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Editorial

Our first article **“America as Gurbet: The Litanies of a Repentant Émigré or Kolyo Nikolov’s Writings on the US”** by Dina Iordanova discusses the experiences in America of an immigrant writer from the Balkans. At once funny and sad, the once-defector Nikolov’s volumes of memoirs of his days in the Big Apple during the 1970s became bestsellers on his return to his homeland, Bulgaria. Author Iordanova, a Bulgarian-Canadian academic teaching in the UK and at present herself busy writing a book on immigrant experience, finds that the reactions towards the American Dream of an intellectual coming from behind the Iron Curtain during the Cold War period afford interesting insights and perspectives.

“The Politics of the Personal: Constructions of Identity in Elmore Leonard’s Bandits” by Jopi Nyman argues that this picaresque crime novel depicts the ideological conflict(s) in the America of the 1980s. A “link in the chain of fictionalized popular narratives of American politics,” *Bandits* questions, according to the author, “the imperialist ideology of Ronald Reagan.” Yet, although constituting “a meeting-place of hegemonic and counter-hegemonic discourses,” in Nyman’s Gramscian interpretation, the novel ends, he finds disappointedly, by supporting not radical politics but the adoption of traditional values. Furthermore, Leonard’s allusion to the film *Boys’ Town* offers support to Nyman’s argument that popular culture packages and exports an American ideology.

“The ‘Unmanning’ Word: Language, Masculinity and Political Correctness in the Work of David Mamet and Philip Roth” by Paul McDonald discusses the relationship between language and masculinity and the theme of ‘Political Correctness’ (PC) in Mamet and Roth. McDonald focuses on two early pieces by the authors and then compares them with two recent pieces. He argues that the two writers have undergone a development from their early endeavors to the recent ones. In the early work, male characters “diminish themselves through their use of language.” In the later one, characters feel the constraints of PC, censoring their masculine discourse under its direction. “Roth and Mamet’s recent work constitutes an implicit indictment of PC and reveals it as a pernicious and misguided phenomenon,” argues McDonald.

In **“Paul Bowles as Orientalist: Toward a Nomad Discourse”** Timothy Weiss discusses the theme of orientalism in the discourse of the writer-composer Paul Bowles, distinguishing it from Orientalism, racist, imperialistic, and malevolent.

Drawing on Bowles's fiction, travel writing and autobiography, Weiss argues that for the expatriate author-musician, "the orient was a means to a chosen alterity and a counter-western discourse." The Maghreb, where he chose to live, was a means "for an independence of mind and a nomadisme." Engaging in the article on Bowles's movement toward what he terms a "nomad discourse," Weiss contends that "Bowles, better than any other western writer, has evoked in his writings an end of modernity for which oriental terrains are not only the setting but the vital inspiration."

Deniz Tarba Ceylan in "**Blurred Action, Blurred Narration: Three Scenes of Hurry from William Faulkner**" takes up three novels by the late Nobel Prize winner. Discussing what she calls "scenes of hurry," scenes in which characters seem to be arrested rather than in motion, Ceylan examines "instances of lack of motion, shift from a realistic to a surreal setting, and obscurity of narration" in these novels. She argues that the obscurity of narration in question "produces unreliable narrators, a major aspect of Faulknerian fiction."

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