

İNGİLİZCE ÖZETLER
ABSTRACTS
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Assoc. Prof. Dr. Sibel Irzık: Post-colonial Novel: The Family Secrets of Empires and Nations.

Post-colonial novel is marked by a parodic gesture which subverts the family image constituted by the colonial ideology through a playful attitude to incest. In contrast to this playfulness, however, one can detect the traces of the tragic – terror, guilt, and violence – that has been born out of the same reality. The urge to erase those traces by means of violence is strongly linked with the second axis of the post-colonial narratives, that of national liberation and foundation. The metaphor of incest can, then, be considered to express the founding of nations with clear-cut borders or of empires over which the sun never sets, and the transformation of communities or the whole world into a familial nightmare. What is recorded as incest on the collective memory is, perhaps, nothing but this tragi-comic possibility.

Assist. Prof. Dr. Şevki Kömür: *Narrow Road to the Deep North: A Different Perspective to Violence by Bond.*

Edward Bond was born in 1934 and grown up through the Depression and War against Hitler. His career began at the Royal Court and he went on to write for both left-wing fringe companies and the National Theatre in the 1970s. Bond became increasingly radical and didactic as his popularity grew in the contemporary British theatre. He writes many plays, analysing causes of contemporary violence and showing its psychological effects. In a sense all Bond's plays are concerned with violence that shapes and obsesses our society. In his plays violence is shown as an instrument and symptom of an unjust society. In *Narrow Road to the Deep North*, Bond deals with the mechanics of oppression along with the oppressors. The action in the play is distanced as an unhistorical table of an alien country far away from England. A baby is left to a river bank by his poor family, and Basho, who is an idealist, does not help the baby and goes on his quest for Enlightenment. The baby who is left to death survives

to revenge himself on society, seizing power. Basho, on his way back home from his journey to the Deep North learns that Shogo, the baby he left on the river bank, became a tyrant. He brings in colonial overlords, Commodore and his missionary sister to overthrow Shogo. In this play Bond uses religion and armed force as caricatures of the nineteenth-century imperialism with a British admiral and his missionary sister, Georgina. Bond also depicts the figure of a poet who uses the abstract ideals of art to reach his goals and becomes responsible for atrocities in the society. Once again Bond tries to show us what will happen when the power is left to the wrong hands like Shogo, Basho and the others in the play.

Assist. Prof. Dr. Özlem Berk: Teaching Translation: Description, Objectives, and Thoughts on the Construction of a Program.

The translation departments have so far been guided by a concern to train translators and seek employment for the graduates. The programs devised with this view in mind are, however, restrictive. A translation department should aim at training not only translators/interpreters, but also editors, researchers, translation teachers, and most importantly communication experts. My belief is that there is a need for specialised programs at the undergraduate and graduate levels of education, which will lead the students to specialise in a field closest to their interests. On the other hand, M.A. programs designed for students from other disciplines, who have a full command of at least one foreign language can address the subjects of intercultural communication, comparative literature, gender studies, post-colonial studies, etc., and the questions that arise from the very act of translating.

Assoc. Prof. Dr. Mehmet Takkaç: A Critical Look At the Contemporary Woman's Struggle for Individual Success in Caryl Churchill's *Top Girls, Owners, and Fen*.

In her *Top Girls* and *Owners*, Churchill argues that the prevalent social conventions will not allow for the changes envisioned and demanded by women. Although she criticises some of her characters for pursuing individual "success", she refrains from putting the whole blame on them. The dramatist, rather puts the emphasis on the need for equal conditions, for women to be able to prove themselves in the public sphere. This can be seen as the motif for her choice of extreme examples. In *Fen*, on the other

hand, she explores the reasons for lack of determination in women, which she sees as a hindrance to self-realisation. Churchill's argument is for a world in which women are neither destructively ambitious as in *Top Girls* and *Owners* nor aimless and lost as in *Fen*.

Prof. Dr. Oya Batum Mentese: Social Identity and Women's Writing.

As women began to write, the difference of cultural identity became visible at the textual level, and the woman writer's relation to literature reflected, as a metaphor of marginality, woman's sub-cultural identity. Unlike men, women writers preferred personal forms of expression – epistolary, confessional, autobiographical, memoirs. She produced an aesthetics of the domestic because of the proximity of her art to her body and home. She relied on her observations because she was not educated; her experiences were limited with the interiors or long walks in the country because she was not allowed to travel on her own. Some created gothic castles for their characters. Because marriage was the final and the most significant stage in their lives, they most frequently wrote about love and marriage. Contemporary women's writing evidences a move from a male-dominated view of literature, in which women are relegated to the margins and their texts are considered trivial, to an understanding that male and female writers can equally lay claim to universal standards. It is a move from the days when pen stood for male sexuality to the contemporary world whereby the page represents women's creativity.

Res. Assist. Sinem Yazıcıoğlu: Translating Post-colonial Literature as Secondary Oral Cultural Product.

The term "Secondary Oral Culture" was introduced by American linguist Walter J. Ong in his 1982 *Oral and Written Culture* to refer to the whole range of electronic technology, telephone, radio, television and sound recorders. For Ong, these devices have resulted in the secondary oral cultural age, which is distinguished from the first by the centrality of writing and print as its means of dissemination. Post-colonial literature can be considered within the context of secondary oral culture due to its textual and extra-textual aspects. Considering the relations of power between the coloniser and the colonised that are visible in the translation of such works into Western languages, the translational strategies of these works needs to

be revised in this light, too. In the same manner, the translator's task is to be re-defined with particular emphasis on the post-colonial work as secondary oral cultural product: to preserve the communal and ethnic identity, to sustain the original cultural elements, and to transmit the work to different cultures with a view to analysing prevailing power relations.

Assist. Prof. Dr. Özden Sözalın: A Deconstructive Feminist Approach To *Anayurt Oteli*.

Yusuf Atılgan's novel *Anayurt Oteli* (Hotel Homeland) has been usually read as a metaphor for Turkey during the years of martial law, with its central character standing for a confused and suppressed nation doomed to gradual self-destruction. One of the novel's strongest points is the link it reveals to exist between the individual's tragedy and patriarchy as the system that causes it. In this respect, sexuality and sexual problems can be considered to constitute the main theme of *Anayurt Oteli*, which follows Zebercet's journey, through murder and insanity, to suicide. What is intriguingly significant in this stream-of-consciousness narrative is the abundance of women characters from his memories, who keep converging and diverging by means of a series of images, metaphors, and symbols endlessly traversing the text. In this manner, the text first constructs and then deconstructs a set oppositions, on which the language rests, to the point of non-signification, where language ceases to mean at the symbolic level. Detached from the male order of signification and representation, Zebercet's death symbolises a return to the pre-linguistic associated with the female, as the text's language becomes increasingly disturbed.

Assoc. Prof. Dr. Mehmet Takkaç: Post-colonial Reflections in Tom Stoppard's *Indian Ink*.

In this paper the author examines the problems created by the British Raj in the post-colonial period. Stoppard's style and language in the play reflect the post-colonial turmoil in the British conscience and consciousness.

Assist. Prof. Dr. Bedia Demiriş: The Social Content of the Roman Female Poet Sulpicia's Elegias.

This paper focuses on one of the female Roman poets, Sulpicia, who was born in Old Rome, at a time when patriarchal system was highly strict and female poets were very rare. In her poems, which were written in the

form of elegy, she reflected her female identity by conveying her true feelings and thoughts freely and showing objections to the norms and restraints of the society in which she lived.

Assist. Prof. Dr. Betül Parlak: Translation Training in Turkey: Problems and Expectations.

The departure point of this proposal is a meeting which was held on 12-13th July at Istanbul University under the title of "Conditions of Education and the Possibilities of Development in the Departments of Translation and Interpretation in Turkey". This study comments on the training strategy, aims and contents of The Department of Translation and Interpretation which is about to establish at Mugla University, by informing about lecturers' opinions in terms of translation training, relation between theory and practise, and expectations of students and institutions.

Assist. Prof. Dr. Betül Parlak: Post-colonial Literature and Translation.

This article focuses on postcolonial literature and its relationship with the act of translation in the texts of some African authors. The language used by the majority of postcolonial writers is the language of the colonialists. With their choice of language, these postcolonial writers want to represent their works in a global context. Yet some critics consider this choice as a struggle for freedom since it deconstructs and recreates the enemy's language.

Writing in a language that doesn't belong to one's own signifies that writing is a process of translation. The author translates his/her culture, emotions, thoughts from his/her own language into the Other's. Can this translation process be considered a struggle or assimilation? This is the focal point of the postcolonial writing and literature. It is important to analyze what postcolonial literature offers in its deep narrative structures and how the western scholars read them.

Assist. Prof. Dr. Canan Şenöz Ayata: A Critical Approach to the Texts of Turkish Literary Criticism.

This is a textual linguistic analysis of recent literary criticism in Turkish. After studying a number of recent works in Turkish, the writer observes that more than half of the criticism has used objective approaches to

the texts under scrutiny. The critics studied have also analyzed the narrative techniques, structure, and style of the works rather than giving an impressionistic account of it.

Assist. Prof. Dr. Sakine Eruz: A Realistic Look on Translation Training within the Example of Translation-Oriented Textual Analysis Course.

This article focuses basically on an important aspect of translation didactics; namely the significant role played by the physical conditions both inside and outside the classroom, that is, the hardware, equipment, human resources and finally access to the realia, real life situations where the translator-to-be is given an opportunity for the application and practice of the inculcated skills. The problems we are faced with in our university are handled and analyzed, possible solutions are suggested.

The second part of the article consists of a brief description of the Translation-Oriented Text Analysis Course which constitutes the cornerstone of translation didactics. The long term goal of the TOTA course is, without doubt, primarily consciousness raising, that is, teaching students the methodology to facilitate a cognitive approach to both the source and target texts, so that they acquire translational competence to be able to take functional translator's decisions, an indispensable aspect of translational action. The course is based on a student-oriented methodology so as to motivate the awareness of the learners through their active participation, and therefore to facilitate the rapid assimilation of the approach.

Assist. Prof. Dr. Murat Seçkin: *Maurice* at the Beginning of the "Wilde" Century and the Development of Gender Identity.

This paper analyses the quest for sexual identity by homosexual writers at the turn of the twentieth century. In E. M. Forster's *Maurice*, this quest is contextualized by the study of the early twentieth century English legal system and the intellectual milieu.

Assist. Prof. Dr. Çiğdem Pala Mull: Strategies of Colonialism in Shakespeare's *The Tempest* and Disney's *Pocahontas*.

Starting with the Renaissance, Shakespeare, the man and his works had tremendous influence on culture. Shakespeare's cult has been constructed as one of the originating myths of Western culture. His influence

survived all around the world and especially in America. Throughout history, Shakespeare's enthusiastic reception in America showed an identification of his image with intellectualism, culture, wisdom and civilization. One of the main reasons for this reception is that Shakespeare's plays reinforce the basic assumptions that American culture values: traditional patriarchal family, nationalism, and conservatism. Shakespeare's plays also signify the British political and cultural imperialism in America.

Another area where dominant ideology is reflected is the family oriented Disney movies. These films have also been strong supporters and promoters of American values. Patriarchal family structure, conservatism and nationalism can be observed in these films that are aimed at children of all ages. In this presentation, both Shakespeare's play *The Tempest* and Disney's *Pocahontas* are considered as accounts of European expansion and colonization. Looking at them as portrayals of the creation of a new society, their views on the exploitation of the New World and its inhabitants, and their readings of history are compared.

Assist. Prof. Dr. Esin Ozansoy: Lord Byron is in Greece: His Influence on 19th Century Modern Greek Culture

This paper aims at presenting why Byron's poetry, although widely condemned on moral grounds, and frequently attacked by critics, was immensely popular in England and even more so abroad, especially in Greece. He noted in his Journal in 1822 that his sales were better in Germany, France, and America than at home. Much of his poetry and drama exerted great influence on Romanticism. His legacy of inspiration in European poetry, music, the novel, opera, and painting, has been immense.

Lecturer Serpil Tunçer: The Feminine Flourishing at the Center of the Gothic.

In the present media age, the Gothic still exhibits unchanged vitality, obsessed with incessant stimulation and excitement. Today's globalised entertainment culture is reflected in the emotional trajectory of the Gothic's violence, eroticism, and sentimental excess.

The early American Gothic writers traced the influences of superstitions, repressed desire, and deep psychological occurrences on human perception. The neo-Gothic American writers still draw upon deep-rooted fears, social taboos, and the modern individual's ineptitude and lack of cont-

rol of his/her life.

The American Gothic has special affinities with the feminine world and exploits the conventional images of femininity and female subjugation. This affinity rests on an objective ground regarding the social-historical background of America.

The feminine Gothic texts can be analyzed in three interrelated levels of dynamics which are 'Experience', 'Excess', and 'Escape'. These dynamics are clarified in this paper, through exemplary short stories in the feminine Gothic form, of such writers as Joyce Carol Oates, Sara Paretsky, and Angela Carter.

Res. Assist. Serhat Uyurkulak: Third World Literature and National Allegory.

In his essay "Third-World Literature in the Era of Multinational Capitalism", Fredric Jameson asserts that it is possible to sketch the cognitive aesthetics of third world literature, and offers national allegory as an umbrella term that can define all the cultural products of that geography. However, in "Jameson's Rhetoric of Otherness and 'National Allegory'", Aijaz Ahmad strongly refuses Jameson's theory by emphasizing that the so-called third world literature cannot be taken as a unified object of knowledge, thus no stable cognitive aesthetics can be constructed in relation to that heterogeneous concept. Ahmad also criticizes the three-worlds theory that Jameson relies on, and draws our attention to the peculiarities and multiplicity within third world countries. This paper intends to compare the two standpoints and discuss whether they necessarily neglect each other, or may be utilized side by side for a deeper understanding of the literary texts of third world.

Res. Assist. Şenay Kara: The Story of *Girl Without A Red Riding Hood* by Angela Carter: Not Imaginary *Children's* Worlds But Sociopolitical *Adult* Productions: Tales As A Means of Teaching Gender Roles

In this paper, Angela Carter's short story "The Werewolf", which is one of the stories that she produced as a rewriting of the classical fairy tale "Little Red Riding Hood", is analysed (in accordance with the main theme of this conference, which is Gender and Literature) in terms of its impressive deconstructive method which clarifies that various definitions pre-

sented/received as unchangeable facts of the human being/life/existence are actually not a part of human nature/life but artificial human constructs that have emerged under various historical circumstances and which, thus, invalidates compensatory, consolatory and unequal division of gender roles as products of the dominant powers/ideologies of various historical points in time.

Dr. Esin Gören: A Writer of a Problematic Geography: Fulvio Tomizza.

Incidents and characters in Fulvio Tomizza's novels under discussion reflect the true history of and the pain endured on the border region where the author lived. The author in his novels creates the historical infrastructure on the one hand, and on the other, questions his personal history on this base. The author's stories, which are triggered by his own geography, are in fact the reflections of his own life.

Dr. Sema Bulutsuz: Chaos-Female, Order-Male.

The term chaos has historically been associated with irrationality and female, whereas order is regarded as the product of male mind. The chaos-order binary opposition needs to be deconstructed in order to reveal the dichotomous thinking embedded in Western philosophy. Chaos should be embraced if we want to create a non-hierarchical relationship between what have been considered as opposite and antagonistic.

