

İNGİLİZCE ÖZETLER
ABSTRACTS
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The *Armada Portrait* : Costume And The Body Politic
Esra MELİKOĞLU

Fashion and image-making were a pivotal strategy in transforming a 25-year-old woman, into the much revered Queen Elizabeth I, indeed, it encouraged the cult of Gloriana, the virgin queen, who, during her 45-year reign, defeated the Spanish *Armada* and thus saved Protestant England from Spanish catholic domination as well as led her nation to prosperity, peace and primacy as a great colonial force.

In the *Armada Portrait* , which was painted by an unknown painter, the body of Queen Elizabeth I, clad in ostentatious costumes, functioned as an emblem of the body of imperial England and its politics. Image-making intervened: the queen's heavily structured, padded, stiff and richly embroidered costumes were meant to counteract any impression of a soft female shape and thus female frailty.

Moreover, one of the dominant principles in the pattern of her costumes is a striking centrality as emblematic of her central position as ruler, her centralised government, success in elevating England to a primary world power, its central position to its colonies and still on a larger level, of the centralised Ptolemaic cosmology.

Woman As Nomad: An Alternative Configuration Of Female
Subjectivity
Özden SÖZALAN

The most challenging task feminism has to tackle today is to chart the ground on which to base its politics due to the simple fact that questions of definitions and contexts overlap as the histories of colonialism, capitalism, race and gender are viewed as interrelated. Rosi Braidotti's theorising of a new model of female feminist subjectivity in a nomadic mode responds to the women's homelessness formulated as far back as 1938 by Virginia Woolf.

Her theory questions a certain form of internationalism which was, for historical reasons, led by the hegemony of white western feminists. Understood as a model for intersubjective relationships, the nomadic mode also foregrounds multiculturalism not only as a difference between cultures but also as a difference between the same culture, and within every self.

**Translating The Metamorphic Female Image In
Elizabeth Smart's Novels
Alev BULUT**

This work discusses possible difficulties of translating the multiple female images represented through the mythological and religious references in Elizabeth Smart's (1913-1986) autobiographical novels. These points of difficulties are exemplified in the author's *By Grand Central Station I Sat Down and Wept* (1945) after the categorization of the images displaying multiple female identities under the following headings: the instances in which the protagonist identifies herself with her lover's wife as part of homo-social identity of femaleness and those in which she envies the legal status of her lover's wife. The images are further grouped as; the conflict between the socially designated and ideal female roles; a writer's perspective of love, faith and life followed by the metamorphic images and the conflict of feminist and non-feminist perspectives inside a woman's ego. A general evaluation is given after the introduction of the extracts chosen from the chapters for each category.

**E.L. Doctorow's *The Book Of Daniel*: Towards A Postmodern
Conception Of Justice
Oya BERK**

E. L. Doctorow's *The Book of Daniel* is a fictional account of the trial and execution of Julius and Ethel Rosenberg in the early 1950s. Doctorow examines their case in multiple contexts – during the anti-communist hysteria of the McCarthy era, in the context of the New Left radicalism in the late 1960s and lastly in the larger context of the biblical story of the prophet Daniel and his struggle with exile and persecution. Throughout the book, Doctorow employs deconstructive devices which undermine the unity and consistency of the text. The fractured and disjointed narrative which resists completion and which seems to lead nowhere is aptly associated with Doctorow's conception of justice which denotes absence rather than presence and which has strong affinities with the postmodern stance towards justice, especially with Derrida's reading of it in "Force of Law". Like the postmodern conception of justice which is allied with

differance, deferral and impossibility, justice for the Rosenbergs is forever deferred to the future, never to be realized in the present.

**A Unique Genre In English Letters: The Memoirs
Of Ottoman Women
Oğuz CEBEÇİ**

Over the centuries, travel literature came to dominate the mind of the Western man concerning his standing with the East. The Western man appears in that narrative as the superior power both in intellectual and moral terms, armed with a virile strength to penetrate, and, hence, to understand and to dominate a feminine East, inferior to the West in every respect. This image reached its apogee in the late 19th and early 20th centuries, and, is still influential in the minds not only of many contemporary Westerners but also Easterners through their contact with and assimilation of the former.

Yet the memoirs of two Turkish women writers from this same era represent an opposing point of view. Halide Edip Adivar's and Selma Ekrem's memoirs challenged the Orientalist approaches to accounts of the Ottoman Empire. They also challenged men in general, be it their compatriots or non-Muslims, through assuming a strong and self-reliant female persona. On the contrary, they represented their country in the West as a sovereign and dominant socio-cultural power, if not a technically advanced one, with enough military muscle for self-defense. They also wrote in English and proved masterful in what should have, from an Orientalist point of view, appeared as the medium of the stronger "other".

**The Significance Of The Human Gaze In Anita Brookner's
Look at Me
Canan ŞAVKAY**

The paper discusses the narrator Frances Hinton's narcissistic need for recognition due to her lack of a healthy sense of identity. Frances is in constant search of a suitable male partner through whom she will ensure the recognition of her social surrounding, for as her education has suppressed the desire for self-exhibition, she needs an alter ego who will act out the role for her. Her desperate need for an audience makes Frances an easy prey to the married couple Alix and Nick, who use her as an ideal audience, for the two possess precisely those characteristics Frances looks for in her male partner, namely beauty and charm and thus the ability to attract the attention of the social environment. Unfortunately, Frances mistakes their exhibitionist performance as the expression of their true selves, while the two actually share Frances's lack of

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self-esteem which is the real motive for their exhibitionist behaviour. The paper discusses how Frances's act of writing about her relation to Nick and Alix is an act of drawing the reader's attention at herself and at the same time points at Frances's gaps and misrepresentations in her narrative which try to cover up her true need for recognition.

'The Truth, The Whole Truth': The Relation Of Parts To The Whole In *The Ring and the Book*

Yıldız KILIÇ

The Ring and the Book transcends 'fragmented' pluralistic isolation to achieve a single philosophical statement on the illusiveness and ambiguity of truth. The impetus is essentially a reaction specifically to that part of the Great Chain of Being that establishes man as a lesser entity to God. The self-conscious subjectivism of Aestheticism in the late Nineteenth Century represents a culminative conclusion to Organicist development, so that humanity is no longer measured against the standard of Nature (imbued with the Divine) but exists by merit of its own measure: *Humanism* - the sanctity of human existence - is a standard by which the individual is to be recognised as Organic personification of *earthly* ideal, a superior creation on par with the superior entity of God. To self-defined Nineteenth-Century individualism the abject dislocation that the Chain of Being instigates between man and the divine, which subsequently associates man with the bestial is illustration of the ambiguity of the human condition at yet another conceptual junction: that man's parity to the Divine, indeed his parallel worth, is defined by his proximity to truth.

The Dissolution Of Value And Meaning In John Barth's *The Floating Opera*

Hasine ŞEN

John Barth's first novel *The Floating Opera* (1956) is an account of the desperate attempts of the protagonist Todd Andrews to find a sensible design for his life experience by establishing links between related events and his subsequent realization of the fact that reason is inadequate in coping with the drama of human existence due to the failure of absolute values in asserting definite truths. The struggle of the character to achieve rational standards thus ends with the manifestation of the idea of the essential randomness of the universe, the arbitrariness and relativity of values and the multiplicity of meaning. *The Floating Opera* definitely lacks the high experimentalism of Barth's subsequent novels but it is the theme of the repudiation of stable points

of reference which defines Barth as a truly postmodern writer still in the threshold of his literary experience.

**Crime, Detection, And The Restoration Of Order: A Study In
Wilkie Collins's *The Moonstone*
Arpine MIZIKYAN**

According to T. S. Eliot the detective genre was "invented by Collins" and *The Moonstone* is "the first, longest and best of English detective novels." *The Moonstone* involves a crime at the very heart of the story and this crime is committed in an upper-middle-class family house. The narrative focus is put on the gem which gives the novel its title. Thus, the Moonstone is the pivot around which the whole narrative evolves. Since the inherent purpose of the detective novel is to reassert the prevalence of order within the society, at the end of *The Moonstone* the case is solved and the order is reinstalled.

**The Idea Of "Slavism" In Russian Literature
Emine İNANIR**

Russian literary historians accepted that the idea of "Slavism" was firstly suggested in 'Passed Mears' Story, which was written by Kiev-Pechorsk monastery priest Nestor. Until the sixteenth century Eastern and Southern Slavians had shared the same autography and literature. It is mentioned that during the Middle Ages Slavians owned a common art of icon and music. Besides they had joined church rites and works of literature. As the Ottoman empire grazed to browse over the Balkans, Slavic people broke off and they adopted new, more introvert cultural lives. The work "Hronograph" (1512) specifies that Russians' loneliness has brought some complicated problems however that loneliness gives them the oppurtunity to obtain their cultural improvement with their own possibilities and experiences. Although Russian intellectuals hadn't been able to put new forms of "Slavism" idea in the eighteenth century, the creative strength Russian literature has supplied Slavians the oppurtunity to be recognized in Europe.

**Poststructuralist Approaches And Translation Studies
Ayşe ECE**

The theoretical views put forth by the pioneering post-structuralist thinkers, Jacques Derrida and Michel Foucault, triggered the formulation of postmodernist approaches to translation. In the first part of this article the theoretical terms and views put forward by Jacques Derrida are dwelt on. The

second part is devoted to the analysis of Michel Foucault's approach to discourse, power and insanity. The probable influences of these postmodernist views on the contemporary translation theories are discussed in the last part with an emphasis on the interactions between cultural theories and translation studies.

Ivan Goncharov: A Look At The World Of Oblomov **Türkan OLCAY**

In the novel of I. A. Goncharov, "Oblomov", which has added a degrading term such as "Oblomovism" to many western languages, the primary point of interest is the tragic dilemma in Ilya Oblomov's consciousness who is living the struggle between old and new in Russia's social life and is questioning the rational, "brave" new world surrounding the old one. Despite the common argument, Goncharov has not created Oblomov just as a representative of the old system which is collapsing after the abolition of serfdom, "krepostniçestvo"; he has also seen in Oblomov a critic and observant of the coming new system. From this point, Oblomov is not a passive or lazy man, but a tragical character which is over-observing and over-evaluating the life to the point he is unable to act. He is in a way the incarnated metaphysics against the modern, rational, new world.

The Changing Face Of Utopia In Ursula Le Guin's *The Dispossessed* **Kudret Nezir YUNUSOĞLU**

The aim of the following article is to offer alternative views of utopia by means of a study of Ursula Le Guin's *The Dispossessed*, "an ambiguous utopia". First, a brief account of the history of utopian and dystopian thought in the Western World from Antiquity till the twentieth century is presented within the framework of recent historical events. The thematic and technical novelties introduced by Le Guin's "metafictional" utopia, such as the concept of change against static utopias, the idea of dissent against conformist utopias, and the confrontation of utopia with the outside world against secluded utopias, are then examined in relation to the concept of dynamic/open-ended utopia and Le Guin's ideas of taoism and libertarian thought.