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Proceedings of the Third IDEA Conference: Department of English Language and Literature, Ege University, Izmir, Turkey, 16 –18 April 2008

The Third International IDEA Conference, organised and hosted by the Department of English Language and Literature at Ege University in Izmir, in conjunction with IDEA (The English Language and Literature Research Association of Turkey) was held from 16-18 April 2008. In keeping with the first and second International IDEA Conferences, organised by the Department of Western Languages and Literatures in Bogazici University, Istanbul in 2006, and by the Department of English Language and Literature in Hacettepe University, Ankara in 2007, papers were invited in the three related areas of ‘Studies in English’: Literature, Language and Linguistics, Translation Studies, and Cultural Studies.

The diverse topics and fields of study represented in these proceedings show the rich variety of pedagogies and research methods undertaken in Turkish universities, reflecting how the established academic curricula in the fields of English Language and Literature and Translation Studies have acquired their grounding through reference to canonical Western interpretive practices, but also the ways in which they have developed independently in recent years. The growth of Cultural Studies, for example, represents a new departure, particularly at Ege University which has hosted annual conferences in this field for over a decade, so developing the distinctive framing of the discipline in Turkey which reflects its status in the academy as a sub-topic, taught within the mainstream curriculum rather than as a separate discipline. This is in contrast to the theoretical and intellectual trends which have shaped cultural studies as an academic practice in Europe and the US where it has developed out of regional/area studies.

The conference proceedings also reflect the growing awareness of and engagement with the discourses and theories of Postcolonial Studies in Turkish universities. Like Cultural Studies, Postcolonial Studies is inextricably bound up with revisionist approaches to history, politics and society. Its somewhat anomalous status in Turkey by contrast to its reception in other parts of the world after the collapse of empires and decolonisation of many nations in the second half of the twentieth century is partly due to Turkey’s identity as the heir to the former Ottoman Empire, hence its status as a nation which historically has never experienced direct colonisation. Postcolonial Studies is located within the disciplines of English Literature and Language and is directly relevant to the theories and practices of Translation Studies; its consolidation in the academy over the last two decades, particularly evident in its distinctive pedagogy, key

theoretical premises and associated reading and translation practices is reflected in several papers in this volume.

Another important strand in the Third IDEA Conference engaged with issues of concern to Turkish literary and intellectual life. A highlight was the appearance of the novelist Latife Tekin, who was interviewed in by Professor Mel Kenne from Kadir Has University (this was translated into English by Nilgun Dungan from Izmir Economic University), and whose account of her emergence as a writer from obscurity, and her comments on poverty reiterated views for which her novels are already famous, having contributed to raising public consciousness in Turkey about the plight of the poor and the marginal. The presence of the author and one of her translators, Professor Saliha Paker of Bogazici University, exemplified and reinforced arguments made in Paker's keynote address (not included in these proceedings) on the importance of translation as a medium for introducing Turkish literature to other nations, gaining new readerships, and increasing intercultural exchange by reformulating and representing for Western audiences its key issues and attitudes.

Many of the papers gathered in these proceedings emphasise the crucial role of translation and Translation Studies in all areas of Literature, Language and Linguistics, and Cultural Studies, as Turkey in the early twenty-first century continues to negotiate its identity and position in relation to Western societies, cultures and political powers. For, despite the range and diversity of themes and subject areas covered in the papers in this collection, it is possible to discern an underlying thread connecting the debates and analyses they put forward: in one way or another, almost all the essays elaborate on forms of 'translation' (understood in its broadest sense as 'intercultural exchange', an umbrella term by which to approach movements across and between cultures) and 'transitivity' of cultures. They cover the grounds of reading, translation, and teaching practices seen through the prism of intercultural engagement and a developing dialogue among different critical traditions, from more or less straightforward textual analyses and re-readings to new thematic perspectives on canonical works and lines of engagement with contemporary critical theories. Translation's function as a bridge between cultures, and as a conduit for developing new meanings and intercultural relations illustrates Homi Bhabha's claim that translation takes place in the region of an 'in-between' space where cultural differences are articulated (Bhabha, *Location* 1), a space where many of the contributors imaginatively locate themselves in creating or developing new analytical frameworks for approaching texts. Indeed, if one returns to the original meaning of 'translation', that of *carrying across*, one can better understand its theoretical and practical relevance in the field of humanities. In the edited volume on *Postcolonial*

Translation Theory, for instance, postcolonial writing itself is likened to a form of translation (Bassnett 19-20), a point also made by Seyda Eraslan Gercek in his paper on translating Salman Rushdie's novel *Midnight's Children*. Transposing a text is, in many ways, an activity similar to transposing a culture (which is, among other things, what postcolonial texts do), and the two types of intercultural writing, though distinct, have enough in common to be examined together. Thus their 'in-betweenness' can also be seen as partaking of a larger current of interdisciplinary inquiry and research, for, as Bhabha argues, scholarship is motivated to move beyond the boundaries of university departments which function as discrete entities by the desire to "negotiate and work with these spaces to create new forms of intellectual engagement" (Bhabha "Translator translated"). Inscribing themselves in this translational, interdisciplinary movement, the papers in this volume find themselves in dialogue (whether intertextual, juxtapositional, critically inflected, dialogic), creating new forms of intellectual engagement in which the role of 'translation' -- that is of translation as transitivity -- is key.

Although they are not arranged in discreet thematic sections the essays reflect three predominant preoccupations which often cross-pollinate and leak into each other, to paraphrase a potent Rushdiesque metaphor. A distinct group of articles, by far the largest, centres on critical re-readings of generically diverse twentieth and twentieth-first century works, whether English or international, from Shakespeare, the English World War One writers, Robert Graves, Edward Blunden and Siegfried Sassoon, and noted English novelists, Iris Murdoch and Ian McEwan, through works of 'High Modernism' (particularly James Joyce), and French playwright Jean Genet, to celebrated contemporary Turkish author Orhan Pamuk. The range of theoretical approaches and re-evaluations (from Bakhtinian concepts of the carnival, the dialogic and heteroglossia, to magical realism, Foucauldian readings and ecocriticism) speaks eloquently of the hermeneutic scope of Turkish literary scholarship and its dialogue with and reformulation of Western critical paradigms.

Prominent among this group of critical rereadings are responses to the work of James Joyce which demonstrate, as in the papers by Lerzan Gultekin, Gulfer Goze, and Safak Nediceyuva, that Joyce's modernist texts yield productive new interpretations when different theoretical paradigms are applied. Lerzan Gultekin in "Dialogic Cultures and Discourses: A Bakhtinian Reading of James Joyce's 'The Dead'", uses Bakhtin's theories of dialogism, polyphony, carnivalisation, and grotesque realism to stress the interplay of multiple discourses -- mostly between the dominating English bourgeois and authentic Irish folk culture -- emerging in the internally dialogised, doubled voice of the protagonist Gabriel who "comes to recognise his spiritual paralysis" both as a

consequence and a symbol of his self-defeating colonised consciousness. This carnivalesque inversion of masculinised power structures and hierarchies, and the continuous contact with other consciousnesses, enables Gabriel to perceive a new vision of life, a dialogic relationship between the past and present, the dominated and dominating, suggestive of the potential for some reconciliation between the two cultures. In Gulfer Goze's discussion in "Irony of *Ulysses*: Deconstructing for Universality", Derrida's deconstructive theories are introduced to read in Joyce's "reverse deconstruction" a search for the universal in the celebrated particularity of the novel's realist detail, thus identifying in *Ulysses* a "still unfragmented" cosmos. Gose explores Joyce's modernist aesthetics in which religion is deconstructed with reference to the Greek mythology of the Odysseus story, in order to initiate his rejection of family, nationalism and Catholicism. Yet simultaneously Joyce also "deconstructs his deconstruction", as it were; what emerges among the fragments is a semblance of "an essential message", markers of universalism apparent in his use of imagery such as water and tidal flow, or in Bloom's character figured as representative of everyman. Gender plays a determining role in all of Joyce's writing often as a form of coming to consciousness. Safak Nediceyuva in "Failed Fathers and Failed Masculinities in Joyce's *Portrait of the Artist as a Young Man*", Joyce's most autobiographical work, argues that Stephen Dedalus's masculinity is constructed in reaction to his own father's inadequate parenting and to other paternal authority figures such as priests. Drawing on Janet Salzman Chafetz's interpretation of gender roles, Nediceyuva suggests that the cunning which underlies Dedalus's flight from Ireland, and which appears in his motto, "silence, exile and cunning" is a consequence of his sense of "failed masculinity", and a lack of a positive model from his father, a dilemma which will only be solved when he has left Ireland, rejected his father, nation and religion, and become an artist.

Burcu Kayisci and Orkun Kocabiyik, by contrast, focus their rereadings on reinterpretations of generic conventions and they locate the novels under discussion within the ideological, political and social changes that destabilise genre. A comparison of James Joyce's *Portrait of the Artist as a Young Man* with Thomas Mann's *Tonio Kroger* is the subject of Burcu Kayisci's paper which examines the novelists' revisionist approach to the bildungsroman, a genre which emerged historically in response to modernism's preoccupation with youth. Defining both texts as kunstlerromanen (a form of bildungsroman which elaborates the life of the artist), Kayisci argues, with reference to Franco Moretti's models of classification and transformation, that Joyce and Mann's protagonists react against bourgeois culture, and experience the alienation that comes with artistic distance. Stephen Dedalus cannot put his faith in either national identity or in

religion; Tonio Kroger separates from his family. Their general estrangement, while signaling homelessness, leads to a new faith in artistic creation. Rewriting and reinterpreting familiar motifs of European literature leads to a more complex forms of dialogism when mapped onto East-West relations, a hallmark of the work of Orhan Pamuk. Orkun Kocabiyik's study of the doppelganger figure in Pamuk's postmodern novel *The White Castle* examines the way the novelist constantly crosses generic boundaries, so reconfiguring the social, religious ideologies that underpin genre. Pointing out that the doppelganger archetype was traditionally used to dramatise the protagonist's internal struggle by facing himself both physically and ontologically, Kocabiyik argues that Pamuk manipulates features of the nineteenth-century doppelganger topos in adapting it to his main theme, the East–West dichotomy. Pamuk's Venetian protagonist and his captor, a Turkish scholar, are mirror images of each other and eventually change places, but other doublings also occur: the author and his twin both compose, the writer and reader inspect each other. Kocabiyik concludes that Pamuk, in combining eastern themes with western literary forms, is in the forefront of postmodern international writing in the company of such novelists as Jorge Luis Borges, Paul Auster, and Italo Calvino. What makes Pamuk's writing distinctive, however, is that he interconnects postmodern textual play involving fragmentary and discontinuous narrative, intertextuality, metafiction, and pluralism with these contrastive geopolitical and cultural structures of feeling and identity.

Literary interrogations and metafictional parodies of the relatively stable genre of detective fiction are the subject of Berkem Gurenci and Sena Sahini's articles, both of which illustrate that destabilising such formulaic genres opens up questions about morality and ethics which are conventionally reinforced in the fictional structure. In "Peter Ackroyd's *Chatterton*: Parodying the Detective Genre", Gurenci argues that Ackroyd's text challenges the classical detective genre through its metaphysical narrative, self-reflexivity, and metafictional parodies of the cosmopolitan characters of its metropolitan milieu: the detective is never a hero, the story never reaches closure and the reader has to put the pieces together. In this elaborate tour de force, distinctions between imitation, inspiration, plagiarism and forgery are hard to draw and semantic boundaries find themselves systematically disrupted. Just as *Chatterton*'s forgeries come to be an interpretation of history, so too does *Chatterton*, a pseudo-biography, become Ackroyd's interpretation of history: the historical text is seen finally to be as subjective as the fictional one. Sena Sahini, through her comparison between Agatha Christie's *Curtain: Poirot's Last Case* (1975) and Shakespeare's *Macbeth*, provides an ethical angle on the classic detective story by reversing an essential premise of the genre in suggesting that

crime can be justified if used for ethically appropriate ends. Pointing out that detective fiction demands justice with closure, Sahini considers the questionable representation of Christie's detective Poirot as the ultimate murderer for ethical reasons -- to save the world from a criminal-- finding a parallel with the killing of Macbeth (because of his morally outrageous act in murdering King Duncan). Both texts therefore achieve a necessary justice and justify murder as a legal punishment, in order to reach a satisfactory conclusion.

Novels can also convey in new formats retellings of earlier stories, and correspondingly, contemporary reinterpretations of mythological and legendary narratives can inspire thematically-oriented approaches as Carlos Sanz Mingo demonstrates in his article "Arthuriana vs Religion: The Other Enemies of God". Mingo examines the renegotiation of Christian values in two novels which are based on Arthurian legends of the middle ages: Rosemary Sutcliff's *Lantern Bearers* (1959) and Bernard Cornwell's *The Winter King* (1996). In examining the relationship between religion and literature in both and arguing that religion as a positive force is weakened, he differentiates between Sutcliff who subscribes to an ethic of Christian forgiveness, and Cornwall who overturns the expectations of religion, and offers a new, more secular image of the Arthurian world.

It is notable that critical rereadings of novels written by English writers in particular focus on the problematic, often troubled relationship between the self and other, whether this be collectivities such as the family, the community or society at large, or in another individual, or alternatively between the conscious and unconscious or concealed (alter ego) aspects of the self, which in being confronted or in confronting itself is often represented in terms of doubling and division, mirroring and illusion, imitation and mimicry. In the papers by Nanu Akcesme, Ozlem Uzundemir, and Dimitra Papazoglou, the self is seen to require moral restructuring and 'progress' in order to make sense of past dilemmas or to avoid erasure of identity or annihilation. Thus, Akcesme's study of Iris Murdoch's novel *The Black Prince* (1975) uses Foucauldian ideas of the technologies of the self; that is, the specific practices by which subjects constitute themselves within and through systems of power, and which they often 'normalise' as natural givens. Murdoch introduces metafiction and self-reflexivity in order to initiate a return to realism: through the figure of the narrator, the novel's fictional writer (in a first person retrospective narrative), a distance is created between the narrating and experiencing selves, showing the reader the crafting of life as a work of art, as real life is converted into an art of the self. The complex relations between the self and its alter ego articulated through the dimension of art, are also addressed, somewhat more

conventionally, in Uzundemir's analysis of Oscar Wilde's *The Picture of Dorian Gray*, a paper which refers to the Narcissus myth -- the worship of one's creation -- to show how art can be overtaken by life. Wilde's play with reality and illusion, concealment and exposure, is articulated through Dorian's awakening to a new symbolic order of desire in response to the painting of him by the artist, Basil Hallward. Uzundemir concludes that Wilde claims that art cannot reflect reality and that it is not a mirror to life, and so the word is ultimately privileged over the image. One of the most potent sources of misunderstanding and miscommunication between individuals comes with the confusion of sex with love as Dimitra Papazoglou foregrounds in her analysis of unfulfilled expectations of a wedding night in Ian McEwan's novel *On Chesil Beach* (2008). As with Murdoch's dualistic narrative mode in which the exploitation of the gap between the experiencing and reflective selves offers new insights onto the self, the novel's narrator draws attention to the distance between the crucial events of the past, ironically the so-called liberated sixties, and the present period of reflection. The resonant interweaving of different time frames relies on the protagonist's retrospective realisation that his estrangement from his wife on their wedding night was because he lacked the love and patience, which now, forty years later and with greater maturity, he believes would have secured the lasting relationship they both desired.

By contrast to the more text-based theories-- generic, postmodern, or deconstructionist -- which define the approaches of the above critics, the interpenetration of cultural studies and postcolonial approaches which occurs when social issues of race, gender, class and the environment are considered, marks out the articles by William S. Haney II, Onder Cetin, and Neslihan Ekmekcioglu. Haney in "The Reality of Illusion in Jean Genet's *The Balcony*" also focuses on doubleness and illusion as textual elements, but with the difference that in linking these features to social causes, he demonstrates a more cultural materialist approach. Haney locates Genet strategically in relation to his portrayal of society, proposing that his illegitimacy and early life of crime lies have played a critical role in the dramatising of tensions between the individual and his milieu in probably his best-known play. Arguing that *The Balcony* illustrates Zygmunt Bauman's term "mixophobia" -- the reaction to the "variety of human types and lifestyles that meet in the streets of contemporary cities" -- Haney points out that Genet's defining of the gap between members of different social strata and within the consciousness of individuals leads to a double awareness: the 'via negativa' path associated with Christian mysticism, and the eastern philosophical tradition which is linked to the emptying out (kenosis) of the self, can be mapped onto this gap within the characters' awareness. They witness what they perceive rather than becoming absorbed by the object of observation,

and so potentially can transcend both mixophobia and the feeling of impotence that it induces.

The need for greater respect for the environment, a new concern of postcolonial studies as climate change, specifically global warming assumes alarming proportions and creates fears of an ecological catastrophe, lies behind terms such as “literary ecology” and “ecocriticism” first introduced in the late 1970s. In discussing the negative impact on nature of the First World War in “Natural Destruction as Reflected in Edmund Blunden’s *Undertones of War: War as Ecological Catastrophe*”, Onder Cetin examines the writings of Robert Graves, Siegfried Sassoon, and Blunden’s *Undertones of War* (1928), a text in which he finds evidence of a new discourse, and an ecological awareness long before contemporary theories of ecocriticism were formulated. A parallel here in discovering precursors of contemporary theories and preoccupations can be found with the organic, gendered reading by Neslihan Ekmekcioglu in “Shakespeare’s Creative Disfigurement of Death”. Making use of Bakhtin’s theories of the carnival, and relating them to a gendered, ecocritical consciousness, Ekmekcioglu argues that in Shakespeare’s work the concepts of death and nothingness constitute a revisiting of the principle of “nature unsheathed”; that is, of an organic cycle in which the female principle of representation with connotations of birth and rebirth is foregrounded, ensuring that nothing is wasted. In her integration of richly diverse perspectives from different theories ranging from the Kristevan chora, Bakhtin’s carnivalesque, including the alchemical imagery of the age, and the neoplatonists, Ficino and Valla, Ekmekcioglu points out that death is a process of nature: the inextinguishable vitality in the dead body makes the graveyard the most paradoxical of places.

The Turkish engagement with the various paradigms, models and frameworks in order to promote dialogue with Western thought and critical traditions is even more evident in a second cluster of articles which directly take up the issue of translation – whether in a literary context, or as a pragmatic mode resting at the basis of the professional translator’s task. Papers by Ayse Ayhan and Mine Yazici emphasise that translation is a form of cultural encounter, crucial to the process of mapping one culture onto another by enabling differences to be accommodated or reconciled. Ayhan’s article on the reception of Latife Tekin’s work within source and target cultures introduces an intercultural ideological framework which sees translation as part of a cultural system. Drawing upon Anthony Pym’s view of translation as creating intersections or overlaps of cultures in “intercultural space” and utilising Andre Lefebvre’s concept of “rewriting” (translation conceived in its broadest sense of literary histories, spin-offs, reference works, anthologies, criticism and editions), Ayhan points out that Tekin’s image as an

author in the West has been shaped and influenced by Saliha Paker's introduction and John Berger's preface to the English translation of her break-through novel, *Berji Kristin: Tales from the Garbage Hills* (1993), Tekin's image in the literary system of the source and hence the target culture is of having given voice to an impoverished community, naming "the unspeakable, unacceptable, and revealing the well known secrets of the culture". The authenticity of her stories about the deprived and destitute, acknowledged within Turkey, consequently leads to a recentring of the margins beyond Turkey as well.

Ayhan's concept of translation as essentially an intercultural process also underpins "Norms as Guidelines or Constraints" by Mine Yazici who draws on Gideon Toury's premise that translation is a norm-governed activity (norms are defined as general values and ideals shared by society, suggestive of a course of action that is proper and appropriate in forming social customs). The professional translator, rather than being dominated by the 'habitus' or predisposition within the source culture from where he comes, and so predisposed to internalize and adopt its norms, learns to develop norm-related reflexes, consider the readers' expectations, and privilege the norms of the target culture. Yazici notes a shift in the field of Translation Studies away from Lefebvre's focus on questions of the translatability or untranslatability of the text (in which norms are constraints), to Gideon Toury's work on the different sociocultural norms that affect the translation process, which addresses the way translators relate sociocultural and extra-linguistic norms to linguistic constraints. The "relation norm" which involves determining intertextual relations and linguistic norms to bridge the source and target texts, encourages translators to develop problem-solving skills which draw upon the imaginative and creative powers of translation. By such negotiations they can overcome the constraints of norms, and convey the 'true' message of the source text without breaking communication; as their knowledge base widens, they can creatively reverse the halting force of norms as constraints into constructive one, and harmonise norms with creative skills.

By contrast to Yazici and Ayhan's downplaying of issues of (un)translatability and fidelity between source and target texts in their emphasis on the more creative and sociological aspects of translation, other discussions focus on decisions about cultural specifics and customs (of which language is a reflector) required in making translations. Naci Kayaoglu in "Using a Corpus for Well-Informed Intuitive Decisions on Appropriate Word Choice in Translation Process" illustrates the value of using a specialised corpus as a way of finding equivalences, when both the linguistic and pragmatic elements of target and source languages need to be respected. The ambivalences and distortions which occur in translating postcolonial texts are the subject of "(Un)translatability of the Hybrid or the

In-between: Lost in Translation” by Seyda Erarslan Gerçek, which draws on postcolonial theories of translation to contextualise problems of translating into Turkish Salman Rushdie’s seminal postcolonial novel, *Midnight’s Children* (1981). The linguistic and cultural mix of Rushdie’s text means that culturally specific terms (food, garments, tools), untranslated words (from the mother tongue), translated words (relevant to the colonial society) such as idioms, proverbs and slang, require stylistic strategies in order to preserve irreducible cultural differences. Translations of such multicultural, polyvocal texts can best be viewed as transpositions seeking to maintain in the target language the hybrid nature of the original; they illustrate the process of *carrying across* better than conventional translations, but at the same time maintain that tension within, which Bhabha highlights when he deems certain aspects of cultural hybridity untranslatable. In this particular case, not only is the text the product of a translational and hybridizing process, but its author himself is “a translated man”, one who has “been *borne across*”. The result of such translative processes, however, need not be a loss of meaning – indeed, in Rushdie’s own view, something almost always stands to be gained: “It is generally believed that something is lost in translation; I cling to the notion [...] that something can also be gained” (Rushdie, 29).

The process of cultural contact and ‘translation’ involves misunderstandings, clashes (evidence of Huntington’s “clash of civilizations”), and often provisional and pragmatic realignments between different societies and communities. In the analysis of processes of cultural encounter and change, specific genres and text-types come to be seen as both constitutive and reflective of such change. Hasan Baktr’s study of eighteenth-century letters, “Dialogic between Ottoman Orient and English [European] Society in Pseudo-Oriental Letters”. draws on Bakhtin’s theories of dialogic and cultural interanimation to suggest, somewhat controversially, that during a long process of interaction between Europe and the Ottoman Orient before Britain expanded its empire and saw itself as a colonising nation, harmony and good-will prevailed in East-West relations. The historical image of the Ottoman was replaced by the dialogic spirit of the age of Enlightenment, Baktr claims, when the “English people’s view of themselves coincided [...] with their view of the Orient”. These epistolary narratives --fictive reconstructions of which Montesquieu’s *Persian Letters* (1717) was perhaps the most famous – encourage interpretations of cross-cultural relations which are at odds with postcolonial paradigms based on conquest, discrimination, inequality and othering. Baktr thus forcefully challenges Edward Said’s concept of Orientalism as a form of specious voyeurism by which the West, in encountering the Oriental other through its exoticising gaze, metaphorically approaches its own dark Other within. His epistolary

study also points to the potential of translation in its broader sense of intercultural connectivity to channel cross-cultural dialogue and disprove the often-held view, perhaps best expressed by Kipling, that “East is East, and West is West and never the twain shall meet”.

Whether discussing translation from a predominantly literary perspective as Seyda Gereck does, or from a language-oriented, pragmatic perspective, as Naci Kayaoglu does, the view that emerges most clearly is that translatability is dependent on a number of extra-linguistic factors that mediate the transmission of cultural significance and interpretive relevance. It is here that the theoretical potential of postcolonial analysis emerges most clearly, at the intersection of history and its contemporary interpretations/rewritings: the meaning of historicity in translation involves examining ‘effective history’ the external coordinates of which can be shown to have created the conditions of existence for all manner of situations of dominance and oppression. Such historical and interpretive intersections can be identified in the papers by Defne Ersin Tutan, Jeanne Perreault, Klara Kolinska, and Janet Wilson.

The importance of history as one of the extra-linguistic factors facilitating the transmission of texts and meanings across cultural and generic borders appears in Defne Ersin Tutan’s paper, “Alternative Africa: Ben Okri’s *Famished Road* (1991) as a Magic Realist Manifestation”. Tutan examines the ways in which the novel’s magic realism can be seen as a component of both postcolonial and postmodern modes of writing. Postcolonialism draws upon postmodernism in order to mark its liberation from colonialism: magic realism, in blurring genre distinctions and crossing discursive borders, becomes firmly rooted in both discourses, while at the same time building on previous interpretive practices, most notably on the already-discussed Bakhtinian notions of the carnivalesque and heteroglossia. Similar to Orkun Kocabilik’s and Burcu Kayisci’s discussions of the redeployment of the bildungsroman motif in European modernist and postmodern writing, Tutan suggests that Okri is responding to the changes of decolonization in his subversion of the realist genre, the bildungsroman, identified with the colonial world-view: his hero, Azaro, a spirit-child or “abiku”, a figure of recurring birth and death in Yoruba mythology, accepts magic as a component of the real world instead of dismissing it in order to grow up as in the traditional bildungsroman. In seeking his own spirit though, so forging a spirit of independence, his story becomes a national allegory. The ‘third eye’ of this text which interweaves oppositions and resolves conflictual elements, conforms to Homi Bhabha’s understanding of hybridity, and so offers a new view of history (Bhabha, “Third Space” 211).

A rather different view on the pressures of historical memory and trauma, and the

need to find an adequate way of translating these into the present emerges in Jeanne Perrault's article on "W.E.B. DuBois's Metaphors of the Veil". The essay reflects back upon the divisions between white and black that both caused and were symptoms of racial inequality and the alienation of blacks within American society, another form of dispossession which in the 1960s was responsible for the development of the Civil Rights movement. Perrault shows that the imagery of the veil in DuBois's canonical study of the black American experience, *The Souls of Black Folk* (1903), is an apt metaphor for all hybrid American Negroes, people of African heritage, of the exclusions and injustices caused by white domination. The veil is transparent, it can show and hide simultaneously; in the latter sense it becomes a form of double consciousness, equivalent to a second sight, a way of looking at oneself through the eyes of others, an image that translates external historical coordinates into inner realizations and promotes both self-reflexiveness (a hallmark of Du Bois's thought) and a desire for action.

Du Bois was writing at the beginning of the twentieth century, a time when uneasy adjustments were taking place between the old and new worlds of the white settler colonies of Canada, New Zealand and Australia (Ashcroft, Griffiths & Tiffin 211). British imperialism and migrations of the nineteenth century led to the opening up and colonizing of new territories, and as Klara Kolinksa and Janet Wilson illustrate, throughout the twentieth century new dialogues between inherited cultural practices and innovations in art form have evolved in response to the new environment. In "The Old New World": Theatre and Drama in Newfoundland" Klara Kolinska identifies a cultural revolution in the changing dramatic practices of live theatre in Newfoundland, developing from the inherited medieval English tradition of mummering, to collective theatre (the "Cod Company") which specialises in political satire and local dialects and, with increasing professionalism, to the "Rising Tide" theatre which retells local stories histories and legends. These theatrical genres, formats and styles display a distinctive regional aesthetic, and give dramatic expression to the problems, interests and particularities of Newfoundland society which like many other white settler societies is due to its historical and geographical in-betweenness, minority status, and isolation. Similarly, Janet Wilson, in her plenary address on New Zealand and Australian settler societies, "Constructing the Metropolitan Homeland: The Literatures of the White Settler Societies of New Zealand and Australia, considers the dislocation that affects white settlers, especially the first generations who were filled with nostalgic longing for the metropolitan homeland of England. She traces in the literary tradition of return to the homeland the motif of the quest and tropes of doubling and unbelonging in the works of Australian writer Shirley Hazard and New Zealanders Janet Frame and Fleur Adcock.

By contrast, she argues, present-day postcolonial diasporas, emerging due to increased mobility of peoples, inspire concepts of multiple and overlapping points of origin and belonging as in the work of Australian-born, but Canadian-based Janette Turner Hospital, whose redefinitions of homeland make the experience of living on the margins, once seen as a “cultural cringe”, a new centre of consciousness.

Finally the collection groups together articles which are more pedagogically oriented and examine processes of cultural transmission and language teaching in a comparative perspective. This more heterogeneous group consists of Lawrence Raw’s paper which takes up the medium of film adaptation; Uzay Kilic’s paper which re-examines Wittgenstein’s language theories; and the co-authored papers by Nesrin Oruc and Carmen Santamaria, and Mir-Reza Kohrasani and Afsar Rouhi on the principles and practices of second language teaching. Despite the distinct problematics and approaches they feature, the articles share with the others the way in which they use translative processes (whether pedagogical – the teaching of English as a foreign language being an obviously translational process – or comparative, for example, translating across representational media, or reception studies) to highlight intercultural and transcultural dialogue. Lawrence Raw, in “England Reconstructed for American Audiences: *The Browning Version* and *The Gathering Storm*”, examines the generic remapping that occurs in screen adaptations when they attempt to meet new cultural expectations determined in part by Hollywood cinematic traditions. Raw argues that the British films produced by Ridley Scott, *The Browning Version* (1994), adapted by script-writer Ronald Harwood from Terence Rattigan’s 1940s play, and *The Gathering Storm* (2002), a film about Winston Churchill’s “wilderness years” in the 1930s before he became Prime Minister, drawn from auto/biographical sources, conform to American audience expectations for their representations of Englishness -- for example, with rolling shots of English countryside –so exemplifying how British cinema has been ‘colonised’ by Hollywood filmmakers. More radically, Raw advocates screen adaptation, conceived as a form of cross-cultural translation as exemplified in the two films under discussion, as a teaching method. He points out that the pedagogic potential of screen adaptation, a topic which is not taught extensively in the Turkish universities, lies in its being considered a “creative response”, a rethinking of the original in order to make a comment on contemporary society.

In “Modern Sensibility of Meaning: Within A Wittgensteinian Approach”, Uzay Kilic turns to semantics and the problems of meaning-making by examining some of the central tenets of Wittgenstein’s philosophy of language. In discussing how words and sentences acquire meaning, she foregrounds Wittgenstein’s appeal to the concept of use.

The traditional referential or ‘word-object’ theory of meaning which relies on the ostensive definition (that is, pointing to things and naming them) does not lay out the uses of a term, whereas Wittgenstein argues that meaning can be found without requiring a correspondence between word and thing, through learning to play language games. Meaning is usage, and a word is learnt through a social convention, for the relation of language to the world is explained in a contextual use. In Wittgenstein’s terms language is a tool whereby the individual attaches him or herself to the world of reality, in other words learns to play a ‘language game’, because speaking (or language) is conceived as a concrete activity of human beings. This philosophical-linguistic approach has implications for pedagogies of teaching language and translation, and Kilic in her discussion reinforces the pragmatic cross-communicative view of language as communication over the referential view of language as a finite and closed system.

Wittgenstein’s philosophical reassessments of meaning as language in use provide theoretical underpinnings to the approaches of applied linguistics to teaching second languages outlined by Nesrin Oruc and Carmen Santamaria in their cross-cultural study, “Understanding the Communicative Approach: A Cross-Cultural Approach from Turkey and Spain”. The currently-favoured “communicative approach” is a response to changing linguistic paradigms, from formalist to functionalist, and is aimed at the learner’s acquisition of sociolinguistic and pragmatic competence. With reference to the sociolinguist Del Hymes’s theories of communicative competence (1972), and Austin and Searle’s Speech Act Theory (1979), Oruc and Santamaria focus on the functional-notional syllabus which was first used in the late 1970s, and review the principles of the communicative approach. Their comparison of groups of Turkish and Spanish students and teachers revealed no significant difference between them in the understanding of the Communicative Approach, although they conclude that the implementation of the approach involves interpersonal skills and therefore can vary according to the personalities of teachers and students. Mir-Reza Khorasani and Afsar Rouhi in “On the Effects of Levels of Planning Condition on Accuracy and Complexity of L2 Learners’ Oral Production”, by contrast, argue that the language teaching methodologies, including those of the communicative approach, lack success in educating learners in accuracy; their research aimed to examine the effects of planning time—that is, preparation time before the communicative activity -- on the accuracy and complexity of second language learners in oral production. The research compared three groups of Iranian students, who were allowed either no planning time, or pre-task planning or teacher-led planning, before engaging in an activity of communication. The results confirmed previous research in that they showed that pre-task planning improves fluency not accuracy (due to learners’

limited attention span), while teacher-led planning had the highest result of accuracy. Khoransi and Rouhi conclude, however, that neither type of planning significantly improves L2 learners' syntactic complexity in oral narratives.

In conclusion, this selection of papers from the Third Idea Conference showcases some adventurous research being produced in the Turkish universities in the fields of English Language and Literature and Translation Studies; the proceedings also reveal that new approaches to research introduced through Cultural Studies are being consolidated, and furthermore suggest future areas of enquiry in the field of Postcolonial Studies. I would like to thank the Conference organizers from Ege University, Associate Professor Rezzan Silku and Professor Dr Atilla Silku, for inviting me to deliver a plenary paper, and for their hospitality throughout the conference, the British Council for inviting Professor Patricia Waugh and contributing in many ways to the proceedings, the staff and willing student volunteers of Ege University who ensured the smooth running of the conference at every point, Dr Cristina Sandru for reading and commenting on a draft of this Introduction, and last but not least, the delegates who delivered papers and those who submitted their work for publication.

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