine instead of feeling in new generation has begun to dominate. Many things that the old ones cried make them just laugh. The old world has gone; the new one has come instead. "(Last Day in Drina: 161)

According to these statements expressed in the novel, the most important reason of war is to use education to brainwash people. As an extension of this, the subject of ethnic discrimination is maintained in the work. It is seen as an exceptional case that a Serb and Turkish can be friends at the described time in the novel. (see *Last Day in Drina*: 62). In addition, another cause of war is expressed as male domination: "*The creators of all ugliness were men, too. Men had fights and wars. Peace hosts were mothers*" (*Last Day in Drina*: 135). It can be read as the victimization of mothers and women in general in the war context.

In many parts of the novel, the trauma created in people by war is sustained throughout the novel. The idea that this trauma occurred in different forms in the next generations, is emphasized. It is expressed metaphorically that feelings of hate and venom are always effective in this formation.

"According to the sayings of them half of the village lay under the ground. But these dead sprouted before long, a strange plant had come out. This plant was neither wheat, nor barley, nor oats or nor corn. It was a new type of plant. It had poison green leaves and bitter red fruits. The name of this plant ramifying quickly was hate or rather God"
(*Last Day in Drina*: 388)

Baysal, in his metaphorical expression, indicates that tragedy of war will affect the lives of people negatively for generations. Nicol Ljubić built his novel "*Stillness of the Sea*", to research the reasons of the war in Yugoslavia in 1992, on the symbol of the plant with poisonous green leaf and bitter red fruit, which is put into words in this statement by Faik Baysal.

5. Conclusion and Comparison

War has been a constant matter among the essential concerns of people throughout the history. The art of Literature as a reflection of the nature has been interested in this subject and numerous writers have used it in their works. These works depending on the nature of the phenomenon of war, terror and fear are laced with images such feelings as hopelessness and fear.

In the world literature, the most well-known war representation is the Trojan War. That war, which was transferred to the literary world by Homer (*Iliad*), Aeschylus (*Agamemnon*), and Euripides (*Trojan Women*), is reflected in different formats in the literatures of many countries. Though there have been different ideas about its historical reality, the works describing the Trojan War such as "*Iliad*", "*Agamemnon*" and "*Trojan Women*" have come to present and they have similar features with many novels on the theme of war. Especially the most important characteristic of the war and the fundamental basis forming the Trojan legend tissue in the literary world has been treated to the present day as following considerations:

- 1-) Innocent people suffered from war the most
- 2-) The reason of the most of war is materiality, lust, betrayal and marginalization
- 3-) To behave logically prevents the war but to behave irrationally encourages the war.
- 4-) War is suitable for all kinds of tricks.
- 5-) Homeland defense or boundary violations.

A great amount of these elements, especially the oppression suffered by innocent people and ethnic discrimination because of war, is obvious in the novels "*Last Day in Drina*" by Faik Baysal and "*Stillness of the Sea*" by Nicol Ljubić.

Faik Baysal and Nicol Ljubić present the war in Yugoslavian geography at different times. Baysal in 1942 (*Second World War*), Ljubić in Yugoslavian war in 1992, created their fiction by using as the basis of historical facts. Both authors emphasize that innocent people are suffered from the war the mostly.

42 innocent people's being put into a house by being deceived and then killed through home sabotage, is a similar brutality experienced by Azamovic who was arrested and imprisoned in the worst conditions, tortured and finally executed by firing squad. These two events are depicted in novels with dread-inspiring imagery. The most important elements of Grottesque are achieved by means of the use of innocence together with mercilessness.

Comparable qualification and the most remarkable attention of reader are apparent in Drina motif in Baysal's and Ljubić's novels. Both authors use this motif as a symbol of Yugoslavia and depict the horrors of war imagery. Drina filled with the bodies of children and women in the drift of the river are the common element in the both novels. Both authors stand on their narratives by highlighting deaths of children and the truth that women and many innocent people have died in the war.

Ljubić and Baysal have emphasized on the causes of war in the novels. Ethnicity is shown as the most important reason in both works. Ethnic discrimination is so prevalent among people in "*Last Day in Drina*" that the thought

about friendship between a Turk and a Serbian is seen as absurd. In the novel "Stillness of the Sea", Ana, heroine of novel, doesn't want to say her nationality because of negative reactions. Even after 16 years from the outbreak of war in 1992, the impact of ethnic discrimination can be shown in the life of Ana. Baysal points out that the lack of education is another reason of war apart from ethnic discrimination. He states this with images of people holding guns instead of pens.

Both authors deal with how war affects people horribly by having an impact on even later generations. So that Ana, female figure of "Stillness of the Sea", is ashamed and feels dork because of the alleged events that his father did 16 years ago and this is an indicative of the war's long lasting influence. This matter expressed by Ljubić and reason for the war's outbreak in 1992 in Yugoslavia are conveyed through the symbol of "plant with poison green leaf and bitter red fruit grown from the soil of the dead who were buried" of Baysal.

Contributions to world peace are undeniable from studies like "Stillness of the Sea" and "Last Day in Drina". Because it is certain that perhaps contributing to world peace can be provided with art therefore by means of literature rather than politics. For this reason, these kinds of works should be produced and considered more by critics.

6. Brief biography of author

He was born in Balikesir in 1970. He finished his elementary school education in Litermontschule/Nalbach in the state of Saarland in Germany. After completing high school education in 1990 in Balikesir, he began to study at department of German Language and Literature of the University of Seljuk. He graduated in 1994. At the same year, he entered to master program of the department of German Language and Literature at the Institute of Social Sciences at the University of Seljuk. In April 1995, he began working as a Research Assistant at the department of German Language and Education at the faculty of education in Pamukkale University. In 1996, the same year after graduating from master's program, he began PhD program at the department of German Language and Literature at the Faculty of Language, History and Geography in Ankara. He was appointed to Ankara University in 1999. He continued his researches at the University of Saarland in Germany by DAAD scholarship for a year. In 2002 he graduated from the PhD program. He was appointed to the department of German Language and Literature at the University of Seljuk as a Lecturer Doctor in 2006. His Assistant Professor appointment was made as a Founding member of the Department of Comparative Literature in 2008. In 2012, he researched at the University of Exeter in the UK on comparative literature and language acquisition. He was appointed to Turkish Language Instruction Application and Research Center (SU-TOMER) as Deputy Director. On February 27, 2014 he assumed the title of associate professor.

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