ABSTRACTS & PROCEEDINGS E-BOOK

7th INTERNATIONAL NALANS CONFERENCE
NARRATIVE AND LANGUAGE STUDIES 14/15 MAY 2018 TRABZON/TURKEY

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LANGUAGE AND LITERATURE ACROSS BOUNDARIES

www.conference.nalans.com

This edition was published online at http://conference.nalans.com/

First Impression: 25 December 2018
Second Impression: 30 December 2018

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Mustafa Zeki ÇIRAKLI, General Editor, NALANS Journal and Conferences

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Editor’s Note

It is our pleasure to see NALANS Conference has grown into an international event having vivid and diverse conventions of its own. It has been gathering scholars and researchers from all over the world, that is, it has achieved being “international” as the very title suggests. We were delighted that we hosted our fellow guests on the occasion of the 7th International NALANS Conference on Narrative and Language Studies, 2018. The conference has been a gateway between Europe and Asia, covering different fields of academic research, and survey into language, literature and culture. The event marks a significant feature in that it has brought together various languages; Russian and Turkish as well as English.

Starting with the first conference held in 2012, our conferences have witnessed momentous meetings and provided an academic platform for the discussion of various aspects. Over the years, we have improved our projections and happily seen the flourishing of the mindset of the young participating researchers interested in cross- and inter-cultural dimensions of language studies.

First and foremost, we would like to deliver our kind feelings to those who rejoice the sense of language studies as presenters and participants at the conference and those who convey their excitement and enthusiasm visiting the poster stands and attending the sessions. Moreover, we have to underline the inspirational motivation and scientific ground provided by “International Journal of Narrative and Language Studies (NALANS) and Turkish Notes Project (T-Notes) Team.

We should like to thank our keynote speakers for sharing this medium of insight with us; Prof. Dr. Marie-Laure Ryan, Prof. Dr. Yasemin Bayyurt, Assoc. Prof. Dr. M. Naci Kayaoğlu and Asst. Prof. Dr. Allison Tzu Yu Lin, whose erudite contribution, we believe, will be of note for long in the history of the conference.

Furthermore, we should highlight the invaluable support of Prof. Dr. Hikmet Öksüz, Prof. Dr. Temel Öztürk, Prof. Dr. Ülkü Eliuz and Assoc. Prof. Bayram Seviç from the Faculty of Letters and and Asst. Prof. Dr. Fehmi Turgut and Lec. Zafer Ayar, from the School of Foreign Languages, KTU, Trabzon, Turkey.

All in all, we would love to express our gratitude to Prof. Dr. John Pier, from European Narratology Network, and Yıldırım Şimşek from New York Speaking Club and Association. We additionally thank those who come from different spots of the world to meet us.

The present e-Book of Abstracts and Proceedings at hand brings together a variety of ideas concentrating on the issues outlined above. Please keep in mind, this is the first impression of the volume. Please do not hesitate to send your suggestions for the corrections, spelling mistakes, missing names or sections so that we can revise the manuscript. We hope that you will be highly stimulated and inspired by the abstracts and papers included in this volume of the second impression as did with the previous ones.
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Impressionism in London Poems

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Abstract

In this chapter, I want to theorise the dialectical images of London as signs by using an Impressionist way of reading the visual and the verbal representations. Through reading three poems of London-William Wordsworth’s ‘Composed Upon Westminster Bridge, September 3, 1802’, Oscar Wilde’s ‘Impression du Matin’, and Carol Ann Duffy’s ‘Woman Seated in the Undergroun’—I intend to show an awareness of the Impressionist narrative technique in terms of the spatial representations of the city. The impressions—in both visual and verbal terms, come to show the way in which London is a gendered space, synthesising masculine and feminine metaphors into a sequence of unique narrations. Each moment represents a personal, a specific, and a dramatic London, which is depicted in colours, shapes, lines, and emotions.

Keywords: impressionism, London, dialectical image, poem

Introduction

The aim of this research is to show the way in which metaphors and signs of the urban space come to construct visual impressions, revealing through three poems about London. Each one of them can be read separately. And yet, the visual and verbal images in the poems come to indicate a coherent image of the city of London, bringing out a personal sensibility of this particular urban space.

I. William Wordsworth and the Impressive Sublime

William Wordsworth, in his poem, ‘Composed Upon Westminster Bridge, September 3, 1802’, brings the reader into a world of the Impressionist London. The specific date, month and year come to remind us (although Wordsworth himself would not be aware of that) the way in which the French painter Claude Monet used to paint his Haystacks, in different times of a day, or, during several particular hours of a season.

Monet’s Impression, Sunrise (1873) is considered as a work of art, which is ground-breaking. It is not because Monet painted something specifically beautiful. In fact, quite the opposite, it is because of the ugliness of the painting. It is ugly because it does not represent a traditional academic way of looking at visual objects. As Belinda Thomson pointed out, in several reviews, for example, in La Patrie, or in Le Charivari, Monet’s ‘impression’ in painting is only considered as a sort of ‘distorted’ reality (Thomson 125), which looks like an unfinished and an immature experiment. The audience and the critics of Monet’s time found that it is difficult to digest his way of depicting an impression—especially when they saw on his canvas—those broken strokes, quick brushes, bright, sharp and vivid colours, and the blurred industrial background, which make the whole thing look extremely untidy and dirty.
And yet, just because of this way of painting, Monet explores his way of expressing his own impression of a particular time in a specific day. His impression has been put on his canvas, as a kind of memory found by the painter, in his own studio. I would argue, before Monet’s painting, Wordsworth’s impression of London, which is lingering on a very special moment in the morning, on Westminster Bridge, on a specific day, comes to show the readers a sense of an impressive sublime.

*Composed Upon Westminster Bridge, September 3, 1802*

Earth has not anything to show more fair;
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning: silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendor, valley, rock, or hill;
Ne’er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still! (Ford 331)

The phrase ‘Dear God!’ expresses the gratitude – the need to thank God for the impressive sublime that Wordsworth felt in London, at that specific moment of September 3, 1802. The beauty of London comes to the eye of its beholder, so stunning, as Wordsworth could not find anything ‘more fair’ in this world. If there is someone, whose soul is not touched by what he or she sees in that morning of London (‘A sight so touching in its majesty’), it means that he or she must be extremely ‘[d]ull’. This ‘sight’ is a visual impression, showing the power and the greatness of London – as one sees a kind of ‘quality of awesome’ (Baldick 321), in a way which one’s thought and soul can be lifted.

London is, in the eye of its beholder, like a Queen, ‘silent’, fresh and innocent, who ‘wear[s]’ a beautiful morning light. This light opens the eyes of the beholder, making him or her feel the beauty of London through ‘[s]hips, towers, domes, theatres, and temples’. Looking at ‘the fields’ and ‘the sky’, the viewer can see that the morning air is very ‘bright’ and clear (‘smokeless’, unlike Monet’s grey and black industrial background on the canvas). This impressive sublime, created by the bright morning light – the sun, comes to make the viewer ‘I’ feel ‘a calm so deep!’ – a visual impression which makes one feel profoundly touched, as ‘Never’ before, in four negativities (the ‘Earth has not’, ‘Never did sun’, ‘Ne’er saw I, never felt’); as ‘the mighty heart is lying still’ – as the view itself is so breath-taking – in a way that it is so occupied, ‘so entirely filled with’ (Day 184) the beauty of London.

Wordsworth’s verbal impression is a sunlight effect, which comes way before the French Impressionism was known. And yet, Wordsworth did not concentrate on the depiction of visual realities – for example, the colour, the shape or the line of ‘the river’ Thames, the ‘[s]hips, towers, domes, theatres, and temples’, ‘the fields’ and ‘the sky’. Instead, he made the viewers see the beauty of London through the light, as the city was soaked in the sunlight in a way which that particular morning still comes to touch our soul, as we are reading this poem now. It is a light, which does not
have the heat of the summer. It is also not a light, which shines as the way of the noon time. That morning light of beauty, as Wordsworth saw it, was only bright enough, to make the narrator see things, people and objects in London in a way of appreciation, as the phrase ‘Dear God’ indicates the ‘virtue’ and the ‘dignity’ (Hartman 126) of the inwardness of a human being in Wordsworth’s sense.

II. Oscar Wilde and London Impressions

*Impressions du Matin*

The Thames nocturne of blue and gold
   Changed to a Harmony in grey:
   A barge with ochre-coloured hay
   Dropped from the wharf: and chill and cold

The yellow fog came creeping down
   The bridges, till the houses’ walls
   Seemed changed to shadows, and St. Paul’s
   Loomed like a bubble o’er the town.

Then suddenly arose the clang
   Of waking life; the streets were stirred
   With country wagons and a bird
   Flew to the glistening roofs and sang.

But one pale woman all along,
   The daylight kissing her wan hair,
   Loitered beneath the gas lamps’ flare,
   With lips of flame and heart of stone. (Ford 452)

In four stanzas, Oscar Wilde shows the reader the way in which the city of London is seen from a far, a general view in the first stanza. That view, again, comes nearer and nearer to our views, stanza by stanza. Firstly, it was the night, as the colours ‘blue and gold’ shown. The street lamps come to reflect on the Thames, like ‘a Harmony in grey’, as the colour comes to represent an unclear view of the Thames in a ‘chill and cold’ atmosphere.

In the second stanza, although the ‘yellow fog’ comes (‘creeping down’) to cover the visible world of London, the narrator, in a way, can see even clearer, for the visual objects are vivid and are slowly becoming more specific to the view – ‘the bridges’, ‘the houses’ walls’, ‘and St. Paul’s / Loomed like a bubble o’er the town’.

In the third stanza, we can see that the London scene becomes even more into details, as if we are a part of it. People are waking up, as if we can see them, and can hear ‘the clang’; can see the bird on the roof and hear its song. The street of London is getting busier and busier, when the day begins, as people make noises and their activities make London streets a crowded space. For example, the morning traffic (‘country waggons’) on the street comes to change the previous harmonious grey atmosphere into a different mood.

In the fourth stanza, the narrator again, zooms in, bringing our visual focus to ‘one pale woman all alone’. She is the sign of the dialectical aesthetics of London, coming to be the opposite pole of all those people as the crowd, with their activities, noises – as she is ‘alone’ and silent. The narrator wants
us to see this woman, as if all the Impressionist way of depicting London in the previous three stanzas has only one function, which is just to make the viewers ready to see this woman. Although the sun is ‘kissing’ her, her hair is wet, and her heart is cold (like a ‘stone’). She is wondering around, aimlessly, under ‘the gas lamps’ fire’ – even her lips seem to be as red as a flame, her action, as far as we can see from the narrator’s eye, is meaningless and without any passion or feeling.

What is going on here? All these Impressionist sensations of London in Wilde’s poem cannot bring this woman to feel. This woman, although nameless, comes to remind me a painting of Édouard Manet’s, *Olympia* (1863, in Smith 48). In the painting, Olympia is a posed, naked figure, waiting for ‘her client’ (Smith 49). There is a contrast between her facial expression and her inner feeling. Although she looks very calm in the painting, as Paul Smith pointed out, her ‘locket’ shows that ‘she loves someone’ (Smith 50). Again, as Smith suggested, ‘any sex she might have with us is purely and simply for the money’ (Smith 50). In other words, Olympia is able to do the business, without feeling a thing, simply because we are not the one in her heart – as in her locket. There is no confusion between her inner world and the external reality.

Another painting of Manet’s also comes to indicate a very similar dialectical relation between the outer space (what people can see) and the inner space (which is invisible to the others). Although the barmaid is all dressed up, as if she is ready to serve her clients, there is something in her eyes, which comes to show a feeling of ‘melancholic’ (Smith 54). In Monat’s *A Bar at the Folies-Bergère* (1882, in Smith 53), she is a barmaid – that is her profession. And yet, because of the emotions in her eyes, we know that she is not, at least, heartless. The contrasts between the inwardness and the public space, as the authors would argue, illuminate ‘the psychological effects’ (Rubin 83) of Manet’s visual sensations, as all the colours, lines and the visible cannot cover the barmaid named ‘Suzon’ (Rubin 83), and her emotion.

Through reading two women in Manet’s paintings – Olympia and Suzon, the viewers can see the dialectical aesthetics of the inner and the outer spaces, for the psychological tensions these two women show us. Somehow, this poor nameless woman in Wilde’s poem is just a visual representation, like all other visual objects in London, such as a bridge or a wall (even the Cathedral has a name, ‘St. Paul’), as Wilde wrote her this way. Even she is kissed by the sun, surrounded by all colours and sensations of that very London morning, still, she gives us the dialectical aesthetics of London in the poetic form. As she is incapable of feeling a thing, she is the sign of a total ‘visual pleasure’ (Olin 209). In other words, she can be anyone’s ‘imaginary possession’ (Pollock 53), which can be identified with any other visual objects in London, under the gaze of the narrator and the viewers, as the richness of the external visible world comes to be the opposite of her internal world.

III. Carol Ann Duffy: A Woman in London

Although there is no date, nor month, Carol Ann Duffy’s poem, ‘Woman Seated in the Underground, 1941 after the drawing by Henry Moore’, in many ways, reminds in the reader Wordsworth’s London, as the authors mentioned in the first section of this paper. When we juxtapose Duffy’s poem and Wordsworth’s, the readers can see the way in which these two poems represent the dialectical image of London, synthesising the positive and the negative emotions, the inner and the outer spaces.

In Wordsworth’s poem, the city of London is represented as a Queen – who is quiet, fresh, and beautiful. With the effect of the morning sunlight, the narrator has the impressive sublime, feeling peaceful, calm, and thanking God for bringing him the beauty which he had never seen before. And yet, in Duffy’s London, the reader can see that the narrator is a woman. She somehow represents a sense of nothingness in London.
The narrator ‘I’, this woman, is again, a nameless one (‘I know I am pregnant, but I do not know my name’), just like the one we see in Oscar Wilde’s poem. Everything seems to be lost in the Second World War – memory, love, a family (‘Someone / is looking for me even now), a place to live, a possible wedding ring, a handbag. At the end, she seems to us, is both physically and mentally lost in the crowd. The readers do not know anything about her – her name, her identity, her background. Her phrase ‘Dear God’ is not a gratitude to the beauty of London, as in Wordsworth’s narrator shows us. On the contrary, it is a cry, which is trying to recall a lost soul.

_Woman Seated in the Underground, 1941_

_after the drawing by Henry Moore_

I forgot. I have looked at the other faces and found
No memory, no love. _Christ, she’s a rum one._
Their laughter fills the tunnel, but it does not comfort me. There was a bang and then
I was running with the rest through smoke. Thick, grey smoke has covered thirty years at least
I know I am pregnant, but I do not know my name.

Now they are singing. _Underneath the lantern by the barrack gate._ But waiting for whom?
Did I? I have no wedding ring, no handbag, nothing.
I want a fag. I have either lost my ring or I am
A loose woman. No. Someone has loved me. Someone is looking for me even now. I live somewhere.
I sing the word _darling_ and it yields nothing.

Nothing. A child is crying. Mine doesn’t show yet.
Baby. My hands mime the memory of knitting.
Purl. Plain. I know how to do these things, yet my mind has unravelled into thin threads that lead nowhere.
In a moment I shall stand up and scream until somebody helps me. The skies were filled with sirens, planes, fire, bombs, and I lost myself in the crowd. Dear God.
(Ford 690)

Duffy’s poem is like an elegy. In this poem, the readers can see that London Underground is a space. It comes to represent ‘the violence of death and the fears associated with it’, as one can see in ‘ruins’ (Scott 167). People tried to hide away from ‘sirens, planes, fire, bombs’. As Clive Scott phrases it, apart from death, there are some ‘other kinds of loss: national pride, social solidarity, self-belief’ (Scott 167).

The crowd was noisy, as the narrator overheard ‘their laughter’ and their ‘singing’. However, all these sensations only represent something as empty. Even the narrator’s own singing, for instance, ‘the word _darling_’, comes to reveal ‘nothing’. In the poem, the reader cannot see any vivid poetic motives or impressions. There is no sign of any quality of aesthetic beauty, or, ‘involuntary memory’ (_mémoire involontaire_, in Nägele 128), because the narrator seems to have nothing to remember, or,
she simply cannot remember anything which happened before the war. Although her baby was not born, she started imaging herself to be a mother. And yet, her hands are only imitating someone else’s ‘memory of knitting’, as she does not have one.

With Henry Moore’s drawing, the readers can identify Duffy’s poem with another kind of sublime, in a way which the sense of beauty – the way one feels spiritually lifting, as in Wordsworth’s impressionist sublime – does not come from pleasant sensory experiences. On the contrary, in the poem, this woman in the London Underground shows the reader the way in which the experience of the sublime is aroused ‘by pain and terror’ (Day 183), with a kind of ‘hellish’ and ‘visionary significance’ (Spalding 139). The image of this woman in London comes to represent a binary pole, which is on the opposite side of William Wordsworth’s, forming a dialectical aesthetics of the city of London.

In Wordsworth’s poem, as Allison Lin claimed in her book *London Poetics*, the reader can see that

‘[t]he poet’s inner self, his soul, comes to identify with London, seeing the city as a representation of the essence of a majestic grace (nature, the Sun) and a cultural power (in different architectural forms), which touches and moves the poet’s soul. The city of London here, is a great inspiration, which reinforces the poet’s subjectivity […]’

(Lin 77 - 78).

London is represented as a feminine sign, under the gaze of the male poet. The narrator sees her as a Muse, ‘a great inspiration’, which makes his soul calm, so that he is able to write about his impressive sublime. And yet, Duffy’s woman, as one can see in several Moore’s drawings, comes to show a chaotic and somehow, a ruined city. Yet, this nameless woman is also trying to think, to remember. However, the city of London does not come to her as a representation of peace and calm. Some drawing of Henry Moore can visualise this point for us. Moore’s Study for ‘Group of Shelterers during an Air Raid’ 1940-41 (Tolson 28) shows a group of faceless tube shelterers, sitting together as injured figures. They seem without any hope, without any past, and only with an unknown future.

Duffy does not write about a ‘smokeless’, a clear picture of London, as in Wordsworth’s poem. The readers can only see the dark, smoky, and dirty lines which come to construct the group of human figures, in a tunnel, as if there is no way out. The authors would argue that Duffy’s narrator is more like a ‘prayer’ (Bloom 138), when we consider her phrase ‘Dear God’ as a dialectical pole of Wordsworth’s. The woman somehow prays, at the end of the poem. Her ‘Dear God’ indicates more heavy weights of life, and the burden of survival.

**Conclusion**

The dialectical aesthetics of London illuminate not only aesthetics questions about Impressionism, but also the way in which those aesthetic issues of Impressionist techniques were determined and conditioned by gender and spatial concerns, in the urban context of London. A nameless woman, who does not have a clear and a known identity, can be read as a sign, illuminating the ‘dialectical motifs’ (Abrams 100) of London, in terms of gender (masculine and feminine) and space (inner and outer). Starting from above the ground, we have Wordsworth’s gaze as a male poet, which comes to feminise London into a Muse, as a sign of inspiration for a male author.
However, in the London Underground, we can see that Duffy’s woman is a sign, which comes to represent ‘nothing’ – no name, no memory. Oscar Wilde’s poem shows the best, when the two opposite pole meet – under the sun, in the middle of the crowd, the streets, colours, noises and sensations of London, there is this one cold, wet and heartless woman, who does not have an emotion, and who is impossible to be accessed and to be understood in an emotional way. Each poet, William Wordsworth, Oscar Wilde, and Carol Ann Duffy – all of them show the way in which Charles Baudelaire defines ‘modernity’ (Baudelaire 12), because each one of them depicts their own impressions of London in their own fashion, combining the hardship of life in the hope of the smallest thing in the dialectical aesthetics of London.

Works Cited


Issues in Language Learning and Teaching

Full Text

M. Naci Kayaoğlu
Assoc.Prof. Dr.
Plenary Speaker

Ladies and Gentlemen,

Good morning to all,

It is very good to see you all here in Trabzon and I am filled with joy to see old friends from other universities, who kindly have participated in our conference with papers and presentations. I am very pleased to have this opportunity to address you with the topic “Issues in Language Learning and Teaching” but a bit surprised to see, early in the morning, many people have showed up for a theme which potentially reminds us of negative things. I am fully aware that a lot of people including me are already fed up with hearing or listening to problems rather than solutions. Interestingly enough, we seem to have developed a tradition or a culture of taking great pleasure talking about problems not necessarily their solutions. The topic is too broad indeed. So you might be wondering what I would be talking about. Well, it is apparent that I need many hours to be able to touch the issues that cover the scope of the topic. I cannot imagine a topic broader than this one. I have to confess that I principally agreed, upon the request, to deliver a plenary speech without articulating a specific topic, at the time when the initial preparation was started for the 7th International Conference on Narrative & Language Studies. Some months later, there was rush, in the last minute, to put up the poster of this conference. So I left it to the organizing committee to decide on a topic which they wanted me to talk about. It took me a long time to find a theme of interest worth sharing with you. I said to myself; should I talk about Krashen’s monitoring hypothesis, affective filter, which I find quite relevant for young teachers or should I focus on language learning theories? Is it worth talking about Vygotsky’s zone of proximal development and its relation to language learning and teaching? Or should I discuss language learning strategies or communicative language teaching? Language anxiety could be a good choice given the fact that most of the audience would be teachers of English in near future. How do individual differences play a role in language learning? Although all these topics and others were interesting enough for a conference like this, I felt, for some reasons, discontent with all. I totally felt put off. I was at a loss to find a topic that I really would find worth sharing with the audience, most of whom, I knew, would be young students. The same thing happened the previous week when Dr. Ali Şükrü Özbay invited me to make a speech about the importance of writing a thesis to his own students. Dr. Özbay asked me to focus on the processes of thesis writing. So I said to him, “should I talk how to develop a good research question?”. Dr. Özbay said “no”. Then I asked “do you want me to talk about how to write a good literature review?” The answer was again negative. Then I suggested talking about how data are analysed or what a conclusion chapter should include. Ali Bey, not wanting to be rude to me, very kindly reminded that all sort of information I suggested discussing with his students are readily available online. For most students of this digital age, it is a matter of pressing a few buttons on a key board of a computer or telephone. So I felt I became redundant all of a sudden. So as a last resort, I decided to talk about my own experience when I was doing my MA thesis, which is not available online at least for the time being.
I deeply felt a bitter irony or a bitter harsh reality I have to face, a reality I need to digest, a reality I have to grasp and internalize, a reality according to which we have to regulate ourselves. A reality which was brought to our attention by Mark Prensky in 2001. That is a division between digital natives and digital immigrants. The reason why I suffered a lot finding a topic to talk about has to do with our digital age. Our students that I am now addressing in this Conference Hall all are digital natives. Our students are no longer the students our traditional educational system was designed to address. Our students have not just changed incrementally from those of the past, nor simply changed their slang, clothes, body adornments, or styles, as has happened between generations previously. They changed radically in the way they receive information. You cannot imagine the vast array of resources readily available online: endless documents, numerous files, oral presentations, conference presentations, individual postings, tutorial sessions, lectures, interactive programs, animations, virtual worlds, live discussion and so on. It has become commonplace to see our students with smart phones in their hands or on their desk, ready to get plugged into “AOATA” Always On Real Time Access. Whenever I utter something slightly new or write something on the board, our students already reach information in all kinds and manners in a second before I elaborate on it further.

Let’s see what happened over the years, I mean the past and now so that we can recognize what happened indeed.

(30 slides of pictures showing the gap between past and now—in furniture-shops, TV, clothes, ads, transportations[cars, trains, planes, ships], media, cooking, heating, eating, schools, entertainment, computers, telephones and so on)

It is quite understandable for all of us to see that there is always a gap between generations, sometimes big changes between generations. There is a gap between my father and me in many respects. There was also a division between my father and my grandfather. And the same thing happened between my grandfather and his father. This has been always like this in circular mode and is likely to continue in the future as well.

However, in this era something happened totally different from what happened in the past. What we experience today as different from our children or students bears no resemblance to the previous gaps between generations at all. A really big discontinuity has taken place. It is a kind of “singularity” – very distinctive manner or event which alters things so fundamentally that it is absolutely unusual and there is no way to go back to the old. By Prensky’s definition, which I accept, I am a digital immigrant and the students I’m positioned to teach are digital natives. Most of my colleagues are in a very similar position. This singularity is characterized not necessarily by the rapid dissemination of digital technology or accessibility of information in the last decades of the 20th century but the way information is processed. We as digital immigrants can keep abreast of the most recent developments in digital technology, use them efficiently and even develop them for people to use. This does not make us “natives”. Our children are different from us not only in the speed or manner they employ digital technology but also the way they think and process information. Our students are born into this new technology and grow up with it. It is obvious that not all children are fortunate enough to have the same engagement with the digital technology. Unlike Prensky, I do not think natives need long years of interaction and practice to absorb the digital smartness. Their sensory motor appears to be working totally different either due to early engagement or early exposure to the digital stimuli or something else which I do not. The other day I was trying to figure out something on my smart phone at home. something I thought to be simple, but I was losing my patience as I was still struggling with it. My youngest son, Ali Emir, who is 9 years old, offered to help me, implying he could solve the problem. This came to me a bit surprise because he literally had no idea what I was exactly having with my phone as he was watching me from another chair across in the living room. I gave the phone to him in the rush, a bit out of anger with myself and his own “cynical” manner. A bigger surprise came to
me. In a second he solved the problem. He even did not bother to ask me what the problem was with it. He probably used the clues from my utterances I murmured angrily. The amount of time he spends on the mobile phone is little as compared to mine as he does not have his own personal phone. Many children today including mine have spent their whole lives either surrounded or using cell phones, computers, digital music, video cams, video games, CD players, and all the other tools of the digital age. They are very much alerted to digital inputs. Playing video or online games, computer games, email, the Internet, cell phones, instant messaging and social media have become essential parts of their lives. The differences are so big that even medical researchers go so far as to claim “different kinds of experiences lead to different brain structures”. Marc Prensky similarly claims “digital natives’ brains are likely physically different as a result of the digital input they received growing up.” (Prensky, 2011). Whether or not this is literally true, we can say with certainty that their thinking patterns have changed.

Let me share a recent experience with you just to make the matter clear enough to you. In the previous term I taught a course called “Teaching Language Skills” to the last year students. Out of my personal interest I distributed a checklist with questions for them to respond to in relation to their microteaching experience that they had in class. Very few of them gave the form back to me. This term I have taught the follow-up of the same course. I asked them to do the same thing, this time using Google Form with the same questions. I informed students of the checklist via a digital platform. Soon I was bombarded with the notifications of messages indicating that form was completed by a great number of students in an hour, which I could not achieve in a month in the first semester. It is no good discussing which one is better or academically preferable in a university setting. I have no idea either. What I know for sure is that this is the type of language they want to communicate with us. This is the language they happily choose to use. It is pointless for me to insist on their filling in the form manually. It does not help me achieve my educational goals either. I cannot use this skill as fast as they can. Nor do I compete with them, but I can figure out this new channel of communication and utilize this advantage to make my instruction and content more meaningful. This is a matter of adjusting ourselves to the language and reality of the digital age. If we continue with the old ways that we have been doing for years, we might not lose our job because of sound social security system in Turkey, but we definitely lose our value in the mind of our students. The value of our content that we intend to give may be totally meaningless. The digital Immigrant teachers who use an “outdated language” can be a big burden and headache in any education system. There is always a risk of being a laughing joke for our students if we stick to our old system. As instructors to teach digital natives of this era, we need to be thinking about two things; the way we instruct and the things (content) we instruct. Thirty years ago when we were waiting for our teachers for American Literature or Drama at university, we were all very alerted to pay utmost attention to the teachers’ explanations, remarks, accounts and comments since the instructor was the main source of information at that time. The courses were very often centered around teachers on whom we were very much dependent. We were also delighted and felt great when we were able to take notes in class and then compared and exchanged our drafts. I remember them with great respect and affection. They used the language of their period. It is, however, very sad to see some digital immigrant teachers instructing in the very similar manner and spirit. They come to class with a textbook in their hand around which the instruction revolves, determining what and how things are to be instructed. It is OK to use materials including textbooks and others. But, if they serve to transfer the static information from somewhere to students, which is frequently done in the pre-digital age, this, I mean, a reliance upon static knowledge, does not make much sense to digital natives, who are ten times faster than us in finding tremendously rich data in all forms with a couple of clicks on their phones instantly in any place at any time. The textbook-based instruction does not work anymore. Digital natives choose to take pictures, if needed, rather than take notes. I’m not saying that note taking skill is not important for students. The discussion is no longer about whether to use note-taking skills, but rather how to use them. They may find using a note-taking organizer with a tablet or template more
convenient or functional. It is a tragic irony to observe that many digital native teachers pretend to be using technology in classroom today for what our teachers already did in the past. Teachers of pre-digital age provided content through books, photocopies or using boards whereas we ironically provide the same content through power point presentations on slide projector. So we do the same things in different ways, transferring information or content through new ways or old ways. Neither brings any accomplishment. Smartboards, unfortunately, in most schools have become a white elephant. It is simply because of the fact that we cannot liberate ourselves from the deep-seated role of being content provider.

Now there is a very simple question I want you all to think and ask. If attendance is not compulsory for our courses, how would the picture be in our classes? Or if there is no assessment for a course, would our students come to our lessons? I asked the same question, in a small-scale research, to my senior students. I have a mixed of responses. I have no time to discuss all results here. To characterize the commonly shared views by the students, here are some self-reports; “I probably would not attend the course most of the time if I had this chance”. If the course is more theoretical based, it is not necessary to attend the class”, “To be honest, most do not go. We can reach information anytime. It is readily available unlike the past”.

I want to continue with more examples of my own observation, which correspond to Prensky’s aspects of digital learners. Again some months ago I found my son very reluctant to do his math homework. The task was simply to count the numbers byv3, 4 and 6 up to a hundred. Though math is his favourite subject, he did not want to do it. I said “this was the same when I was at your age. There is nothing else we could do”. Memorization of the things through repetition is sometimes necessary. The problem was that he very easily lost his focus and found the repetition trivial. I felt I had to make it more meaningful and the process, though repetition, enjoyable. Taking advantage of the features of the digital era, I put a password into the computer with a hint, saying that one needs to put the numbers by 3 up to 100 without making a mistake. My son is allowed to use the computer and the Internet daily for a certain amount of time under our guidance. If you leave the computer for 3 minutes, the system will ask you to enter the password again. This means that he has to enter the numbers several times a day and more times at the weekend. The result was fascinating. Each time he was very diligent to count the numbers successfully. They function best when they get networked. Another example I find quite interesting is that for digital immigrants like us, the study room should be organized, quiet and clean without distractions. You cannot study in a room where the television or music is on and other people or family members are busy with their own things. This is the way that most of us at my age have been grown up. My wife and I found our elder son doing a test to prepare for the high school entrance exam, lying down on a sofa, with the computer, tablet, and music on in his room. We said very wisely “this is not the way you should be studying. You are deceiving yourself, this does not bring you success” Ahmet Enes, my son, replied very calmly and a bit surprised to see the frustration in our face “it is OK for me. I do well. This is the way I work”. I rushed to take the test off his hand to see his performance. Again to my surprise, he did almost all questions right in the test in spite of all “unfavorable conditions”. He did also well on the Entrance Exam. They are not distracted by what we were distracted in the past. They can get involved in several things at the same time without being distracted.

Now the story goes on. Our digital native students replace us as new teachers in schools. I wanted to know how they went about their teaching, asking them to share their experience and what they do in class. To exemplify the picture, one shared an activity, a city stimulation game, she did in her class with her students as follows:

“The name of the game is City Skyline. In this game a region is selected. The chosen region can be mountainous. it can be the river bank. It depends on you. After selecting the area, you decide like the city’s head, you build houses, industrial area, agricultural land and buildings there:. The game is like
a real life. When someone dies, the hearse comes. When you have a garbage problem, you find solutions to solve this problem as a municipality. As the population “grows, there are problems, you deal with all kinds of problems.”

As you see, this kind of instruction is quite unusual to many of digital immigrants.

In Brief;

Our students were born into the digital world, but we are not. We were born prior to the widespread dissemination of digital technologies. At later stage in our lives, we have adopted many aspects of the new technology.

We as digital immigrants were confined to the limited resources at hand. Not surprisingly, our learning paralleled, to a large extent, with the speed of our instructors. Digital natives are obviously in far better position to learn regarding their own natural innate, interest and speed as they are exposed to many technological gadgets and digital sources.

Learners today are not the same, and they have been changed fundamentally.

Not all children have the same exposure, experience and engagement with the digital technology, but most are good at receiving and sending information online.

Digital natives feel at ease when engaged with multi-tasks and parallel processes.

They do not go step-by-step, one thing at a time, not progressing not in a linear fashion.

Learners prefer graphics to text.

They enjoy direct access at random.

They learn better with games, edutainment (content to teach with incidental entertainment value).

They want to have fun, involvement and experience while learning.

They are in tune with performance-based learning.

We have to learn how to communicate in the language that students grasp.

We have to do two things to do content and format (new content- new thinking).

We cannot compete with our students as they are far better than us with their digital skills but can cooperate with them.

Our students may not create effective, educational, pedagogic value out of digital skills, but we can do.

We cannot continue teaching with our old approach. We need to update ourselves with our language.

Last but not least, digital technology is not the ultimate aim but an aid to the ultimate aim. Thank you very much for your interest and patience. Let’s hope for a world in which digital immigrants and digital natives cooperate and collaborate for a better quality of education.

Reference

Effectiveness of Annotated Texts in Enhancing Vocabulary Retention and Reading Comprehension of Pre-Intermediate EFL Learners

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Abstract
Reading has been considered as a vital element in EFL classrooms in that it enables learners to be exposed to meaningful language input, which gradually improves their language competence and performance. Although the necessity and importance of reading in EFL is well-known, learners as well as teachers occasionally have negative attitudes towards reading texts. Students find reading texts challenging especially when they do not have sufficient vocabulary knowledge, which makes teachers’ task more difficult in assisting learners to comprehend texts. This study investigates whether annotated texts can enhance Pre-Intermediate EFL learners’ vocabulary retention and help them achieve a better reading comprehension. A convenience sampling is constituted in an experimental design consisting of 30 Pre-Intermediate EFL learners. The independent variable in this study is texts which are annotated with pictures, sounds and definitions through the use of FLAn software. The texts are taken from two different reading skills based books, and a group of Pre-Intermediate EFL learners, who do not take part in the experiment, determine unknown or challenging words to be annotated for the experiment group. The experiment group is asked to read the texts and use the annotations to enhance their vocabulary retention and reading comprehension. A questionnaire is also employed to analyze learners’ attitudes towards reading annotated texts.

Keywords: annotated texts, vocabulary retention, reading comprehension, FLAn
Teachers’ Perceptions Toward Technology Integration into the Language Teaching Practices

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Abstract
Students’ experiences in language classes are no longer limited to the textbooks and other materials that are available in their immediate environment. Technology, as a tool, has broaden the scope of language teaching and learning. Therefore, technology integration in the classroom has become an important aspect of successful language teaching. This study investigates the perceptions of language teachers toward technology integration in language teaching and identifies the factors that are either promoting or demoting this process. Questionnaires and semi-structured interviews were employed to collect the data. There were 171 participants from 51 different countries who completed the online questionnaire. 6 of these participants were selected for the semi-structured interviews. Results obtained from both qualitative and quantitative data revealed the teachers’ perception toward technology integration, how it enhances the EFL teaching practices, and the kinds of contribution and benefit it offers to the students and teachers. Based on the research results, the teachers demonstrated a positive attitude toward technology integration in language teaching but highlighted certain factors such as lack of knowledge on how to use technology in language teaching, lack of resources and equipment in their workplace, insufficient support available, and lack of training as hindering their ability to utilise technology in language teaching.

Keywords: technology, English language, EFL teachers, teaching
Balcony of history: Tatyana Hoffman's prose as disguise in a new language and "eternal return" to childhood

_full_text_russian_

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Abstract
The image of the teacher of history involuntarily echoes with the teacher of military affairs in Andrey Tarkovsky's film "The Mirror", which under the mask of external severity "consists in the service of love, every centimeter of its impressive growth." "He brings you to the font of local patriotism - and it drowns you in it. No, he baptizes the class so that he believes in him, despite the rumbling empty stomachs of the 90s and for business and life purposes, who later made a half-class ripe to leave the city, a country not suitable for a city not suitable for the new Ukraine, the deceased Soviet Russia, the imperial sensation that is not suitable for the old Crimea, the whole set of long-Soviet and primitive anti-Soviet relations, this "designer" of never assembling Rubik's cubes. Mass left, but never forgot. "Emigration towing of parents from Sevastopol to Berlin led to the loss of Crimea as a child. An attempt to preserve identity through childish pranks, disguises in Turkish women, was stopped by the persecution of these Turks. More successful was changing into a new language. A holistic vision from the height of the Sevastopol loggia was restored with finding a similar balcony in Switzerland with a view of Lake Geneva, with a re-introduction to childhood through his son. "Eternal Return" in T. Hoffman's novel "Sevastopology", in the words of M. Eliade, is "in the removal of the meaning of history." The subject of the same novel is comparable with his story "Without youth, youth", in which similar changes were caused by a lightning strike.

Key words: childhood, local patriotism, emigration, return.
Люсый Александр Павлович (Москва)

Балкон истории: Проза Татьяны Хофман как переодевание в новый язык и «вечное возвращение» в детство

Образ учителя истории в автобиографическом романе «Севастопология» невольно перекликается с учителем военного дела в фильме Андрея Тарковского «Зеркало», который под маскировкой внешней суровости «состоит на службе любви, каждым сантиметром своего импозантного роста». «Он подводит тебя к купели местного патриотизма — и в ней же тебя топит. Нет, он крестит класс, чтобы тот верил ему, невзирая на урчащие пустые желудки 90-х годов и на бизнес- и жизненные цели, позднее сделавшие полкласа созревшими покинуть город, страну, не подходящую новой Украине погибшую Советскую Россию, не подходящую старому Крыму имперскую шумиху, весь тот набор долгосоветских и примитивно-антисоветских отношений, этот «конструктор» из никогда не поддающихся сборке кубиков Рубика. Массово покидал, но никогда не забывал». Эмиграция «на буксире родителей» из Севастополя в Берлин привела к потере Крыма как детства. Попытка сохранить идентичность посредством детских шалостей, переодеваний в турчанок, пресеклась преследованием настоящих турок. Более успешным оказалось переодевание в новый язык. Целостное видение с высоты севастопольской лоджи удалось восстановить с обретением аналогичного балкона в Швейцарии с видом на Женевское озеро, с повторным приобщением к детству через сына. «Вечное возвращение» в романе Т. Хофман «Севастопология», словами М. Элиаде, заключается «в удалении значения истории». Сюжетно же роман сопоставим с его повестью «Без юности юность», в котором аналогичные изменения оказались вызваны ударом молнии.

Ключевые слова: детство, местный патриотизм, эмиграция, возвращение.

Татьяна Хофманн - швейцарский филолог крымского происхождения и немецкой выучки, защитила диссертацию по современной украинской литературе. В своей новой, написанной уже по внутреннему импульсу, книге «Севастопология» она, подобно герою гогольовской «Шинели», испытавшему однажды странные ощущения местонахождения то ли на середине строки, то ли на середине улицы, отождествляет своё состояние с пребыванием в работах современного немецкого историка Карла Шлегеля, перезарядившего новые восточноевропейские реалии (Шлегель 2011). Однако, в отличие от нарастающего глобального гносеологического удивления старшего коллеги, кочующего по влюбленностям в ту или иную территорию, для неё это постижение изнутри тесно связано с перипетиями своей собственной идентичности. И «это недослово эпохи, бьётся в жилах, бренди-иденти».

Как связно и линейно пересказать эти словесные метаморфозы, изначально написанные на немецком языке и превращенные (возвращенные?) в явление русской литературы переводческими стараниями Татьяны Набатниковой, во взаимодействии с редактором Игорем Клехом, обычной критической прозой? Вот автор (героя текста?) — как бы проветривает подушки, встряхивает внутренние монологи, логово языков и пейзажей, пытается с нынешней высоты своего жизненного и профессионального опыта попробовать каравая, аналогичного продукции современного производителя дессертов-дессеминаций Хоми Баба (нынешний властитель мировых семнитических дум, полный тезка отца индийской атомной бомбы), «только скорее на деле — не прыжком к нему и не опираясь на него, а просто — как homo babba» (Хофман 2017: 9). «Народ является не просто историческим событием или частью патриотического государства. Он является также сложной риторической стратегией социальной референции, когда притязание на репрезентативность вызывает кризис в процессе означения и дискурсивного обращения» (Баба 2005: 97-98). Кризис означивания и стоящий за ним кризис идентификации преодолевается сменой или существенным уточнением познавательной парадигмы.
Первые десять лет автор взирала на Крым и мир с высот маленького балкона севастопольской двухкомнатной квартиры, который выходил на крышу магазина «Буревестник», сокращённо «Бурик». Такое название, обозначая возвещающую своим низким полетом над водной бури птицы, напоминало также «бурик», украинское обозначение свёклы, важнейшего ингредиента украинско-русского-белорусского борща. Конечно, это уже позднейшая словообразная игра. Детство — время буквальных (безбуквенных) шалостей, когда тянет бросаться в мальчишек арбузными корками, прячась за балконным бортиком, в ситуации обливной войны с ними на улице. «Я бушевала у штурвала каникул в уверенности, что лето за летом до самой смерти ветер будет веять именно так. Нам не надо было никакого видео от MTV» (Хофман 2017: 97-97).

Однако времена холодной войны, когда «лишняя тренировка не повредит», пусть в игровой форме, сменились Перестройкой, которая тоже «походила на войну, кому-то становилось жарко от безысходности тоски». Состоялось знакомство по телевизору с Горбачевым. «Когда мне было пять лет, мне казалось, что он обращается ко мне напрямую: он подчёркивал значение пятилетки. От неё, дескать, зависит будущее Советского Союза, повторял он. Потом мне исполнилось шесть лет. Пала берлинская стена... Мать на мой вопрос, что означает перестройка, отвечала: пустьские полки» (Хофман 2017: 105).

Когда в восемь или девять лет ты заносишь историю города в тетрадь в клеточку — десятилетие за десятилетием, войну за войной, одно число жертв за другим, — а на полях рисуешь косички, чтобы лучше сконцентрироваться; когда ты перед следующим уроком проходишь каждое пустяковое слово, прогрохотавшее на бумагу из этого массива, словно чётки, когда ты по нескольку раз перечитываешь и учишься воспроизводить это более или менее наизусть, то всю твою жизнь ты будешь жить в плену этого слоя абстрактного страдания, подкормленной гордостью и победно-торжественно-скорбного чувства, в центре старого добrego черноморского мира. Ведь добровольно, нет? Ты точно такой же его инвентарь, как и он — твоя кулиса, без таких людей, как ты, он бы рухнул, ты несёшь его с собой и вовне. А что касается героев, тут у тебя дыхание пресекается оттого, как храбро они сражались, эти притягательные мамонты в мавзолее урока истории» (Хофман 2017: 23-24).

Образ учителя истории невольно перекликается с учителем военного дела в фильме Андрея Тарковского «Зеркало», который под маскировкой внешней суровости «состоит на службе любви, каждым сантиметром своего импозантного роста». «Он подводит тебя к купели местного патриотизма — и в ней же тебя топит. Нет, он крестит класс, чтобы тот верил ему, невзирая на учащие пустые желудки 90-х годов и на бизнес- и жизненные цели, позднее сделавшие полкласса созревшими покинуть город, страну, не подходящую городу, страну, не подходящую новой Украине погибшую Советскую Россию, не подходящую старому Крыму имперскую шумиху, весь тот набор долгосоветских и примитивно-антисоветских отношений, этот «конструктор» из никогда не поддающихся сборке кубиков Рубика. Массово покидал, но никогда не забывал» (Хофман 2017: 145). Он не мог ничему помешать, пришло время имперской крымской шумихи (крыматория). Родители опознаются как «подлинные герои Советского Союза с дополнительными отличиями героев Перестройки и послеповоротного сёрфинга на волнах волнений и волн». Однако с распадом СССР пришло время «индикатора советосемитизма», до которого раньше было не дотянуться и при помощи балконной табуретки. Он был востребован не ради каких-то корней, а ради будущего детей. «Мои родители улетали как жертвы Чернобыля, которые бросали детей на произвол судьбы, в уверенности, что где-то в другом месте есть среда получше для развития их детей».

Радикальность разрыва проявилась в стремлении избавиться от самого образа прошлого, т.е. сожжения фотографий. Под раздачу попали и детские игрушки - пластмассовый волк, который вовсе не был таким злым, как волк из Ну-погоди!, не говоря уж об американском Томи. «Родителям, наверное, было так же, когда все их сбережения в один прекрасный день пропали...
в банке». Впрочем, именно ребенок додумался приспособить голову одной уцелевшей куклы для провоза драгоценностей матери.

«Поезд стучал колесами, потом застрочил немецкий язык, потом я заговорила на нём, ломаном, потом получила по нему отлично и много завистников». Эмиграция «на буксире родителей в Берлин» привела к потере Крыма как детства – «так ведь и люди, оставшиеся там, лишились его тоже. Потому что пришла пора Украины».

Берлин на таком слоне вовсе не показался землей обетованной. Уже с новыми подругами, с которыми разговаривали по-немецки, но мыслили «обрусело», устраивались состязания в метании банановой кожуры через голову назад, которые сменились переодевались в турчанок при помощи платков и длинных юбок, проверяя на своём теле узкие границы толерантности, пока не пристал «настоящий турок». Такое «диссидентское» настроение по отношению к школе и собственной юности, «с которой не знали, куда деваться» - своего рода стихийный концептуализм, среди открытых акций которого выделялось сознательное «заблуждение» в совсем незнакомом районе мало знакомого мегаполиса.

При всей любви к немецкому языку, «флирт» с ним, аналогом детских игрушек, удался, в нем заблудится не пришлось. «Мой немецкий, созданный из переводных английских и французских приключенческих книг, подражал окружающему немецкому языку — за исключением того предательского факта, что я слишком часто рассказывала о морских битвах и не говорила на берлинском диалекте». И вот уже будущая родственница опознает у собеседницы «типичный акцент», тогда как местность напоминает территорию гаражей в Севастополе.


После двадцати лет в Берлине с неизбежными вопросами-«наездами» — весси ли ты или осси, русская ли, украинка или берлинка, а то и вовсе понаехавшая, овладения языком и принципами немецкой славистики в берлинском университете им. Гумбольдов, с промежуточным увлечением живописью и рождением сына, городом трудоустройства и обретения себя стал швейцарский Цюрих — «мой Zur_ich, к себе». К осознанию и оправдания языковой и мнемонической трепани. «Мне и нужна утраченная память, мне нельзя помнить себя полностью, иначе будет запечатан источник желания вспоминать. Боязнь, что вытесненное будет жить собственной жизнью и однажды нанесёт ответный удар из универсума, и страх утонуть, оказаться заведённой не туда, подвергнутой воспоминанию — обгоняют друг друга. Я жду, когда память сама даст о себе знать, когда она распрямится во весь рост, отчеканятся её оттиски и впечатления, её чтимые и читаемые следы. До тех пор, пока она не испарится» (Хофман 2017: 15).

Наконец, благодаря «логическому» слиянию обоих «лоджий», севастопольской и швейцарской (вторая часть словосочетания «севастопология» по-немецки имеет оба смысла, и это, кажется, единственная неизбежная переводческая потеря), был создан единый экран видения, придающего облик «травмам, как и мечтам». Воды Цюрихского озера, на берегах которого мелькают тени Набокова, Розалии Шерцер, Целана, перетекают в волны Черного моря, и Крым вновь «бросается на тебя как ликующий пёс, смахивая хвостом даль знакомства», как «хороший читатель» из набоковского эссе «Хорошие писатели и хорошие читатели».

Что же теперь говорит город-герой? «Что он сопротивлялся остальному миру на 200 лет дольше, чем я? Что русский мир в касках возвращает его естественным образом в русскость, что он сияет в своём историческом и культурном превосходстве даже и не по-русски, дополняя северное сияние. Пёстрый букет — без которого не может быть накрыт ни один торжественный

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праздничный русский стол. Как-то так. Я спрашиваю себя, в моей детской наивности, которую я не могу стрихнуть с себя, разве что иногда в sophisticated German, но и здесь лишь так себе, как русские солдаты были замаскированы в Крыму, я спрашиваю себя в экзистенциальном непонимании, что теперь означает «русское» для других и для меня. Я могу постигнуть это меньше, чем украинское, с которым я эмоционально дохожу до границы, так сказать, внутренней, личной границы приличия и дистанции» (Хофман 2017: 25).

В какой-то мере эта попытка удержать идентичность между геопоэтико и геополитикой напоминает героев постдеревенской прозы Василия Шушина, стоящих одной ногой на берегу, другой на отпиливающей лодке, при всей разнице содержания отъездов и привнесения теперь «наездов» языковых. «Русскому, каким я его зная, я давно разучилась, онемечилась и обозначено это ещё раз: я впустила в свою взрослую жизнь этого захватчика, базирующегося в родном порту, только с рождением моего сына — не в последнюю очередь со словами вежливости. В качестве доброго зелёного человечка, который из отчуждения всего вокруг превратился в единственно собственное» (Хофман 2017: 25-26). Вот он, единственный и его достояние в свете гендерной и ювенальной революции, взаимной педагогики, «геополитической катастрофы» и языковой игры.

«Я не застучала ни России, ни Украины, я вообще не понимаю больше ни ту, ни другую страну, хотя и пытаюсь о них иногда робко высказаться. Я защищаю мою крымскую мистерию, мой вольный Крым, мои крымские свободы, Krimfreiheiten, фр-кр и кр-фр. Франция? Creme fraiche? Кефир? Сметана! Немного. Мы обмазывались сметаной после солнечных ожогов, и этот великолепный послезагарный лосьон обтекал мою кожу и изменял моё нутро, вместе с тогдашним солнечным блаженством, так сказать: матросская татуировка сплошняком Я ручаюсь за согласный перекат гальки и гласные фабулы моря, прибитые к берегу для купания в куплетах описания. За Крым, как он накатывал на меня при возвращении в Цюрих (крымня, забери-меня), нёс меня и захватывал с собой, хотя так и не научил меня плавать, но и не расплылся во мне. Крым, который навылет меня ранил и подбил на этот текст» (Хофман 2017: 19).

Спасительная для пересыхающей кожи сметана крымского текста, два детства почти без промежуточной юности, крымнее не бывает…

Подобно автору знаменитого «Острова Крым» Василия Аксенова, татьяна Хофман испытала свой «Ожог», как назывался параллельный его роман. Однако я бы хотел сопоставить ее художественный дебют с повестью М. Элиаде «Без юности юность». Элиаде известен более как исследователь мифологии традиционных народов, в частности, автор книги «Миф о вечном возвращении».

«При изучении народов на ранней стадии их развития нас прежде всего поразило присущее им негативное отношение к конкретно-историческому времени, их ностальгия по Великому Времени, выраженная в периодическом воскрешении мифического праобраза. Смысл и функция того, чему мы дали название «архетипы и возврат к прошлому», стали ясны нам только тогда, когда мы осознали стремление этих народов отказаться от конкретного времени, их враждебность к любым попыткам обособить «историю», то есть освободить ее от навязанных архетипами моделей. Однако подобный категорический отказ, подобное противовопоставление не являются простым следствием исконного консерватизма первобытных племен, что и доказывает эта книга. Мы полагаем, что в удалении значения истории, то есть событий, не имеющих сакрального облика, в отказе от непрерывного мирского времени следует усматривать своего рода повышение метафизической значимости человеческого бытия. Но это возвеличивание человека, без сомнения, не имеет ничего общего с тем стремлением возвысить его, которое, после открытия «человека исторического», то есть, человека, чья значимость определяется исключительно степенью его участия в историческом процессе, просматривается в некоторых посттеоретических философских тенденциях, а именно в марксизме, историцизме и экзистенциализме» (Элиаде 2000: 23).
В повести Элиаде рассказывается о фантастическом случае с пожилым ученным, в которого ударила молния. Вопреки убеждению врачей, что после такого ожога выжить невозможно, он не только выжил, но начал молодеть.
«От воздействия мощного электрического заряда его умственные способности достигли такого порога, какой человечеству предстоит достигнуть лишь через десятки тысяч лет. Главной характеристикой нового человечества будет иная структура психоментальной жизни: все достижения человеческой мысли, выраженные когда бы то ни было устно или письменно, становятся достоянием индивидуальной памяти с помощью определенного упражнения по концентрации. Собственно, образование будет состоять в обучении методе концентрации под контролем инструкторов.
Утром 1 ноября 1947 года он принял решение не вести больше записи по-французски, а прибегнуть к искусственному языку, конструированием которого увлекался в последние месяцы. Особенно его восхищала экстраординарная гибкость грамматики этого языка и бесконечные возможности словаря (он ухитрился ввести в лексикографическую систему коррективу, позаимствованную из теории множеств). Теперь он мог позволить себе описывать парадоксальные, открыто противоречивые ситуации, не поддающиеся выражению на существующих языках.
«Я описываю главным образом последствия анамнеза, расширения памяти — другими словами, ощущения мутанта, который есть прообраз постисторического человека… Вывод напрашивается только один: мои свидетельства адресуются отнюдь не читателю из ближайшего будущего, из двухтысячного, скажем, года. Но тогда — кому? Можно вчерне ответить так: вследствие ядерных войн, которые грядут, многие цивилизации, и западная в первую очередь, будут уничтожены. Вне сомнения, эти катастрофы нанесут человечеству неведомый дотоле духовный урон, вызовут волну всеобщего пессимизма. Даже если не все оставшиеся в живых подадутся соблазну покончить с собой, немногие найдут в себе силы поверить в человека и в возможность появления человечества, высшего по сравнению с гомо сапиенс. Если мои свидетельства обнаружат и расшифруют тогда, они смогут уравновесить безнадежность и общее желание прекратить человеческий род. Документы, содержащие пример ментальных возможностей человечества, которое зародится в далеком будущем, — эти документы наглядно продемонстрируют реальность постисторического человека.
— Я, как видно, последний оптимист в Европе. Как все, я знаю, что нас ждет: водород, кобальт и прочее. Но, в отличие от других, я пытаюсь отыскать какой-то смысл за этой неизбежной катастрофой — и, следовательно, примириться с ней, как учит старик Гегель. Так вот, провиденциальная цель термоядерной войны — не что иное, как мутация рода человеческого, появление сверхчеловека. Да, я знаю: эти войны сотрут с лица земли целые народы, целые цивилизации и превратят полпланеты в пустыню. Но такова цена, которую мы должны заплатить за то, чтобы радиально порвать с прошлым и форсировать мутацию, то есть появление высшего человека, по всем статьям неизмеримо превосходящего нынешнего. Только гигантский заряд электричества, который разрядится за несколько часов — или минут, — сможет преобразовать психику и разум несчастной породы гомо сапиенс, до сих пор вершившей историю. При безграничных возможностях постисторического человека возрождение цивилизации на планете наверняка пройдет в рекордные сроки. Конечно, выживут только считанные миллионы населения. Но это будут миллионы сверхлюдей. Потому я прибегнул к формуле “эсхатология электричества”. От электричества человек примет и гибель, и спасение. Не глядя на него, молодой человек допил свое пиво» (Элиаде 2000: 777-778). Такова «детская болезнь» постисторизма под воздействием природных и политических стихий в прозе двух ученых-гуманитариев разного возраста и гендерной принадлежности.
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The Use of Adverbial Connectors in Academic Writings of Native Speakers of English and EFL Students

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Abstract
It is well-known fact that one of the most problematic issues in academic writing is the use of adverbial connectors. The problem of the use of adverbial connectors both in native students' academic writings and in non-native students' academic writings has been investigated through many studies by now. This paper investigated adverbials in learner English through native and non-native corpora. To this end, this study aims to investigate and to make comparison between native speakers of English and EFL students in terms of the use of adverbial connectors in academic writings. This is a corpus study and the data studies were taken from British Academic Written English (BAWE) and Karadeniz Technical University Corpus of Academic Learner English (KTUCALE). All data were examined by using a free-web program named as "Sketch Engine." I studied on frequently used adverbial connectors and the findings were given in tables and figures. Findings indicated both underuse and overuse patterns in the use of adverbials in non-native corpus.

Keywords: Adverbial connectors, academic writing, EFL students, native speakers, corpus, BAWE, KTUCALE
Electronic Complaints: An Empirical Study on Complaints on Amazon

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Abstract
Customer reviews are progressively accessible online for an extensive variety of items and administrations. They supplement other data given by electronic storefronts, for example, item depictions, reviews from experts, and customized exhortation created via computerized proposal frameworks. They additionally help the client to settle on their ultimate choice about the item. This study aims to find out the complaint strategies of the customers and the reasons behind them. The most helpful negative reviews rated from 28 to 13 helpfulness rate on Amazon were collected using ‘Web for corpus’ approach instead of ‘web as corpus’ approach as the reviews were collected manually one by one. Similar to previous studies on complaints in spoken communication the present analysis investigated the different complaint strategies speakers use to formulate their complaints. The linguistic choice of the customers was analyzed while making their complaints, as well. Results indicate that customers use eight different strategies to state their complaints and they mostly prefer to use the strategies of showing their disappointment, anger and annoyance while making their complaints. The reasons behind their complaints are generally delivery-misdelivery-late delivery problems and unhelpful manners of customer services. As an implication of the study, it can be said that its sole focus is on the speech act of complaining and it neglects traders’ reactions to them as well as possibly occurring follow-up comments.
Keywords: complain, complaint strategies, complaint reasons
Abstract

It is old consensus by now that the issue of Syrian refugees in Turkey, in particular, and the refugee problem, in global scale, is one of the biggest problems facing us in 21st century. From the beginning of the century, millions of people had to leave their home countries due to several reasons such as war, starvation, scarcity etc. For instance, the conflict in Syria between the government and various other forces started in the spring of 2011 and as a result of this conflict, millions of Syrian people forced to leave their own country in order to survive and have a better life both their own and their families. By the end of 2014, an estimated 7.6 million people were internally displaced and 3.7 million Syrians had fled the country after the conflict began in order to seek better life conditions, which sometimes caused tragedies like 3-year-old Alan Kurdi and his family (OCHA, 2014, UNHCR, 2015). Following this dramatic event, the world countries started to look refugee problem differently. This paper is an attempt to reveal the extent of tragedy through adopting a corpus based lexicology perspective by analyzing the lexical combinations in the news related to the issue with a specific focus to Alan Kurdi case, which became a symbol of the plight of so many others fleeing conflict and persecution in Syria and elsewhere. Two corpora namely “BEFORE AYLAN” and “AFTER AYLAN” were compiled and the perspective of the media towards the issue was analyzed both qualitatively and quantitatively. The findings revealed that there were changes in the frequencies of the nouns, verbs, adjectives and adverbs, indicating varying degrees of understanding and tolerance and a more liberal attitude towards the global issue of refugees after the event.

Keywords: refugee crisis, Alan Kurdi tragedy, lexicology
Maxwell Anderson's Verse Play Mary of Scotland as a Typical Embodiment of his Theory of Drama

Abstract
Maxwell Anderson (1888–1959) was one of the age group of playwrights who participated in promoting and elevating the reputation of American drama. He is well-known for his bringing verse drama to the American stage in addition to his use of historical settings to deal with contemporary themes. Anderson looked at the theater as a "religious institution" and a kind of worship not as a danger as evangelical ministers used to think about it as a gateway to hell. Anderson began searching for a guide of principles to govern his writing. He examined the successful plays of the past and discovered a group of rules that governed serious drama (especially tragedy). Anderson was fully aware that theorists had been trying to hunt the essence of tragedy since Aristotle without entire success, yet he suggested his own definition of tragedy. In 1939 Anderson published The Essence of Tragedy, the first systematic theory of tragedy by an American playwright, written originally as a paper to be read at a session of the Modern Language Association meeting in New York in January, 1938, and included in Off Broadway, a collection of essays about the theater. Anderson in The Essence of Tragedy affirms that "The theme of tragedy has always been 'victory in defeat', a man's conquest of himself in the face of annihilation. The message of tragedy is that men are better than they think they are. This message needs to be said over and over, lest the race lose faith in itself entirely. In his illuminating essay" The Essence of Tragedy", Anderson discusses the most important elements of tragedy and evolves his own formula of poetic tragedy consisting of three steps—'victory in defeat', 'recognition of his fault' by the tragic hero, and finally  ‘affirmation’ of the moral values underlying existence. Mary of Scotland is the first play in which of Anderson's theory of drama is fully applied and where Anderson's three steps formulas of drama can be found. They are ‘recognition of the hero of his fault’, ‘victory in defeat’, and ‘affirmation’ of the moral values which underlie human existence.

Key Words: Religious institution, verse drama, essence of tragedy, victory in defeat.

Introduction
Maxwell Anderson's Theory of Tragedy

Maxwell Anderson (1888–1959) was one of the age groups of playwrights who participated in promoting and elevating the reputation of American drama. Those playwrights were Eugene O'Neill, Elmer Rice, Sidney Howard and Robert Sherwood; however, Anderson was more productive and adaptable than all of them. (Horn, 86) He is well-known for his bringing verse drama to the American stage in addition to his use of historical settings to deal with contemporary themes. Anderson in The Essence of Tragedy affirms that "The theme of tragedy has always been 'victory in defeat', a man's conquest of himself in the face of annihilation. The message of tragedy is that men are better than they think they are. This message needs to be said over and over, lest the race lose faith in itself entirely." (Anderson, 58-59)
Anderson's Formula of Tragedy

Anderson discusses the most important elements of tragedy and evolves his own formula of poetic tragedy consisting of three steps—'victory in defeat', 'recognition of his fault' by the tragic hero, and finally 'affirmation' of the moral values underlying existence (Sampley, 411-18). Anderson adds that he formulated his own rule which indicates that:

A play should lead up to a central crisis, and this crisis should consist of a discovery by the leading character which has an indelible effect on his thought and emotion and completely alters his course of action. The leading character let me say again, must make the discovery; it must affect him emotionally; and it must alter his direction in the play (Anderson, 58-59).

He adds later in the essay that the playwright must "build his plot around a scene wherein his hero discovers some moral frailty or stupidity in himself and faces life armed with a new wisdom." (58) Anderson stresses the importance of redemption through suffering that the hero should pass through. The tragic personality, according to him, must learn through suffering and suffer death itself as a result of his fault or his attempt to correct it, but before death comes, there must be recognition of the fault, Anderson explains:

A hero must pass through an experience which opens his eyes to an error of his own. He must learn through suffering. In a tragedy, he suffers death itself as a consequence of his fault or his attempt to correct it, but before he dies, he has become a nobler person because of his recognition of his fault and the consequent alteration of his course of action (59).

Anderson was plain, profound, and moralistic in his opinion on the nature of serious drama in general and the tragedy in particular. He found no greater vehicle for his message of the human condition than poetry. In brief, the Andersonian definite principles that the dramatist should follow if he is to be successful are the following:

First, the play must deal with inner life; second the story must be a conflict between good and evil within a single person; third, the protagonist must represent the force of good and must win; fourth, the protagonist cannot be perfect, for he must emerge a better man at the end of a play than he was at the beginning; Fifth, the protagonist must be an exceptional person, or he must epitomize exceptional qualities; sixth, excellence on the stage is always moral excellence; and finally the moral atmosphere must be healthy (59).

Anderson chose historical background from the past, particularly those concerning Tudor monarchs, in order to revive the old conception of tragedy, a drama of "kingly characters whose nobility in defeat and death assure the audience and readers of the worth of human personality" (Krasner, 200). The principles of Tragedy that Maxwell Anderson devised at the seminal stage of his career reaches a maturity of expression in his "history poetic plays Elizabeth the Queen (1930), Mary of Scotland (1933) and Anne of Thousand Days (1948).

During the time of the Reformation, Great Britain was Protestant, France was Catholic, and Scotland was torn between the two of them. Mary Stuart, Queen of Scots was born into a time full of religious turmoil. The ill-fated queen has been since her execution a source of fascination for historians, literary men and readers. Many Christians, especially the Catholic, think that the queen, who suffered betrayal, torment, imprisonment, and execution, died with the charity and magnitude of a martyr. On the day before her execution, she struggled to come to peace with herself as well as with her enemies, ultimately finding the solution through suffering. Mary's beauty, charm, undoubted courage,
imprisonment, and her devotion to her faith during her imprisonment made her a particularly romantic figure in history. More than four centuries after her death, Mary continues to exert her fascination over each succeeding generation and in every literary medium. She is the subject of many plays by world playwrights like Vittorio Alfieri, A. C. Swinburne, and Schiller as well as three poetic plays by English speakers playwrights: John Drinkwater's Mary Stuart, John Masefield's End and beginning and Maxwell Anderson's Mary of Scotland (Lewis76, ) T. S Eliot ended "East Cocker," the second of his Four Quartets, with Mary's motto: "In my end is my beginning". The online edition of Catholic Encyclopedia indicates that "During the whole process of her trial and execution, Mary acted with magnificent courage worthy of her noble character and queenly rank. There can be no question that she died with the charity and magnanimity of a martyr." (Hungerford, 9) The fanatic protestants look to Mary of Scotland differently; they consider her a schemer and sensuous queen interested in love and marriages. Mrs. George Percival Hibbert, a British author of about 200 historical novels composed a book entitled Mary Queen Of Scots: The Fair Devil Of Scotland (1975). As America is a protestant majority, the passive opinion concerning Queen Mary may be the reason why Louis Fantasia, the famous American actor and director, refers to Schiller's Mary of Scotland, and argues, "It is a play rarely performed in America, to our loss."(Fantasia, 143) Milton, the famous puritan poet, accuses Charles I of being a hypocrite who imitates Mary's tragic history instead of the sacred Christian text, he adds that he is " an actor playing a role he learned from manipulative and image-conscious grandmother… imitates a feminine Catholic idol." (Staines, 203)

Queen Mary's life possessed all the qualities of a tragic hero. She fell from her glorious status due to circumstances that may or may not have been out of her control. Anderson is not the first one who treats Mary of Scotland so benignly since Shriller and others made her lovable martyr and Elizabeth a beast. Some critics like John Gassner indicate that Anderson's Mary of Scotland is affected by Schiller's play of the same title, he also links Anderson's notion of the moral function of art to Schiller's theory that drama must be responsible for accelerating the moral evolution of humanity. To strengthen his argument, Gassner refers to Schiller's words in the latter essay entitled "The Stage Considered as a moral intuition":

Theater takes all human knowledge as its province, Exhaust all situations of life, and sheds light into every corner of the human heart, because it unites all sorts and condition of people and commands the most popular road to the heart and understanding. (203)

Anderson looked at the theater as an essentially religious right whose spiritual function had not changed since the days of the ancient Greeks. In the same way, Schiller looked at it as a moral enlightenment with universal effect. The plot of Anderson's Mary of Scotland can be summarized in the story of the queen who, after the death of her husband Francis II, returns to rule in a predominantly Protestant Scotland. Bothwell, her loyal subject and admirer, warns her of the situation and her cousin Queen Elizabeth, who fears her claim to the English crown and conspires from England to bring about her defeat. Mary's only true allies are her chief lieutenant, the Earl of Bothwell, and her adviser, David Rizzio. Caught in the web of deceit, Mary casts aside her love for the Protestant Bothwell and marries her weak cousin, Henry Stewart (Lord Darnley), enraging the Protestant Lords and making it impossible for her ever to become queen of Protestant England. Elizabeth's lords kill Darnley and the blame is put on Bothwell when he marries Mary. They are accused of treason, Bothwell accepts exile in exchange of Mary's saving her crown. The pledge is broken, once he leaves, and Mary is driven into exile. She flees for safety to England, where she is imprisoned by Elizabeth. In the final confrontation scene, the two queens come together. Mary comes to realize that the envious Elizabeth skillfully plots her demise. She remains fixed to her ideal and her church, to her crown and to the royal rights of her child. While Elizabeth wins the political battle, Mary considers herself a victor, she dies as a martyr. She got married unlike Elizabeth, who stayed single and her son James will rule England and Scotland. (Hatcher, 144) In Mary of Scotland there are a lot of sufferings and conflicts such as
Mary's uncertainty over the worthiness of Bothwell's love for her, her balancing of his love over her ambition for the throne, her suffering after marrying an unworthy Catholic husband to promote Catholicism and her alternative of abdication or imprisonment. The outer struggle is between Elizabeth and Mary, in which evil is clearly pitted against goodness. (144)

Mary of Scotland is the first play in which Anderson's theory of drama is fully applied and where Anderson's three steps formulas of drama can be found. They are ‘recognition of the hero of his fault’, ‘victory in defeat’, and ‘affirmation’ of the moral values which underlie human existence (Anderson, 59). The most noticeable features of Mary of Scotland, unlike the plays that came before it, is that the protagonist has a recognition scene (in Act III) and in consequences becomes a morally better person in accordance with the requirements laid down by Anderson in "The Essence of Tragedy". Anderson says “In a tragedy, he (the hero) suffers death itself as a consequence of his fault or his attempt to correct it, but before he dies, he has become a nobler person because of his recognition of his fault and the consequent alteration of his course of action...” (Staines, 84)

The recognition scene is the one in which Mary discovers that Elizabeth is against her this drastically alters the course of the action, for it deprives Mary of her lover, her throne, her freedom. The scene of the confrontation between the two queens: Mary and Elizabeth were purely the product of Maxwell Anderson's imagination; in real life, the two women never met. Elizabeth is old, unlabeled, and barren. On the other hand, her rival for the crown, Mary, is just the opposite: she is young, beautiful, and loved by the Earl of Bothwell. Furthermore, unlike Elizabeth, she has an heir. The problem with Mary is that she was so naïve to think that she can run a disturbed country like Scotland without having to sacrifice, as cynical Elizabeth did, her devotion to honor integrity, truth and justice (82). "There is nothing like popular virtue to raise envy and therefore hatred in malignant souls." (Anderson, 58-59) The following conversation between the two shows Elizabeth's Envy:

ELIZABETH: Aye, with the Stuart mouth. And the high forehead and French ways and thoughts—Well, we must look to it. — Not since that Helen. We read of in dead Troy, has a woman’s face Stirred such a confluence of air and waters. To beat against the bastions. I’d thought you taller, But truly, since that Helen, I think there’s been no queen so fair to look on.

MARY: You flatter me.

ELIZABETH: It’s more like envy. You see this line Drawn down between my brows? No wash or ointments. Nor wearing of straight plasters in the night Will take that line away. Yet I’m not much older. Than you, and had looks, too, once. (139-140)

Later on, Mary discovers that she was mistaken when she chose England as a refuge for she became a prisoner of Elizabeth from whom she had fully expected aid and shelter. The following words of Mary are full of reproach and blame for Elizabeth for her selfishness as well as there is an emphasis on the idea of redemption and salvation through pain and suffering. Mary says:

And still I win. A demon has no children, and you have none, Will have none, can have none, perhaps. This crooked track you’ve drawn me on, cover it, let it not be believed that a woman was a fiend. Yes, cover it deep, And heap my infamy over it, lest men peer
And catch sight of you as you were and are. In myself
I know you to be an eater of dust.( 151)

The second step of the Anderson's formula of tragedy is 'victory in defeat', he says: “The theme of tragedy has always been a victory in defeat, a man’s conquest of himself in the face of annihilation, a spiritual awakening or regeneration of the hero….” (Hatcher, 74) The audiences are left to conclude that Mary's tragic flaw is in believing that she can play out the game of power politics without staining her immortal soul. She could not understand that integrity cannot be compromised with Machiavellianism. She remained unstained but suffers defeat because" her political enemies, who are blind to all moral niceties, entrap her in her own virtue. (Mackay, 11)

Elizabeth keeps her crown and Mary becomes a victim of Elizabeth's lust for power. Mary is worthy of admiration and in the end Mary emerges as a martyr figure. As a result, Mary snatches a moral victory from defeat. Mary proclaims triumphantly that she is the sole winner. Mary considers herself a victor, she dies as a martyr. She got married unlike Elizabeth, who stayed a single and her son James will rule England and Scotland:

MARY: Still, still I win! I have been
A woman, and I have loved as a woman loves,
Lost as a woman loses. I have borne a son,
And he will rule Scotland — and England. You have
no heir!
A devil has no children. (151-2)

The tragic romantic figure of the Scottish queen "stirs the emotion not only in her native country, but in the farthest ends of the world. In that sense alone Mary's Motto “in my end is my beginning” could not have been better chosen" (Anderson, 58-59). The third step of Anderson's formula of tragedy is ‘Affirmation’. He says, “…The theater at its best is a religious affirmation, an age-old rite restating and reassuring man’s belief in his own destiny and his ultimate hope.” (Staines, 81). Mary remains undaunted by Elizabeth's continual threat and by the prospect of years of imprisonment and solitude, and she rises as morally superior to her plight in the drama brilliant climax. Mary is admirable in the eyes of the audience because she is the noble victim of the conspiracy because she does not stop to do evil just because evil is done to her, and because she does not make war on her enemies (as Bothwell advices) but rather try to win them over by fair and gentle womanly treatment. (83)

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The Influence of Hafez Shirazi on Persian Poets of Asia Minor

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Abstract
By collapsing the bases of Seljuk's power in Iran, the tune of war was rumbled by the Mongol rebellions. First, Khorasan, then the central and western parts of Iran, pillaged by this devastating nation, one after another. Destruction and deracination of cities, plundering of mosques, cultural and scientific centers, the massive killing of the defenseless people along with others, were the unfortunate consequences of this terrible invasion. In this regard, some scientists, sages, and poets who were able to survive from the sharp sword blades of insurgents, took refuge in safe areas, particularly in Baghdad and Asia Minor. Shahab al-Din Suhrawardi, the family of Baha al-Din Valad, Najm Dāyah, Saif Farghani, Fakhr-al-Din Iraqi and many others were from this group. The Farsi language, which had come to Asia Minor through the political presence of Seljuks, was flourished by this group of sages, to the extent that the statesmen, encouraged the Persian poets to compose the Persian poems, rendering the praise and reverence to them. Thus, until the extinction of the Seljuk reign in Anatolia, and even afterward, during the reign of the Ottoman sultans, who sometimes wrote poetry in Farsi, encouraging and revering of Persian poets continued. On the other hand, there were poets who the fame of their poetry reached to the Asia Minor even without their physical presence and they were welcomed by the Anatolian poets. Hafez was a member of this group of sages whose poetry highly regarded and followed by the Anatolian poets through the Insostylistic (Eqtefa) lyrics (following his Ghazals), Poetical Adaptation, Takhmis (Long-measure Verse) and Multiple – Poems. His poems were also a criterion to versification among the Anatolian poets. The author of this paper intends to survey the influence of Hafez on poets and poetry of Asia Minor.

Keywords: Anatolia, ghazal, Hafez Shirazi, influence, Persian poetry, Seljuks
Analyzing Idioms and Their Frequencies in Two Textbooks: A Corpus-Based Study

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Abstract
Idiomatic expressions are inseparable parts of each language in both written and spoken forms and teaching them is important in every foreign language (FL) or second language (L2) learning situation. For this reason, it seems imperative for materials developers and teachers to identify and include the most relevant idioms in their SL/FL materials and instruction. The present study aimed at identifying and quantifying the idioms used in New Headway and Upstream textbooks based on two different English corpora. In this study, Elementary, Pre-Intermediate, Intermediate, and Upper-Intermediate levels were used in two textbooks. The first step of the study involved searching the books to find multi-word idiomatic expressions based on some verbs such as, make, do, have, take, give, find and turn. Idioms matching the criteria for idiomaticity were selected and searched in the two online corpora to find their frequency of occurrence. Chi-square tests were then run to discover whether there were significant differences among the frequencies of occurrence of each idiom across each corpus. Whether there is any significant differences in books in terms of both number and type of idioms were investigated based on the data gathered so far. The results showed that the books were different in terms of both number and type of idioms.

Keywords: idioms, online corpora, frequency
Arkadi Gaydar’ın *Timur ve Takımı* adlı Eseri Örneğinde Çocuk Dünyasında Savaş

**Full Text**

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**Öz**

Savaşlar insan psikolojisinin fiziksel ve ruhsal en büyük yüküdür. Yetişkinlerin dahi kaldıramadığı bu yük, savaşın savunmasız ve hassas mağdurları olan çocuklar için birden yetişkin olmak zorunda kaldıkları bir deneyime dönüşür. Oysa denemelerinden birinde Tvardovski’nin dediği gibi “Çocuklar ve Savaş- yeryüzünde birbirine zıt olan iki şeyin zıt olan iki şeyin bundan daha korkunç bir yaklaşıması yoktur.”

Birçok yazar savaş günü bir vatanseverlik örneği olarak yetişkinlerin yanında sorumluluk alan çocukların söz konusu deneyimini, savaş ve çocuk konusunu yaratıcılara taşıtmışlardır. Bu yazarlardan biri, 15 yaşını doldurmadan kendisi de savaşa gider ve askeri hayatın tüm zorluklarını gören Arkadi Gaydar’dır. Önün eserlerinde savaşa büyükleri ve onların savaşa verilen deneyimini, savaş ve çocuk konusunu yaratıcılara taşıtmışlardır. Bu çalışma, Arkadi Gaydar’ın *Timur ve Takımı* (Тимур и его команда, 1940) povesti ekserinde savaşa büyükleri ve onların savaşa verilen deneyimini, savaş ve çocuk konusunu yaratıcılara taşıtmışlardır. Bu çalışma, Arkadi Gaydar’ın *Timur ve Takımı* (Тимур и его команда, 1940) povesti ekserinde savaşa büyükleri ve onların savaşa verilen deneyimini, savaş ve çocuk konusunu yaratıcılara taşıtmışlardır.

**Anahtar Sözcükler:** Arkadi Gaydar, Timur Hareketi, Savaş, Çocuk

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**İntro**

Çocuklar hiçbir şekilde nedeni olmadıkları savaşların ilk etkilenen masum şahitleridir. Her şeyden önce savaşla birlikte eğitim alma haklarından yoksun ve yetişkinliğe geçiş sürecini yaşamadan birden büyüklenen genç askerlere dönüşürler. Savaşla mutlu bir çocuklukta mahrum olan bu çocuklar, erken olgunaşmış ailenin sorumluluğunu almış, ekmeğin sağlanması için rolüne geçerler. Savaş yüzünden ailesi ve sevdiğiğini kaybetme, kaçırdırma, şiddet, cinsel istismara uğramak, okuldan ve diğer sosyal yapılarından yoksun kalma, yoksulluk gibi olumsuzlukların neden olduğu psikolojik durumları yaşarlar.


Savaş, Oyun ve Çocuk


Savaş, Oyun ve Çocuk

Savaşın getirdiği her köşedeki bir yetişkin gibi uyum sağlamak zorunda kalan çocuklar hem cephede hem de cephede gerisinde aktif olarak yer alırlar. Çocuklar, cephe gerisinde savunma fonu için para toplar, askeri teçhizat inşa eder, ön-hat askerleri için sıcak giysiler gönderir, askerlerin ailelerine yardım ederler; cephede ise merdi taşırlar, yara almaları kurtarırlar, böylece askerlerin ailelerine yardım eden asker çocuk, gönlüllüler olarak ortaya çıkarlar (Krisko, 2006, s.1). Rusya’nın iç çatı hattında cephede bulunanlar her savaşa da çocuk, önculer olarak varurlar. Birincı Dünya Savaşı başladığından, çocukların vatanseverliği toplumun tüm kesimlerine yayılır. II. Nikolay karnamesi ile yüksekoğrenim kurumlarının öğrencileri, mezun öğrenciler orduya gönüllü olarak kaydedilmiş, tüm öğrenciler orduda görevi olan çocuklar, memlekettelerinin savunmasının yardımcı olmak için cephede kaçaarlardı. Bu salute, ülke geneline yayılmaya bu çocuk askerler orduyla akın ederler (Poluhtina, 2013, s.113-116). Sovyet tarihçisi N.N. Yakovlev’un, (aktaran Popova, 2013, s. 123); “Yeşil elbiseli gençler, dünün gimnazyum öğrencileri, realistleri, akıl almaz cesaretli kurs öğrencileri ölen ya da sakatlanan yoldaş abilerine benzemeye çaltılar” sözleriyle ifade ettiği gibi çocuk, cephelerde askerlere yardım edip gerektiğinde onlardan kalan boşlukları doldurular.


2Daha kapsayıcı bilgi için bkz, Çocuk Haklarına Dair Sözleşme, 2018.
tırmandım ve askerlerle birlikte cepheye gittim. Önce bir kartuş taşıyıcısı, sonra bir topçu ve makineli
tüfek nişancısı olarak her yerdeydim.” Savaşın çocuklarından olan başka bir gönüllü, Yazar Alina
Çadeyeva ise söz konusu vatanseverlik sınavını şu sözlerle dile getirir (aktaran Kannone, 2013, s. 91):
“Savaş beni gerçek bir Rus yaptı. Ülkemin bir parçası gibi hissettim.” Örneklerden de anlaşılacağa
gibi çocuklar oyun oynuyor gibi cesurca mevcut sürece dâhil olurlar. Kongo Cumhuriyeti silahlı
birimlerin komutanlarından birinin ifade ettiği gibi, “Çocuklar iyi dövüşçüler çünkü gençler ve
kendilerini göstermek istiyorlar. Bunun bir tür oyun olduğuna inanıyorlar, bu yüzden bu kadar
korkusuzlar.” (Poluhtina, 2013, s. 114). Çünkü savaş döneminde çocuklar yaşadıkları gerçek
zorlukların üstesinden gelebilmek için çeşitli oyunlar yaratırlar. Bu oyunlar, çocuklara korkuları aşmak
ve çocuk ruhlarını savaşın travmatik etkilerinden kurtarmak için yetişkinlerden daha çok yardımcı olur
(Rıblova ve Nazarova, 2014, s. 106). Oyun, çocukların uzay-zaman kategorilerini özel bir şekilde
algılayıp yaşamalarını ve olayları sabit bir şey olarak görmelerini sağlar. Gerçek hayatta bir şeyi
değiştirme fırsatı olmayan bir çocuk, oyunda değişiklik fırsatının sahibi olur. Oyuna görmek istediği
gibi yön verir. Bu anlamda, Sovyet savaş dönemi çocuklarının oyunlarında Almanların kaybedip
Ruslar kazanıyor olması dikkat çeker. Dahası, aşağılama ve korkular oyunlarda yenilmiş olan düşmana
atfedilir. Çünkü çocuklar kendi kurdukları bu savaş oyununun kazananı olmak isterler. Çocukların
kendilerinin böyle oyunlar kurmalarıyla birlikte Rusya’da bazen yetişkin dünyası da, çocukları savaşa
hazırlamak için oyunlar ve oyuncakları kullanır. Sovyetler Birliği'nde savaşın arifesinde yapılan
“Gözcü” (Наблюдатель), “İzci” (Следопыт), “Klavuz” (Проводник) gibi oyunlar buna örnek olarak
gösterilebilir. “Gözcü” de çocuklar doğanın seslerini tanımayı ve rüzgârın yönünü kullanarak kulağı
yere yerleştirmeyi öğrenirler. İzci’de yol işaretlerini sıralamayı, hayvanların ve kuşların seslerini taklit
etmeyi, izleri okumayı öğrenirler. "Klavuz" da oyunun katılımcıları dünyanın yönünü pusula, saat,
güneş, ay, yıldızlar ve işaretlerle belirlemeyi öğrenirler (Rıblova ve Nazarova, 2014, s. 106). Oyun
sayesinde çocuk gerçek dünyanın/savaşın dünyasının dışına çıkarak daha cesurca karşılaşacağı
zorluklara karşı hazırlanır. Böylece oyun çocuğun gerçek yaşantısına yön veren faydalı bir araca
dönüşür.
Timur Hareketi
İkinci Dünya Savaşı sırasında Rusya’da varlık gösteren, yardıma muhtaç olan asker ailelerine
yardımcı olmak isteyen çocuklar tarafından gerçekleştirilen bir tür sosyal gönüllülük hareketi olan
Timur hareketi (Тимуровское движение) de bir çeşit çocuk oyunudur. 1940’lı yılların başında Arkadi
Gaydar (1904-19041) takma adıyla bilinen Arkadi Golikov’un cephe gerisinde asker ailelere gizlice
yardım eden bir çocuğun öyküsünü konu aldığı Timur ve Takımı eserinin etkisi altında temel ilkeleri
gönüllülük ve merhamet olan bir hareket olarak SSCB’de ortaya çıkar (Novikova, 2015, s. 96). Timur
ve Takımı adını verdiği bu eserde başkahraman Timur’un “Madem yapmayı görev edindin, hakkıyla
yap,” (Gaydar, 1985, s. 40) sözü bir slogan olarak yayılarak ülke çapında Sovyet gençleri tarafından
dikkate alınır. Timur'un bu hareketiyle çizdiği imaj, Sovyet okul çocuklarına ilham verir ve taklitçileri
ortaya çıkmaya başlar (Timurovskoye divijeniye: proşloye i nastoyaşçeyee pervıh dobrovol’tsev
SSSR, 2018). Timur ve Takımı povestinde olduğu gibi çocukların doğrudan düzenleyici olduğu,
şehirlerde, köylerde, öncü müfrezelerde, okullarda Timur takımları ortaya çıkar; yaşlılara, asker
ailelerine yardım amaçlı müfrezeler oluşturulur (Balakirev, 2015, s. 20). Çocukların yararlı etkinliğine
dayalı sosyo-kültürel ve pedagojik bir oluşum olarak Timur hareketi yıldan yıla hem biçim hem içerik
açısından iyice genişler. 1942 yılı Şubat ayından itibaren Timuristler toplantılar düzenler ve
faaliyetlerini gururla anlatırlar. Timur hareketinin çalışmaları radyoda, gazetelerde ve dergilerle
duyurulur ve on binlerce cephe askerinin ve ailesinin takdirini kazanırlar (Balakirev, 2015, s. 21).
Timuristler’in görev ağı oldukça geniştir: cephedeki askerlerin, yaşlıların aileleriyle ilgilenirler.
Yakacak odunları keser, su taşır, külleri, tavuk pisliklerini temizler, şifalı otlar toplar, uçak ve silah
yapımı için para ve zincir toplar; tamir atölyelerini çalıştırır, sebze yetiştirir, yolları temizler, binaları
onarırlar. Cephedekilerin aileleri için elbise diker, hastaneleri korur, yaralılarla sohbet eder, onlara

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Arkadi Gaydar savaş zamanından yararlanıyor her şeyi karşı kendini sorumlu olarak hareket eder, görevli hissederek hareket eder, gören, yardımlaşma ve işbirliği önem verir. Yazarın daha ayrıntılı bilgi için bkz. Gints ve Nazarovski, 1968, s. 8.

*Timur ve Arkadaşları*


Jenya’nın burada çarkı döndürmesi ve kabloları koparılması birlikte onu Timur’la tanıştırılan olaylar geliyor (Gaydar, 1985, s. 33-34): Jenya ahizeyi kapattı, ama artık çok geçti. Işıka birlikte birinin kafası görüldü: Bu Geyka’ydı, onun arkasından Sina Simakov, Kolya Kolokolçikov ve ardından git gide daha fazla çocuk tavan arası trirmandi(….) Ayni anda 4


Jenya'nın çarkı döndürmesiyle başlayan bu tanışma okuyucuya aynı zamanda Timur ve arkadaşlarının nerede nasıl bir araya geldikleri hakkında da ipucu verir. Timur ve arkadaşları daha önceden belirledikleri şekilde tavan arasına giderler (Gaydar, 1985, s. 27-28):


Timur ve arkadaşlarının tavan arasında bulunan belirledikleri iş bölümüyle gerçekleştirilen bu yardım hareketinin bir yol göstericisi yoktur. Timur ve Takımı’nın olay örgüsünde, çocuklara yol gösteren bir yetkili veya büyük olmadığı gibi, eylemleri iyiliğe dayalı hareketi de olsa, gayri resmi ve gizli olduğu için bazı çatışmalar söz konusudur. Povestte önce merhametli, çabukyan, vatanssever başkaran Timur ve onun tam tersi özelliklere sahip kurnaz, tembel ve bencil Mihail Kvakin arasındaki çatışma dikkati çeker (Gaydar, 1985, s. 42):


Timur ve Takımı povestinde, Timur ve arkadaşları mahalleakinlerinin sandığının aksine, bir çete değil, asker ailelerine yardım etmeヴィニュアムゴネルを支援するボランティアです。彼らはこの歌をTimur ve arkadaşlarının vazifesini içeren, Sima Simakov’un söylediği şarkı ile aktarır:

“Biz ne haydutuz, ne çete. Ne de kuru bir kalabalık
Biz neşeli bir takımız,
Aferin biz öncülere!” (Gaydar, 1985, s. 53).

Yukarıdaki şarkının sözlerinden anlaşıldığı gibi onlar sorumsuz bir çete değil, savaş gününün farkındalığına sahip bilinci, sorumluluk alabilen çocuklardır. Yaptıkları her işi hem bir çocuk gibi oyu oynayarak hem de bir yetişkinmiş gibi eidiyetle yaparlar. Zor bir görev üstlenmiş olan Timur ve arkadaşları yaşadığıları tüm çatışmalarla rağmen, yaşılara yardımcı eder, zayifları korur, Kızıl Ordu askerlerinin ailelerine özel bir ilgi gösterirler. Başkan Timur önderliğindeki çocukların, Timur’un kendilerine verdiği talimatlar uyarınca görevleri yerine getirirler. Povestten aktarlan aşağıdaki örnekler bunun daha iyi anlaşılmasısını açısından kayda değerdir (Gaydar, 1985, s. 37):


Tümur ve arkadaşları ordu adakaları asker ailelerini gözetip kollamayı ve gerektiğinde yardım için hazır olma beklemeyi başcala görevleri olarak belirlemişlerdir. Bunun ardından neden, kumandanlar ve yüksek rütbelilerin cephekesi çocukların nedeniyle cepheye gidememeleridir (Gaydar, 1985, s. 36). Cepheye gidemedikleri için cephe gerisinde bir işe yarayacak, cepheye gidenlerin savunmasız kalan ailelerini korumak isteler. Bu istek, çocukların cephe keselerindeki askerlerle duyuşları minnet bir ifadesi olarak asker ailelerine karşı sorumlulu hissetmeleriyle alakadır. Tümur ve arkadaşları bu sorumluklar cephe olan veya cephe ölen askerlerin evlerine işaret koyarak bu aileleri gözetim altında alırlar:


Bir başkasının bahçesine izinsiz giren çetenin başı Mihail Kvakin’e, onun hiç yardımcısı Pyotr Pyatakov, bilinen adıyla Figura, ve bu utanç verici çetenin tüm üyesine ultimatomdur. (...) Üzerindeki işaretlemesi kaldırıldan, kızıl yıldızı ve hatta kasvetli siyah şeride çiçekli yıldızla işaretli evlerin bahçelerine yaptırımın geç baskınlarığını göz önune alarak siz korkaklara emrediyoruz. (...) Emrediyoruz: En geç yarın sabaha kadar, Mihail Kvakin ve Figura, rezil çetenizin tüm üyesini içeren bir listeye birlikte elçilerimce söyleden yerde olun! Reddetmeniz durumunda tamamıla özgürce harekete geçeceğiz.
Bu sözlerde Timur, cesareti ve zekâsına öne çıkar. Timur ve arkadaşlarının kendilerini pusuya düşürmeye çalışan Mihail Kvakin ve çetesine merhamet dersi verir. Timur çete üyelerini kistırdıklarında gerçek bir komutan gibi esirlerle iyi davranmasını emreder (Gaydar, 1985, s.78-79):


Timur ve arkadaşları, Kvakin ve çete üyelerini kaptıkları kulübenin üstüne şu notu asar (Gaydar, 1985, s. 80):


Buradan geçenler, acımayın! İçerde, geceleri huzur oturan mahalle sakinlerinin bahçelerine gizlice girip bahçeleri yağmalayanlar var. Kilidin anahtarı bu notun arkasında asılı. Bu tutsakların kilidini açan kişi önce onların arasında bir yakını ya da tanıdığı olup olmadığını baksın.

Sonuç


Kaynakça


Predicessors of Romantic Poetry in Iran

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Abstract

The beginning of Persian romantic poetry, as belonging to contemporary Iranian poetry, can be detected in the first decade of twenties century. Although, before that, some Iranians had got acquaintance with some manifestations of romanticism through the translation of European romans, it can, however, be affirmed that before that date no example of Persian romantic poetry can be found. Among the Iranian poets of early twentieth century who wrote romantic poems after constitutional revolution (1906-7) five of them are famous: Ali Akbar Dehkhoda, Jafar Khamenei, Mirzadeh Eshghi, Taghi Rafat and Nima Yushij. Considering their lives, we can see that they, except for one of them, were familiar not only with French language and literature, but also with Turkish modernist poetry, and were, in creating of their works, either influenced by some modernist and romantic Osmanli poets, such as Rajaizadeh Akrambeygh (1914) and Tawfigh Fekrat (1915) or paid some attention to their works. In this essay, beside presenting first Iranian romantic poets and considering briefly their poetry, we will discuss about how much they were influenced by, or paid attention to, the romantic poetry at the late osmanly age.

Keywords: Persian poetry, romantic, Iran, Osmanli, twentieth century
The Influence of Literature on Cultural Awareness

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Abstract
This study attempts to find out the influence of literature on cultural awareness and cultural enrichment of Turkish EFL learners. The sample will involve 24 students in Maçka Cumhuriyet Secondary School at 6th grade. Three short stories will be used due to their practical length, which allows the student to conclude the task of reading at one sitting and they also enable learners to observe not only language but life itself. Pre-reading, while-reading and post-reading activities will be used according to the needs of the learners and the length of the story. Each story will be studied for 2 weeks (2 lessons in a week), and at the end of six weeks a semi-structured interview will be conducted to identify the perceptions of the learners and awareness of the target culture. The results will be discussed in terms of their practical implications.

Keywords: literature, language teaching, cultural awareness, short story.
The Prevalence of Superstitious Beliefs Attributed to Balkan People in British Society as Discussed in *The Turkish People* by Lucy M. J. Garnett

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Abstract
The East and the West have created two opposite poles and their own empires, states and societies for centuries. There are a lot of factors that contributed to this polarization. However, it is noteworthy that these societies have never given up on each other, always arranged journeys with curiosity resulting in cultural interaction. Therefore, numerous journeys were made to the East. The Ottoman Empire, dominating the East for a long time, was the source for these journeys. The Western travellers, men of letters, folklorists anthropologists, historians did not miss the opportunity to travel to the East with particular interest in the Ottoman Empire. This was mainly because of the advances in the Empire. As a result, these journeys contributed to both literature and many historical works. These opposite cultures understood each other sometimes through conflict and sometimes through resemblance. One of the leading countries from which these travels were made was the British Empire as it had a relationship with the Ottoman Empire for many reasons. Lots of travels were made to Balkans as well which was under the domination of the Ottoman Empire for many centuries. The travellers were prejudiced against these societies with varying degrees. Superstitions were expressed as one of the remarkable peculiarities of these nations. In this sense, this study aims to show the critical and biased attitude displayed in *The Turkish People- Their Social Life, Religious Beliefs and Institutions and Domestic Life* by Lucy Garnett who lived in the Balkans for eight years and found a chance to examine the society and their superstitions. Similar superstitious beliefs from British society will be given to make a comparison between these two nations.

Keywords: Lucy Garnet, Balkans, Turkish Folk, British Society
William Wordsworth’un Şiirlerinde Leopoldcü Düşünce

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Abstract

The Theme of Memory in *The Sense of an Ending* by Julian Barnes

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**Abstract**  
The purpose of this study is to focus on the subjectivity of memory in *The Sense of an Ending* by Julian Barnes. In the book, the reader witnesses to a 60-year-old man, Tony Webster, who is recalling his past through his memories. After one of his school friends’ diary comes to existence, some incidents of the past are uncovered. Memory is connected to the mind and directly related to the experiences of the individual narrator and it may be a construction. That is why memory is not totally reliable in order to reveal the whole truth. This study aims to analyze that by forgetting the poor things in their history and remembering the beautiful memories people shape their own perceptions of history. People create their illusion by believing what they say in time. The identities of people are shaped by their past; however, people change their own memories as time passes and they re-create their own identities. Moreover, if no one witnesses to the process, this re-creation becomes unquestionable. All in all, memory is subjective since individual narration distorts the reality. This paper discusses the subjectivity of memory in the light of the recent studies on memory.  
**Keywords:** Memory, Subjectivity, individual narration, Julian Barnes, *The Sense of an Ending*
Corpus-based Analysis of Tertiary Level Turkish EFL Learners’ Clausal Sentences

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Abstract
It is evident that “clauses” are among the underlying structures of English language and it seems that EFL learners mostly have difficulty in using them when they are writing essays. The main purpose of this study is to find out the possible structural problems in the argumentative essays of Turkish EFL learners in terms of the use of relative and noun clauses. Numerous studies have focused on the importance of this problem and the study; therefore, attempts to state the error types in the essays that were analyzed during the study and to seek the possible reasons for these clausal problems. In order to achieve this, the development and use of relative and noun clauses by learners of English in a tertiary level EFL setting were investigated on the basis of a learner corpora compiled by the researcher from the academic writing samples of the students. KTUCLE and LOCNESS learner corpora were used as data collection instruments. The study was carried out during the fall and spring semesters of the 2017-2018 academic years. At the end of the study, what the learners have overlooked while using these clauses and the sources of the errors they made were evaluated and significant overuse and underuse clausal patterns, as well as error types, were detected and the results were presented in tables and graphics. Some of the error types made by the learners in the study can be categorized as using ungrammatical clausal patterns, transferring the rules of their mother tongue and passivizing the clausal patterns in unexpected ways.

Keywords: Corpus, error correction, relative clause, noun clause, Turkish EFL learners.
P8 Academic Discourse Framework for MA TEFL Programs in Turkey

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Abstract
Academic discourse, which refers to "the ways of thinking and using language which exist in the academy" (Hyland 2009: 1), is crucial for MA TEFL programs. It requires competences beyond a mere set of skills and knowledge in English (Schmied 2015). Key academic discourse skills need to be developed at the MA level because it is an introduction phase which is supposed to lead MA holders into carrying out research and publishing research work. In line with these perspectives, we set out to analyze 23 MA TEFL programs offered by state and foundation universities in Turkey in terms of whether academic discourse is covered in their curricula as a separate course, and to collect data from 40 MA TEFL graduates/thesis students about their opinions on the dimensions of academic life and on research-related issues. 20 participants (Group A) have taken up an MA course entitled 'Academic Discourse' whereas 20 participants (Group B) have not. The document analyses of MA programs indicate that very few of them offer a course entitled 'Academic Discourse' and majority of them cover 'Research Methods', and almost no space is devoted to metadiscourse markers (e.g., hedges and boosters) in the course contents they post on their websites. While the key difficulty is writing up the thesis for more than two-thirds of the participants from both groups, only ten find 'using academic English effectively' difficult. There are other results, which helped us propose a P8 Academic Discourse Framework for MA TEFL programs: People-Perspectives-Proficiencies-Platforms-Processes-Products-Pitfalls versus Plagiarism (P8).

Keywords: academic discourse, academic English, MA TEFL Programs
The Trick of the Mind and Memory as Murderer: Shakespearean Characters Victimized by Their Memory

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Abstract
Life is a process whereby man collects memories in his mind and heart, only to recollect or refer to in his present life into the future. He fills his memory with his own experiences, observations and feelings related to his past. It can thus be said that memory determines his path to the future. This very fact doliges man to fill his memory with nice, happy, right, good, and fruitful decisions, choices, acts and actions so that he can have a bright future not tainted by regret, repentance and self- accusation. Otherwise, man’s memory is likely to be the murderer of his life and/or future a hypothesis which could be justified by a number of Shakespearean characters victimized by their past, namely their memory. Like King Lear who goes mad and loses his senses under the illusion of his past full of his wrong choices and decisions, Timon of Athens exiles himself away from his so-called friends into the depths of forest where he lives in seclusion and a sort of madness due to his over- disillusionment with them for their thanklessness and hypocrisy. Unlike these two who are victimized by other’s thanklessness and betrayal, Macbeth sees hallucinations and loses his mind at times under the growing weight of his murder of his uncle for the sake of throne worse than Macbeth is the case of his wife, Lady Macbeth, who goes mad fort he same reason to the extent of committing suicide. All these four characters die at the end of the plays as they cannot stand the dictations and recollectionsof their memories. Thir fate points to the necessity of filling memory with experiences that can be carried into the moment and future with ease and comfort. Viewed from this angle, man can be judged to determine his own fate and/ or destiny through his past actions and choices which make up his memory.

Keywords: Shakespeare, memory, murderer, tragedy, Shakespearean characters
From the History of Georgian Lexicography: Old Georgia Translators’ Lexicological Glosses and the First Georgian Dictionary

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Abstract
The compilation of the first dictionary and the creation of terminology related to this work is connected to the name of Ephrem Mtsire – the Georgian translator of the 11th century. The term “dictionary” was firstly attested in the forwards of the exegetic collections translated by him. The same can be said about the definition of this newly-entered Greek word. The first Georgian dictionary had a special assignment. It presented definitions of difficult words and phrases used in the psalm. Translator Ephrem Mtsire picked out and arranged in the alphabetic order definitions from the extended exegetic composition “Translation of Psalms” translated by him. The dictionary presented tropological (symbolic-allegoric) definitions of approximately 100 units. It had a practical assignment - in case of necessity, an interested person could easily find an interpretation of a particular word or phrase. Definitions of units were mainly based on the ideas of Byzantine commentators. Some dictionary definitions were directly taken from the text of the exegetic composition, while some of them belonged to Ephrem Mtsire. Ephrem Mtsire as well as other old Georgian translators revealed lexicological and lexicographical interests before the compilation of the first dictionary via inserted short glosses (“in-text definitions”) or via out-text extended definitions (“marginal notes”) written on the margins. The paper discusses old Georgian translators’ interpretations, their functional and structural analysis and their significance for the history of Georgian lexicography.

Keywords: Georgian Lexicography, First Georgian Dictionary, Old Georgian translations, Marginal notes, Ephrem Mtsire
The Sense of Modernism in *Kew Gardens* by Virginia Woolf

Full Text

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Abstract
This paper examines the effects of modernism, which is a literary and cultural international movement flourished in the first decade of the twentieth century, in *Kew Gardens* by Virginia Woolf. The paper is going to analyze the meaning of modernist genre and impacts of this genre on this short fiction with the help of descriptions of natural beauties and conservations between the characters in the work. While reading *Kew Gardens*, one can think that a bug makes the record of the people who wander around and the unknown omniscient narrator tells both the thoughts of the people and natural beauties around there. Throughout the reading, there are many ideas, images, and descriptions developed the unimportance of human existence and the place of the natural beauties in human lives. Woolf presents the characters blurry and undefined but describes the environment regardfully. So, this paper answers some basic questions: what are the modernistic features in *Kew Gardens*? How does the author narrate this short fiction based on the new genre? Besides, what is the fundamental message in there, Is it functions of human beings or the place of hidden beauties in our lives? Therefore, this paper firstly examines the effects of modernist genre in this short fiction. Secondly, it examines the place of hidden beauties in our lives which are told in the work abundantly and the importance of the human beings with the help of the narrated style during the time of exploring -new genre- modernism. At the end of this paper, we can clearly understand that the modernist elements which are used by Virginia Woolf in this short fiction and the message given via the descriptions.

Keywords: modernization, natural world, existence of human beings, *Kew Gardens*, Virginia Woolf.

INTRODUCTION
Virginia Woolf, original name Adeline Virginia Stephen (January 25, 1882, London, England died March 28, 1941, near Rodmell, Sussex) is one of the pioneer English novelists through different narrative technics in 20th century. Along with James Joyce, Katherine Mansfield and T.S. Eliot, Virginia Woolf has emerged the greatest innovation in narrative through modernism. In her works, she mostly used the technics of ‘streams of consciousness and her innovations in narrative still affect us today. She wrote the women centered works, women representations as an author to change the literature style for the reason that most literature written by man as their own needs for uses [1]. In traditional narrative technics, there is a chronological sequence of events rather than complex methods however Woolf wrote her works mainly untraditional way. Her narrative technic is a mode of non-chronological way and give more important feelings and experience simultaneously. Throughout her career, Woolf wrote many works like *Mrs. Dalloway*, *Orlando*, *A Room Of One’s Own*, *The Waves*, *The Years*, *To the Light House*, *Day and Night* etc. and more her short fiction *Monday or Tuesday* and those whole categorized in the modernist genre.

Modernism is a kind of rebellion against the Victorian age which flourished in first decade of 20th century. It offered ‘new perspectives of human possibilities’ and ‘a new way of understanding world’.
Simion (2014) defined the modernism as breaking with the past artistic and traditional conventions for the reason of creating crisis to shape the new world as Ezra Pound, T.S. Eliot, James Joyce and Virginia Woolf did. Through modernism, experimentation and individualism becomes more important than traditional sequences of events, people start to turn themselves, their own world and live in there. Virginia Woolf who is the most important pioneers writer of modernist genre uses the method of ‘stream of consciousness’ and the works gets harder to understand and hence there is no traditional sequences of events readers started to have difficulty in following the text. Woolf mainly use juxtaposition of the narrative and inner thoughts like prose in her works through modernist genre as well as the modernist motto “make it new and complex”.

*Kew Gardens* by Virginia Woolf which mainly take place in ‘Royal Botanic Garden in London’ published in 1921 that it is part of the collections named *Monday or Tuesday*. The story opens with the description of environment and throughout this short fiction, one can think that ‘a snail’ makes the record of the people’s voices whose walk around in the garden. There are also lots of “fragments of the conversations of a series of couples as they approach and pass, their voices emerging out of noise to make sense, then fading again into noise” [2]. There are lots of blurry characters in this short fiction, and all them live in their past memories, disappointments; however, there are lots of descriptions of environments in detail way. This article considered as third part of the modernist features in *Kew Gardens*.

**THE WORDS COMES FROM THE BRAIN**

This short fiction tells like vomiting onto the paper what comes our minds of the all characters. Woolf does not try to tie the sentences each other but write everything which comes from your mind and so that this short fiction has not got any conventional narrative technics. On the contrary of the traditional narrative technics, Woolf writes this short fiction in complicated way as though the modernist motto ‘make it new and complex’:

“Before he had decided whether to circumvent the arched tent of a dead leaf or to breast it there came past the bed the feet of other human beings. This time they were both men...”[6].

As we understand from the quotation above, throughout the work, Woolf’s mind does not stop thinking and ‘murmuring’, and Woolf goes on her writing. The work narrates the third person omniscient and gives all details about the characters minds.

**THE SOUNDS OF THE HIDDEN BEAUTIES**

Woolf tells the natural description in a detail way but tells the human beings blurred. We enter this short fiction with the description of the natural beauties in Kew Gardens. ‘From the oval-shaped flower-bed there rise perhaps a hundred stalks spreading into heart-shaped or tongue-shaped leaves half way up and unfurling at the tip red or blue or yellow petals marked with the spot of colour...’[6]. Moreover, ‘experiment in nature’ is the one of the most important things in the age of modernism and while you are reading this short fiction, you can clearly see this respect. Characters in this short fiction describe their situation that determined by the nature and throughout the story characters always tell their past events or inner realities through the natural beauties:

“’And my love, my desire, were in the dragonfly; for some reason I thought that if it settled there, on the leaf, the broad one with the red flower in the middle of it, if the dragonfly settled on the leaf she would say ‘yes’ at once. But the dragonfly went round and round: it never settled anywhere of course not, happily not, or I shouldn’t be walking here with the Elenor and the children’”[6].


THE LIVES IN THE SHADE OF THE PAST
In their book entitled *Modernism 1890-1930*, Bradbury and McFarlane describe modernism as “an art of a rapidly modernizing world, a world of rapid industrial development, advanced technology, urbanization, secularization and mass forms of social life” but also “the art of a world which many traditional certainties had departed, and a certain sort of Victorian confidence not only in the onward progress of mankind but in the very solidity and visibility of reality itself has evaporated”[3]. It means that there is no importance of outer reality and physical descriptions, modernist deal with the human’s inner reality; therefore, in this short fiction Woolf presents the characters who always think the past and inner voices.

“’The man kept his distance in front of the woman purposely, though perhaps unconsciously, for he wished to go on with his thoughts’”[6].

As we have seen from the quotation, characters try to find their inner reality through listen your inner voice always.

THE BIGGEST NOTHINGNESS AS HUMAN BEINGS
In this work, Woolf presents the whole characters in the shadow of the past; there are no detailed descriptions of them. Identity is a complex thing that major modernist like Virginia Woolf, James Joyce and et all strive this thing in the frame of modernism:

“’The figures of these men and women...’ ‘This time they were both men. The younger of the two wore an expression of perhaps unnatural calm...’”

“’The elder man had a curiously uneven and shaky method of walking...’”[6]

“Identity, a constant preoccupation of modernists is cast in a different light. In Virginia Woolf’s view the self depends on the other but it is separated from it. Ephemeral, elusive and intangible, true identity is impossible to capture.”[4].

As we understood from the quotations above, modernist address the problem of inner identity, there is no importance of the physical description.

CONCLUSION
Instead of dealing with the physical description of the characters in the detail way like the traditional narrative technics, Woolf examines the inner realities of the characters and gives the importance of experiment with nature in briefly, we can categorize this short fiction in modernist genre.

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Corpus-Based Investigation of Conditionals by Native and Non-Native Corpora of Tertiary Level EFL Learners

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Abstract
Since 1980’s, the basic idea behind language performance and meaning which was primarily based on native speaker’s intuition has been shifted from introspection to focus on linguistics. Thus, so as to answer complex questions of language teaching and learning, systematical investigation of language occurrence were emphasized in linguistics. For this reason, corpus linguistics which offers L2 learners an important tool for the comprehension of natural language has become very popular in the last few decades. Besides, hypothetical conditional sentences formed by using conditional (if) that Turkish L2 learners of English frequently encounter as one of the particular kind of grammatical complexities is supplemented with a corpus based study. Therefore, this research should be understood as an attempt to reveal how possible effects of interlanguage impact on Turkish students’ over or underuse of hypothetical conditional clauses in their argumentative essays and whether advanced Turkish EFL learners use Type 2 and 3 if conditional statements implying to hypothetical conditionals in the same meaning as they appear among native speakers of native students. This survey was conducted with a focus to EFL Turkish students’ argumentative essays compiled with a strict design criterion in Karadeniz Technical University in Trabzon. The data were gathered in the light of three corpora: Louvain Corpus of Native English Essays (LOCNESS), Turkish International Corpus of Learner English (TICLE), Karadeniz Technical University Corpus of Learner English (KTUCLE).

Keywords: Corpus, hypothetical conditionals, corpus linguistics, LOCNESS, TICLE, KTUCLE
Teaching Literature Using Critical Thinking and Communicative Approaches

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Abstract
Teaching literature in Algeria encounters many difficulties in how it should be taught. The Algerian government and Ministry of Higher Education both have attempted to develop the way of teaching Literature in order to solve the main problems. Both have asserted that due to the lack of training in previous years of instructors and students. Therefore, teaching Literature is one of the most challenging tasks for lecturers. However, there are clear differences between teaching literature in the first language (L1) contexts and in second language (L2) contexts (Durant, 1995). This research involves Masters Students of Literature at the University of Ouargla, Algeria. It combines the Communicative Approach, which aims to improve linguistic skills and the Critical Thinking Approach which seeks to increase and develop engagement with reading and intellectual thinking in the field of literature (Scriven, 1996). This project aims to explore and develop a deeper insight into teaching literature in the Algerian university context. I discuss how the combination between these approaches might be incorporated into the student’s perception of literature and examining how they are and how students perceive and experience the learning process. The present paper is an exploratory investigation which uses a qualitative methods based on constructing open-ended questions survey. This study uses four innovative methods such as using the Title and Cover Design of a Book, Using Themes, sealing a Time Capsule and Guiding student comprehension with four Arabic novels translated into English. The selected novels are classified as postcolonial literature, and concern recent Arabic events. The choice of the novels is almost based on considering the effectiveness of the Communicative, and Critical Thinking Approaches which both depend on the implication of materials which the students will find of contemporary relevance and be keen to share and discuss.

Keywords: the critical thinking approach, communicative approach, Algerian universities
Development of Intercultural Competence Using Extra-curricular Activities: The Result of Internationalization in Higher Education

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Abstract

An important fact in today's higher education development is considered to be institutional internationalism. First, this paper indicates that intercultural competence development should be regarded as important students' results of institutional internationalism. The teaching of English language and utilizing some interesting related activities are available resources that assist students to elevate their intercultural competence at universities. Thus, according to this idea, a new model of intercultural competence including three dimensions (i.e., Approach, Analyze, and Act), is proposed by the author. In crafting this working model that entails assessing attitude, cognition, and behaviours, the complex curricular task-based intercultural training program is introduced. Furthermore, the author's pilot study's results which include "organization", "participation" and "evaluation" are argued. In today's world, this new program is suitable for being applied to a large number of higher education institutions around the world.

Keywords: intercultural competence, higher education, intercultural training, model

Introduction

Internationalization has been widely accepted by today's higher education community and considered as a predominant strategy for the development of institution. Typically, the act of rising intercultural competence in students has changed from an added-value side effect to an all-persuasive motive in the educational sector. It is agreed by administrators, educators, and researchers that education of intercultural competence is very important in today's globalised educational system, and it also will develop the results by institutional internationalization attempts (Coulby, 2006; Deng, 2013; Lasonen, 2009; UNESCO, 2006). In Iran, most scholars put emphasis on the importance of intercultural competence for students (Sahragard, Rakhshandehroo, & Izadpanah, 2014) because it has largely been ignored in the syllabus design and teaching process of EFL classes in Iran. Thus, a long-term development and reform has been outlined by the government to nurture students' talent that is strongly influenced by global vision, skilled in international rules, and took part in the competition and international affairs. Hence, this article aims to propose a three-pronged framework which is a pragmatic and applicable approach to assist higher education institution in preparing a new generation of culturally competent global citizens as well as to make the assessment experience insightful and enjoyable for students.
Students' Intercultural Competence and Institutional Internationalization in the Iranian Context

Internationalization has been defined as "the process of integrating international/intercultural dimensions into teaching research and the service functions of the institution" (Knight 1993, p. 21). Several studies have been developed on how to improve institutional internationalization and what evaluation criteria should be applied in the assessment of the effectiveness of any designated program (see Zha, 2003; Horn, Hendel, & Fry, 2007; Brandenburg & Federkeil, 2007; Dewit, 2009; Wen, Weng, & Yu, 2009, NVAO, 2011). Researchers found that a couple of indices are necessary for a university to productively utilize a program of internationalization. (Knight, 2004,2006). It is stated that such various kinds of academic activities (e.g., developing courses which are taught by native speakers as well as exchange programs for student and faculty) are primarily referred by such indices. However, many other aspects such as intercultural activities on campus still exist that are necessary in order to fully include students in the internationalization process. The concept of "Comprehensive Internationalization" was proposed by Hudzik (2011) and Hudzik and McCarthy (2012), with the purpose of developing a broad, deep, and integrative international practice that enables campuses to become fully internationalized (Hudzik, 2011, p. 5). Intercultural competence has the same complexity and richness as the term internationalization. Some scholars (e.g., Byram, 1997; Deardoff, 2006, 2009; Kim, 1991; Lusting & Koester, 2003; Spitzberg & Changnon, 2009) discussed about "the proficiency at dealing with communication and interaction in an intercultural situation (Spencer-Qatey & Franin, 2010, p. 51). However, many inconsistent terminologies were found in their discussions. The portion of intercultural competence's conceptual framework originates from different fields such as communication studies, psychology, and applied linguistics. Intercultural competence, in this paper, is used to refer to the proficiency which was mentioned before.

According to Deardorff (2006. p. 241), the development of intercultural competent students should be the anticipated outcome of internationalization efforts of higher education institutions. At present time, it is agreed by most that one of the definite purposes of institutional internationalization is to encourage its students into international areas. In today's world, researchers and teachers have found that an important key in cultivate students' intercultural competence is through intercultural activities. By establishing an international campus which develops institutional internationalization, intercultural competence can be achieved (Knight, 2006; Knight & Dewit, 1995; Zha, 2003). Based on this idea, first, this article proposes a new working model of an intercultural competence, and then introduces Extra-Curricular activities and a number of related principles for intercultural competence development.

In spite of the fact that multilingualism results in a more diversified universe and develops intercultural communication, the existing situation of English as a lingua franca and its eminent role around the world is not a deniable fact. It is believed that the English-Mediated courses increase by the improvement of the higher education's internationalization. Thus, a typical training medium to develop international academics and a lingua franca is English. English in Iran is considered to be the first foreign language for the majority of institutions thought some other languages are also taught at universities. In Iran, English as an international language has gripped the attention of most young learners and has resulted in the considerable development of many language institutes. Although the global English culture has been involved in the curriculum of some institutes to some extent, such a culture has merely focused on topics such as traditions and holiday which are just one aspect of culture, namely, the aesthetic sense (Aduskou, Britten, Fahsi, 1990). This paper aims to make the best use of Extra-Curricular intercultural activities applying English as a lingua franca which is a practical and pragmatic approach to perform the intercultural education.
In Iran less prominent has been given to intercultural courses. However, in a study conducted by (Sahragard, Rakhshandehroo, & Izadpanah, 2014), it was found that Iranian learners found it rather desirable or motivating to learn English culture to make social contact with a native speaker, to understand the world of the native speaker better, and also to understand how to communicate appropriately in different settings. Thus, this study showed that English teaching should foster students' intercultural competence; meet the needs of internationalization of Iranian higher education, and finally open Iran's national interest to the world of outside (Sahragard, Rakhshandehroo, & Izadpanah, 2014). It is an undeniable fact these English courses could act as precursors to foster intercultural competence in students. However, intercultural competence training program should be more activity-based rather than a traditional training-oriented program. At Iranian institutions, it is students, organizations, faculties, and administrators that initiate the majority of fieldworks activities. One important function of these activities is that they bear clear educational goals to participate students as much as possible. Thus, both the normal curriculum and co-curriculum activities could develop intercultural competence for university students.

The Three-Pronged Framework for Training Programme Design

The relationship between the development of intercultural competence and English teaching in Iran is a cause why it is a need for an intercultural competence model to be designed out of language teaching. Although, applied linguistics and foreign language teaching specialists developed different conceptual frameworks of intercultural competence, the theory of Byram still remains powerful. Byram (1997) model consists of five components: Attitude, knowledge, skills of interpreting and relating, skills of discovery and interaction, and critical cultural awareness. In this framework, linguistics competence plays an important role in the intercultural competence. It means that cultivation of intercultural competence leads to promotion of foreign language skills. It is believed that the combination of both is particularly conducted in the practice of Iranian institutions.

Byram's ICC model has received less criticism by scholars. Byram's model is supported or attacked by other multidimensional models. According to Matsuo (2012), the similarity of all these multidimensional models is that each of them is an individual-oriented list type model for intercultural competence. List models are beneficial in terms of determining the purpose of components of a competence. However, they are weak theoretically since the relationships between components are not identified by them. (Matsue, 2012). Furthermore, the model is more appropriate for theoretic and difficult for educational goals. "Cultural Intelligence" is another updated theory which refers to capability of an individual to interact efficiently in various cultural situations (Ang & Van Dyne, 2008, Earley & Ang, 2003). Cultural Intelligence, as a multidimensional construct, consists of four factors: meta-cognition, cognition, motivation, and behavior. These four factors are theory-oriented to analyze individual competence.

As aforementioned, Byram's model and cultural intelligence theory play important roles in developing individual's intercultural competence. However, in order to implement the intercultural competence practically, we still need to design a working model for training program design. The three dimensional model proposed here is not individual competence-oriented but program design-oriented. This new model builds on a process model of social thinking (Grossman, Thayer, Shuffler, Burke, & Salas, 2015), by dividing cross-cultural interactions in to three stages and identifying the needed skills to back successful performance in each stage. In this process model, individual behavior is broken down into four stages (Scan, appraise, interpret, interaction), and the cognitive and behavioural skills that support them. In this way, the ICC framework is also developed. Intercultural interaction may be conceptualized as occurring in three stages: Approach, Analyze, and Act. (see figure 1). These stages act as the dimensions of the new intercultural competence framework.
The approach dimension consists of characteristics which help the individual to become the volunteer to start and continue intercultural interaction and also traits that impact the likelihood that an individual responds positively to cross-cultural interactions. These traits include a positive cultural orientation, a tolerance for ambiguity, and self-efficacy.

The analyze dimension includes the following traits: self-awareness, social monitoring, perspective/suspending judgment and cultural knowledge application. Self-awareness requires individuals to consider themselves as both an individual and a member of their own culture. Social monitoring involves the ability to infer social norms, hierarchies, and interpersonal relationship networks (e.g., Lodder, Scholte, Goossens, Engles, & Verhagen, 2016). Suspecting judgement and prospective taking are two complementary skills that include processing situational information without strong personal bias. Cultural knowledge application requires individual to take into consideration a high range of information (e.g., cultural value dimensions; Hostede, 1980).

The act dimension unifies the behaviours introduced by analyze dimension to measure the ability of individuals to translate thought into action while having control on stressing and challenging situation. The act dimension includes behavioral regulation and emotional regulation.

**THE THREE-PRONGED MODEL FOR PROGRAM DESIGN**

![Diagram of the three-pronged model for program design]

**Figure 1.** An intercultural competence model for higher education

**A Designed Programme for Activity-Based Intercultural Training Program**

Intercultural activities can benefit students by developing intercultural competence and international awareness. According to Nilsson (2003), it is a practice of "internationalization at home" which means adding intercultural and global dimension to students' educational experiences in their home institutions. This paper introduces an Activity-Based pattern for educating intercultural competence with four modules. This can be introduced as follow: (figure2)
Module A: Scan
This module is developed to provide students with a novel, complex social situation where individuals must first obtain information about their surrounding by scanning for situational or environmental cues. This module corresponds to the approach dimension in the tripartite model of intercultural competence. The approach dimension here means the ability to evaluate cross-cultural situation as desirable. For example, curiosity and respect for other cultures and also open-mindedness toward cultural differences. Furthermore, the ability to maintain calmness and well-being in complex situations is another aim of this dimension. For instance, tendency to remain engaged in and seek out intercultural interactions despite the innate uncertainty and unpredictability. The last aim in this dimension refers to the idea of the degree to which an individual believes that he or she can achieve a goal which includes initiation and development of strong rapport with culturally different others.

Module B: Assess/Appraise
Once the raw data has been collected from the environment, the actors start to process social data into his/her existing knowledge, taking into consideration the awareness of how others are perceiving him/her and interpreting the situation. The actor must know how the social situation (including him/herself) is being perceived by social relevant others, by accepting and understanding their perspectives. This module corresponds to analyze dimension. In this dimension an individual understands the influences of his or her own culture, value, preferences, and previous experiences on his/her cognitive, emotional and behavioral responses. For example, consideration of self as over an individual and product of his or her culture or the ability to dissects one's own world view to identify and distinguish between influences of personal history versus influences of culture. Additionally, understanding that individuals from other cultures have different worldviews is another aim of this dimension. The second sub-dimension of analyze dimension is self-monitoring which means attention to others' physical, verbal, and non-verbal behaviors and cues during a social interaction; attention to others' responses to one's own actions and sights, which includes the ability to infer social norms, hierarchies, and interpersonal relationship networks. The next sub-dimension namely perspective taking/suspending judgment means active consideration of others' preconceived cultural schema interfering with information. For example, removal of one's own stereotyped or heuristic thinking, replace with effortful cognitions concerning the person's view point, motivation, and assumption and a low reliance on one's own cultural schemas to perceive another's culturally different perspectives. And finally, in this stage actors utilize the relevant declarative cultural knowledge in an interaction which includes integration of culture-general, culture-specific, historical, and geopolitical information and also actively looks for and uses cultural information in evaluation and decision making process.

Module C: Interpret
After appraising the situation and incorporating new information into existing knowledge, the actor must interpret the social data gathered in the previous dimension. This model falls into the act dimension. This dimension assesses individuals' ability to translate thought into action while maintaining control in potentially challenging and stressful situations. In this stage, individual must actively mention and revise personal behavior to analyze interculturally appropriate behavior and avoid engaging in culturally inappropriate behavior which includes suppression of familiar behaviors when culturally inappropriate and generation of appropriate behavior. In addition, individuals could monitor and revise emotions in an automatic or controlled manner. For example, control over which emotions are experienced, how and when they are experienced, and how and when they are expressed.
Module D: Interact

The final step is to interact in the real situation. At this point, actors have scanned the environment for related cues (i.e., scan), consciously appraised the situation from the perspective of relevant of others and incorporated new data into existing knowledge (i.e., appraise/assess), and inferred meaning from the data in order to predict what will occur next within the social situation, given what is known and understood from the social data (i.e., interpret). In this final stage, the actors create and enact a response that(s)he deems suitable for the social context according to the information, and also evaluates the results of the enacted solution.

Figure 2. An intercultural competence training programme
Table 1. Intercultural task types aiming at different dimensions of intercultural competence

<table>
<thead>
<tr>
<th>No</th>
<th>Task type</th>
<th>Module</th>
<th>Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Self-exploration</td>
<td>Scan (approach)</td>
<td>The traits that influence the likelihood that an individual initiate and maintain intercultural contact voluntarily, as well as those traits that show a person's positivity toward cross-cultural situation</td>
</tr>
<tr>
<td>2.</td>
<td>Concept mapping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Conditional reasoning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Social networking mapping</td>
<td>Assess/Appraise (analyze)</td>
<td>Processing the social data into his/her existing knowledge base, taking into account the awareness of how others are perceiving him/her and interpreting the situation. The actor must remain aware of how the social situation including (him/herself) is being perceived by social-relevant, by understanding and adopting their perspectives</td>
</tr>
<tr>
<td>5.</td>
<td>Concept mapping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Crystal ball technique</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Self-exploration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Intercultural scenario based items</td>
<td></td>
<td></td>
</tr>
<tr>
<td>.9</td>
<td>Story telling</td>
<td>Interpret (act)</td>
<td>Incorporating the behaviors determined by the previous dimension to assess individual's ability to translate thought into action while maintaining control in potentially challenging and stressful situation</td>
</tr>
<tr>
<td>.10</td>
<td>Brain storming</td>
<td></td>
<td></td>
</tr>
<tr>
<td>.11</td>
<td>Crystal technique</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>International conference/seminar/workshop</td>
<td>Interact</td>
<td>Provide real life situation for students intercultural experience</td>
</tr>
<tr>
<td>13</td>
<td>Crystal technique</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Student exchange program</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Brainstorming</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Participation Rules

All four models is compulsory for all students who participate in four-module pattern training programme. By basing the current model on a process model of individual behavior in intricate situations (Grossman, et al., 2015), we spotlight the dependent nature of the dimensions, implying a sequential relationship in which success in a later stage is dependent on the results of an earlier stage. Thus, all these modules should be presented at the same time. The training program is based on the collection of points, which are achieved by completing each module. After completing the course and meeting the evaluation criteria, students can be issued a certification of intercultural competence, which could be a privilege when students apply for employment or other international study opportunities.

The Programme as Extra-curriculum

It would be more influential to make intercultural competence training programme as an essential part instead of considering it as a more value-added co-curricular item in their education system. In this paper, extra-curricular refers to the out of class activities in terms of intercultural education (Huang, 2015. P.203). This is against UNESCO's belief that intercultural education cannot be just a simple
'add-on' to the regular curriculum. It requires taking into account the learning environment as a whole as well as other dimensions of educational process (UNESCO, 2006, P. 19).

In this article, the integration between the intercultural competence development and the other academic curricula is advocated. In other words, the programme should be deliberately developed to involve explicit educational goals, assessment systems and enriched content.

The Programme as Practice-Orientation

One main goals of intercultural competence is to nurture students' practical abilities and educate them appropriate protocols in international exchanges or intercultural situations. Thus, the most part of this training programme must be practice-oriented and provide students with many opportunities in learning. UNESCO suggests that students adopt more practical and contextualized learning techniques in intercultural developments which may include activities resulting from collaboration with cultural institution, study trips, and visits to cities and monuments (2006, p.33). as advocated in this paper, productive activities should be related to the social, cultural, and economic needs of community.

Integration of Self-Cultural Identity

National identity and culture are keys to the internationalization of higher education (Zha, 2003, p. 249), because the significance of the target culture in intercultural education is identified as unachievable and quite unfit, this is somewhat because the one-sided emphasis completely ignore the learners 'own cultural identity (Byram, 1997). The comparison and analysis of different cultures with the Iranian's culture help students to realize the similarities and differences, and also they learn how to tolerate the cultural differences. The economic and political rationale in the internationalization of higher education is one more practical reason. It is fundamentally important to teach Iranian students with the competence of presenting Iranian Culture, development of society to the outside world.

The Programme Evaluation Measurement of Learning Results

A development of intercultural competence depends on its validity and effectiveness. Thus, the proposed program needs to be tested in terms of its validity and effectiveness. The author designs this pilot study to test the efficiency of the program in developing the intercultural competence of actors. In this study, the author is using a self-report scale and an interview to pretest and posttest actors' intercultural competence. The early outcomes of this study seem to be very positive; however, this study is still in progress. Obviously, one important requirement to show students' learning results after their involvement in the training programme, is assessment because of the many facets nature of intercultural competence. It is clear that a large variety of assessment tools exist which seems to measure some or all traits in intercultural competence. Thirty instruments for personal assessment and development are listed by Piage (2004, p. 85-128), and Spencer-Qatey and Franklin, 2010) list even more. According to Byram (1997), a number of these instruments are relevant to foreign language proficiency, and some of these assessments are related to knowledge and awareness, while some offer assessments from intercultural behavior. A detailed discussion on various intercultural competences has been provided by Deardoff (2011). Spencer-Qatey and Franklin (2010, p. 176-178) discuss the criteria needed to guide the selection of assessment instruments. Based on the previous discussion and researcher's own practice, the assessment criteria must be chosen according to the following elements or approaches:

First, the assessment needs to have different components of intercultural competence. Various dimensions and modules in intercultural activities revolve around different components. The Model United Nation activity is an example, requiring adequate competence about international relations and proper skills in international debate. From another point of view, taking part in international celebration may give priority to customs or traditional values in a foreign culture.
Second, Spencer-Qatey and Franklin (2010, p. 19) stated that both summative and formative evaluation should be included in analysis of the effective of a given programme. Summative assessment look for the educational results and assess the final outcome after the educational process is competence (Shepard, 2005), while formative assessment put emphasis on the performance and the details of content create qualitative feedback for both students and teacher. Summative assessment cannot be ignored and it should be used at the end of the programme to present both students’ eligibility for certification and programme effectiveness. Certainly, formative evaluation analyzes the present situation of students’ intercultural competence, develop more situations for learning and clear the students' progress.

Third, a variety of assessment instruments should be used if it is available and affordable. The instrument such as online questionnaire and pencil and paper should not be on the focus of attention. It is recommended to use other instruments such as E-portfolios, competence measuring scales, peer evaluation, narrative diaries, interviews, and oral presentation. The main goals of these methods show the efficiency and quality of students' participation, and also motivate students to participate in intercultural interaction. In addition, this programme develops students' cognitive because they have critical reflection from personal behavior and cultural phenomenon. This idea is relevant to meta-cognition in Cultural Intelligence theory. Without a doubt, future studies could integrate reflection into behavior in an intercultural situation.

**Conclusion**

The intercultural education is related to the promotion of individual’s sustainability and institutional development in higher education. The researcher positively tends to think that in order to test this program's effectiveness, it is a good idea to focus on the program’s applicability. It is also a critical and pragmatic method to develop outcomes of students and campus ethos institutional internationalization endeavor, which undoubtedly will promote the intercultural interaction and cultural diversity tolerance in the international community. Therefore, this training program could be feasible to many higher educational institutions throughout the world.

**References**


Terror, Fear and Violence in Martin McDonagh’s *Lieutenant of Inishmore*

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Abstract  
Born in 1970 in England, Martin McDonagh is one of the contemporary Irish playwrights who takes most of his characters and themes from Ireland and Irish rural life. Unlike the other Irish playwrights, McDonagh’s characters focus less on the common Irish heritage, national identity and independence. In general, as most of the Irish plays deal with the values of Ireland itself and stress on Irish identity and Irish independence movement, characters of McDonagh follow a different path and do not share these common values with the others. McDonagh’s characters create their own moral values apart from the accepted or common rules peculiar to Irish lives. McDonagh’s *Lieutenant of Inishmore* (2001) combines laughter, terror and violence. Throughout the play violence, fear and threat dominate the stage due to frivolous reasons.

**Keywords:** Martin McDonagh, violence, *Lieutenant of Inishmore*, fear, terror
Negotiation of Narratives through the Lens of Participants in Reminiscence Theatre

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Abstract  
In the late 1990s, Applied Drama/Theatre practices drew great interest among theatre/drama practitioners, facilitators and researchers as a relatively new field. Being an inclusive term for a range of practices, Applied Drama/Theatre refers to the theatrical/dramatic forms performed for particular context, purpose and audience in non-traditional theatre spaces. Under the label of Applied Drama/Theatre, reminiscence theatre is an interactive performance in which elderly people share their experiences with their fellows, facilitators and young people. By using the elements of theatre, it dramatizes personal narratives of elderly people and revives a variety of stories with different perspectives to reveal the personal aspects of the history, take attention to the differences between generations, raise awareness on elderly people and enhance the quality of life for people suffering from dementia or Alzheimer. For these purposes, reminiscence theatre creates a safe place to interchange, analyze, explicate and reconstruct the known and forgotten experiences of the participants. This study aims to discuss narrative and performative process of Reminiscence Theatre. Within these contexts, the researchers will examine the educative, therapeutic and cultural effects of sharing of narratives between participants and facilitators in a collective context.

Keywords: applied theatre/drama, reminiscence theatre, elderly people, personal narratives.
Women and Migration Issue in the Movie The Return

Full Text

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Abstract

The Return is a 1972 movie directed and co-starred by Türkan Şoray (and Kadir İnanır) is set in a village of Anatolia. The movie is mainly about the problems of women and migration. In 1973, it was given the special award in Moskova Film Festival and it was the mostly watched film of the year in Turkey. One of the reasons of its popularity might stem from the fact that the film gives a voice to the thousand gastarbeiter (who immigrate from Turkey to Germany), whose problems are mostly ignored and neglected in the motion pictures. With this movie, underprivileged groups such as women and working class people had a chance to be seen and recognized in cinema and their problems are acknowledged. In other words, topics like immigration, identity and sense of belonging are scrutinized. Thus, in this study, the women issue, the immigrant issue and the identity issue will be explored with reference to the theories of cultural studies theorists by giving examples from the movie, The Return.

Key Words: Women, Immigration, Identity, Türkan Şoray, Kadir İnanır, Türk Sineması.

Öz


The immigration narratives presented in most of the literary works and the movies represent traditions that have persisted in the society regarding the abuse of the immigrants because it is inevitable that the immigrants introduce transformation or some problems not only to the community they live, but also to the community, they just leave. As Hüseyin Altındiş notes immigrants bring “together with them … various cultures [and] transform both individual and national cultural identity, which negotiates regional identity and culture” (221). This claim is very much visible in The Return, in the transformation of the character of İbrahim as his perceptions about Turkish culture and himself change after his migration to Germany.
Let me summarize the main events narrated in the movie, *The Return*. Gülcan and İbrahim live in a small village and do earn their bread by working in the fields of land baron. Meanwhile, İbrahim decides to have his own land and borrows some money from an elderly grocery man in the village and buys a piece of land. Having their dreams and ideals, Gülcan and İbrahim work together enthusiastically in their own land and make plans about their future, but one day Reşit, the land baron sees Gülcan and he likes her very much and offers her marriage. Gülcan, being deeply in love with İbrahim, rejects the land baron.

Having been refused by a peasant girl, Reşit, the land baron gets crazy and begins to make plans as he has never been refused by anyone before, let alone by a poor peasant girl. He makes a devilish plan and forces the elderly grocery man to put pressure on İbrahim by demanding the debt back before the bill is due. İbrahim gets very depressed upon this unexpected demand since he does not have enough financial power to comply with the demands of the grocery man and the land baron. After many depressed and sleepless nights and upon the advice of the grocery man, he decides to go to Germany to earn enough money to pay his debts back in a short time⁶. And the land baron seems to be very happy in the movie, as the flow of events develops as in line with his expectations and plans and İbrahim is no longer on his way. He thinks that İbrahim’s being very far away from his homeland

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⁶ For further information see Koçak’s article entitled “Türkiye’den Almanya’ya”. In her study, she explains migrations for financial reasons with reference to “the economy based migration theories” (173).
and his family; it was high time for him to seduce Gülcan. But upon Reşit’s surprise, Gülcan turns out to be a very strong and determined woman and rejects him; she refuses to be his mistress.

The harder it is to gain Gülcan’s consent, the more obsessive Reşit, the land baron becomes and one day, seeing Gülcan all alone working in the fields, he attempts to rape her. Luckily enough, Gülcan manages to hurt him with a shovel and runs away. After this event, Reşit swears that he will make her known as “the whore of all villages” and this statement reveals that the worst is yet to come for Gülcan in the following days. Therefore, Gülcan desperately looks for her husband’s return home and finds peace only at the moments, when she receives letters from İbrahim through the village headman (muhtar). İbrahim sends letters to the office of the village headman and he reads them to Gülcan as Gülcan does not know how to read and write, but she enjoys listening to İbrahim’s letters and finds consolation only in these moments. During the recitation scenes of letters, at the background we hear the song of “Hasretinle Yandı Gönlüm” (which can be translated as “I am longing to see you again”) and the lyrics of the song adds to “the melancholic atmosphere of the movie” by emphasizing how difficult to be separate from your loved ones as it is shown very vividly through Gülcan and her sufferings in an Anatolian village.

After her husband’s going away and becoming a migrant in Germany, Gülcan becomes like an orphan in her own village due to the fact that Anatolian villages have “a feudalistic patriarchal structure and culture”. She was a beautiful young woman, who should deal with all the conspiracies of the land baron by herself. One day, all of a sudden, Gülcan sees that İbrahim comes back to village, carrying a tape and listening to music and chatting with the villagers across their home. Gülcan cannot believe her eyes and pinches herself in order to make sure that it is not a dream. Having realized that it is not a dream, she welcomes him with pleasure. We as audience notice that İbrahim’s appearance and costumes have changed a lot and soon we will be made aware that it is not only his looks, but his opinions also have changed. He represents “the male migrants, who are torn between the two cultures”; culture of their homeland and culture of their host society. In İbrahim’s case, we see that he prefers integration (or assimilation, depending on from which angle you look at the issue) and he thinks that the sooner he gets accustomed to the manners there, the better for him. And his attitude may be evaluated as a positive thing for his life in Germany, but as a negative thing for his relationship with Gülcan and his life in his village. And not surprisingly, there will be a huge “cultural gap” between İbrahim and Gülcan very soon. During his stay in the village with Gülcan, she realizes that he is not the same İbrahim any longer; he has changed. He constantly compares the village life with the city life and looks down upon his village and “the way of life” (Willimas, 241) there. Some may call this “assimilation”, some others “integration” or like Naipaul some may call him a “mimic man”. In one of their conversations, İbrahim declares that “they deserve a better life, a house with electricity and running water” and when he looks at Gülcan’s feet, he sees her muddy shoes and he remembers the fancy shoes and dresses worn by the women in Germany and he realizes that he cannot be happy with the things available in the village. Here, he becomes “the spokesperson for many migrant males”, who migrate to Germany in order to have better life standards and who criticize “the feudalistic structure in the villages”. İbrahim’s working experience in Germany becomes an “eye-opener” for him and he begins to question “the hierarchical structure of the villages” and eventually begins to look for better life standards.

Another important change that is striking in their conversations is that “the common interests and likes” between İbrahim and Gülcan get decreased day by day, as it is illustrated in their dialogues just after İbrahim’s return from Germany. Gülcan mentions her dreams of “raising crops in the fields and having lots of sheep”, yet İbrahim mentions earning much more money to buy an automobile. Gülcan touches the ground and feels the land, when they visit their “wheat field” together, but İbrahim is fascinated more by the technological and industrial things offered by the city life in Germany; he
loses his interest in the country life in Paşaköy and his contact with the land and nature as well. He says that “people should get the taste of civilization as every individual deserves to live better instead of working for the land baron all his life”; he begins to miss Germany. As aforementioned, his outlook changed and “he wears a suit and a hat with a feather on it”, which looks absurd in the setting of a village. Also he carries the tape with himself wherever he goes. The tape becomes the symbol of “civilization and technology” in his eyes and his fascination with the German made things. He becomes “a mimic man” as Naipaul describes in his the very same titled novel.

Despite the changes in İbrahim, Gülcan seems to be happy with him, but her happiness does not last long and İbrahim reveals his intention of going back to Germany to earn more money and to buy an automobile. Gülcan tries to persuade İbrahim either to stay with her in the village and not to go back to Germany, or to take her with him and go together, but İbrahim leaves home by saying “I will return with an automobile”. But this time, İbrahim stops writing letters to Gülcan and Gülcan tries to learn how to read and write by taking courses in the village school. This gives the land baron the chance “to spread the gossip” that “she is having an affair with the school teacher” and Gülcan becomes “the outcast” in her community. All the peasants come together and begin to throw stones at Gülcan in the school. She is treated as if she were “a whore” and the grocery man writes a letter to inform İbrahim about the latest developments and wants him to protect his family name and honour. These scenes may refer to “the tradition of honour killings”, which might be seen in some very conservative communities all over the world and which is another kind of violence against women. Upon this news, İbrahim takes his German wife and his son with himself; he jumps in his automobile and begins his journey to return to Turkey. He seems so angry and he scolds his German wife and wants her to calm down their son, as he is uncomfortable with his son’s cries in the automobile. Gülcan not knowing what waits for her, she is attacked once more by the land baron’s men in the dam outside the village, she fights back and barely escapes from being raped, but meanwhile her son falls into dam and gets drowned. Gülcan takes the corpse of her son and keeps it at home so that when İbrahim comes he can see his son and only after it, she can bury him. These scenes remind us the character of Rose in “A Rose for Emily”, who cannot take leave from her father’s corpse. Only after the school teacher’s insistence that Gülcan is doing wrong and doing injustice to her own son by delaying his burial, she comes to her senses and buried him eventually. Upon this news, İbrahim ta

If we have a look at the names of the characters in the movie, they are highly symbolic too; the father figure is called İbrahim (Abraham) and her son’s name is Hasan İsmail (Ishmael) and the name of Ishmael foreshadows that the son is going “to be sacrificed sooner or later” and he falls down and drowns in the dam during the rape attempt. And İbrahim will go through a difficult test like the
“Prophet Abraham”; but unfortunately İbrahim (Kadir İnanır), unlike the Prophet Abraham, will choose short-cuts and will become “an opportunist”, when he faces the obstacles confronting many migrants in Germany. He represents “the adult male migrants in Germany”, who have the burden of sustaining their families in Turkey with money and who are torn between the cultures of two countries; that is their homeland/Turkey and the hostland/Germany (see Dinç’s article called “From Gastarbeiter to People with Migration Background: A Critical Overview of German Migration Sociology”, 262). He marries a German woman, we do not know if it is “out of love” or out of necessities such as getting the German citizenship in a short time and getting the sense of belonging somewhere.

Gülcan (Türkan Şoray) stands for the women in the migrant families and victimized both by her husband and by the residents in her village. In the movie, the setting is an Anatolian village and therefore, we are given only the Turkish perspective, we are not given the German point of view in relation to migration and women.

However, İbrahim’s unnamed German wife may stand for “the German women, who are victimized by the gastarbeiters”, who do get married to get the German citizenship in a short time as it is not stated explicitly in the movie, whether it is a “love marriage” or “a marriage of convenience” or even a “sham marriage”. This point remains ambiguous throughout the whole movie.

To conclude, taking all the information given so far, it can be deduced that the problems of migrants, especially of gastarbeiters and their families are given in the movie, the Return and their sufferings, especially their identity crisis and their efforts to construct a new identity have been touched upon and by being the voice of the many migrants, the Return7 was the mostly watched film of the year 1973 in Turkey.

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Abstract

One of the most fascinating effects and characteristics of Shakespeare's plays is that they always have something to say about the time they are read, performed, adapted and appropriated. Re-reading of Shakespeare has undergone significant transformations in the last few decades because of the strong relationship between drama and political sciences. This relationship goes through an open-ended platform of discussion since both drama and politics are characterised by open-endedness. The open-endedness of drama can best be seen in that it does not tend to speak about specific events describing the way they occur, but reveals truths behind the so-called and perceived truths, not what is visible but what is invisible, not what happens but what could happen, setting the standards of historical, political and sociological probabilities and prophecies. Shakespeare's plays are a storehouse for such probabilities and prophecies. In his Roman tragedies and history plays Shakespeare scripted many ideas, probabilities and prophecies about the concepts of state and politics, most of which seem to belong to our own modern times. This study aims to reread Shakespeare's *Julius Caesar* on the basis of political context with reference to two contemporary political concepts: deep state and parallel state. The study relates the assassination of Caesar after a very perfect perception operation by Cassius and his fellow men to deep and parallel state operations. The study argues that deep state and parallel state operations in the play aim to impede the transformation of state affairs and keep the status quo desired by the conspirators. The study also contends that re-reading of Shakespearean texts on the basis of contemporary political context and concepts help understand the contemporary political agenda all across the world.

Keywords: Shakespeare, *Julius Caesar*, politics, deep state, parallel state
“Assay the Power You Have”: Power Games in Shakespeare's Plays

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Abstract
Though not much a theme as a reality, conflict is at the centre of all dramatic works. In the plays by Shakespeare, more than the mere existence of themes, the way Shakespeare creates the conflicts and the way he resolves them is important. This study aims to deal with the way Shakespeare resolves conflicts in his plays. The focal point will be on his use of power and its types in conflict resolution because power is fundamental to any attempt to settle down conflicts both in the actual world and the fictional ones. By the concept of power, the study refers to its socio-political meaning: having control over others, operative ability to force somebody to do something. By its types, the study uses the terms 'hard power', 'soft power', 'wise power' and 'smart power'. Shakespeare presents us a wide array of the uses of such forms and dynamics of power as a means of conflict resolution all of which can be applied to the present real world conditions where politics and drama interact with and reflect each other.

Keywords: drama, Shakespeare, politics, power
Pre-service English Teachers’ Views on Coursebook Evaluation and Designing Supplementary Materials

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Abstract
Coursebook evaluation and designing materials has always been an important part of language teacher education programs and the curriculum. Therefore, it is also one of the widely researched topics in teaching and learning contexts around the world. Although there has been a plethora of research has been conducted on coursebook evaluation and designing materials, there is a paucity of research conducted on the pre-service language teachers’ views on the coursebook evaluation and designing materials for a specific audience. Since most of the research focuses on teachers’ and students’ views towards the coursebooks used at schools and the content of these coursebooks, specifically focusing discussing the strengths and weaknesses of the coursebooks, the current study aimed to fill the gap in the literature by providing an insight into the pre-service language teachers’ views during the one-semester course. Accordingly, the current study investigated the pre-service English language teachers’ reflections on the coursebook evaluation activity and the practice of designing supplementary activities for a selected coursebook for the fifth graders. The participants included seniors in the Department of Foreign Language Education at a state university in Turkey. Qualitative approach was adopted and semi-structured interviews were used. The data were subject to content analysis. The results indicated that these activities were highly valued as they enabled the participants to apply previous knowledge and skills, to increase their self-confidence in addition to their reflecting from materials, discussions and localizing the materials for the selected coursebook.

Keywords: Pre-service English teachers, coursebook evaluation, supplementary materials
Assessing L2 Vocabulary through Multiple-choice, Matching, Gap-fill, and Word Formation Items

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Abstract
Assessing L2 vocabulary is a challenging task for teachers since it is widely acknowledged that in addition to many factors, the assessment technique or task involved also plays an important role in learners’ performance. There are a variety of items that can be used to assess L2 vocabulary in or outside the classroom such as multiple-choice [MC], matching, gap-fill and word formation [WF] items. The current study aims to determine the effect of MC, matching, gap-fill and WF items used in assessing L2 vocabulary on learners’ performance. The convenience sampling method was selected, and the participants of the study included 30 freshmen enrolled in the General English course offered in the Department of Public Administration at a state university in Turkey. The study benefited from both qualitative and quantitative approaches to determine the effects of the use of different items in vocabulary assessment. The results of the study indicated that the participants considered the MC and matching items were easy to understand and to answer. The findings also revealed that gap-fill and WF items were difficult due to several reasons. One reason was that these items aimed to assess the participants’ production of vocabulary and encourage the learners to learn and know. It was also indicated that the participants were least successful in WF items, which required them to build words through introducing several changes to the word provided, such as adding affixes, internal changes, and compounding.

Keywords: L2 Vocabulary assessment, multiple-choice, matching, gap-fill, word formation
Exchanging Female Characters between East and West

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Abstract
Mircea Eliade’s novel Maitreyi (English: Bengal Nights) appears in Romania in 1933. Ten years later Sabahattin Ali publishes in Turkey his novel with title Kürk Mantolu Madonna (English: Madonna in a Fur Coat). Both narrate the love story between an Eastern woman and a Western man, in the Romanian novel, and between an Eastern man and a Western woman in the Turkish novel. Both female characters, Maitreyi and Maria have been inspired by real women. This is a comparative study which focuses on issues related to gender and culture.

Keywords: foreign women, Orientalism, Occidentalism
Jane Yolen’s *Briar Rose* as A Fairy Tale Journey to the Holocaust Environment

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Abstract
Briar Rose is a novel that relies on the act of storytelling, as it re-writes the story of Sleeping Beauty in a Holocaust environment. In the novel, the Jewish immigrant grandmother Gemma, repeatedly tells the story of Briar Rose to her American granddaughters until her death. The mythical story of the Sleeping Beauty is entwined with a search for identity, since the youngest granddaughter Becca promised Gemma that she would find the castle that covers Gemma’s hidden past. Although the majority of Holocaust criticism relies on narrative realism, as Theodore Adorno famously stated, “writing poetry after Auschwitz is barbaric”, I am going to ask what kind of reality is presented through a happily-ever-after fairy tale. Additionally, as a representative of second generation, this paper will explore how Becca envisions the unfolding reality of the Holocaust and conclude that the characteristics of fairy tale make the incomprehensible atrocities of the Holocaust world relatively comprehensible for children.

Keywords: Holocaust, fairy tale, identity
Linguistic Landscape Analysis Case of Kaunas, Lithuania; Tbilisi, Georgia

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Abstract
In this article, linguistic landscapes of following cities of Kaunas, Lithuania and Tbilisi, Georgia are investigated from the perspective of translation studies. The data consists of 180 pictures taken in the most frequented streets of the target areas. Linguistic landscape research produced numerous vivid descriptions of the multilingual nature of contemporary cityscapes. The focus of the research was to elicit the presence of multilingual (mainly bilingual) linguistic landscapes in the research areas and analyze them from several perspectives in respect to the translation and the comparative analysis of translated forms. Empirical data analysis results showed that linguistic landscapes in research areas have substantial specific traits influenced by geographical distribution, contents of sign, prestige, symbolic value and literacy. Since LLS (Linguistic Landscape Studies) can provide valuable insight into linguistic situation of the cities in question, including common patterns of language usage, official language policies, prevalent language attitudes, and the long-term consequences of language contact, we have been able to draw a relatively clearer image of LL (Linguistic Landscape) situation in both cities as well as to discuss the extra linguistic factors being interwoven in process of language predominance. Alongside with data analysis, the comparative method employed in the research made it possible to maintain a general image of how language policy is practiced in either city thus shedding light on the fact that restrictions related to LL go hand in hand with a language policy for the use of languages in education, the media, social and economic life or other domains.

Keywords: linguistic landscape, multilingual signs, sociolinguistics, code switching, geographical territory
Exploring the Criteria of Stories integrated into English Language Learning Classes: A Survey on EFL Teachers’ Preferences

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Abstract
Searching for efficient ways to improve learners’ English language skills is a common concern for almost all English teachers. Among various methods and approaches, the integration of language and literature has been a precious one that gives students opportunity to interpret meaning and examine linguistic elements through the analysis of the literary texts. Since reading literary pieces gives a feeling for language and allow language learners to formulate more productive and critical responses, it can be claimed that there is an agreement on the significance of involving literary texts in the process of learning a foreign language. As stories have been the most commonly preferred literary texts by EFL teachers, this paper intends to represent a study that primarily focused on the characteristics of the stories which are preferred as complementary language teaching materials by EFL teachers. For this purpose, EFL teachers were applied to a questionnaire on the possible criteria of choosing the most proper and effective stories to integrate their ELF classes. The study findings indicate some specific points for EFL teachers who find it valuable to employ stories in English classes as a tool to improve learners’ English language skills. Drawing results from the preferences of EFL teachers of different levels of learners, a possible guideline of criteria for selecting the most appropriate stories for language classes has been also provided regarding the results of the study.

Keywords: EFL teachers, literature, literary texts, English learning
Reflection of America in Kurt Vonnegut’s A Man without a Country

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Abstract
This paper aims to present a reflection of Vonnegut’s America through a critical discourse analysis of A Man without a Country. Published in 2005, A Man without a Country by Kurt Vonnegut is a collection of short essays on a wide range of topics and issues. It is also considered as a memoir with seventy-five pages full of his own illustrations. As in the previous works of Vonnegut, there exists mainly a satiric and ironic point of criticism in his last work. In his memoir, Vonnegut highly indicated to the issues such as men and women relationships, war and peace, human rights, religion, modern technology, the history of human beings, art, music, humour, television programmes, works of other authors and philosophers, American society, policies of American presidents and so on. He employed all of these issues in the twelve essays, using his criticism and humour that made him unique in American Literature. In order to interpret his quotes on US and US society, a critical discourse analysis is considered necessary to attract attention to the messages Vonnegut intended to convey to his readers.

Keywords: Vonnegut, US, CDA, American society
A Needs Analysis Study: Do Students Really Want to Share Their Desks with Technology?

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Abstract
Technology has already been one of the most important aspects of classrooms. Despite numerous studies, still there is a gap to be filled in to better understand the expectations of EFL students. The aim of this study was to examine the attitudes of learners on tech-rich learning environments. This study is quantitative study and survey design was preferred due to nature of study. The questionnaire was taken from another research and adapted accordingly. It originally consisted of 30 items but before administering it two experts reviewed it and two items were taken out to ensure validity and reliability. It was conducted on 124 preparatory class students in a military academy in Turkey. Students were asked to state the importance of each item of the questionnaire based on a five-degree Likert scale. Cronbach alpha level of the questionnaire was found to be 0.84. To analyze data, descriptive analysis was used by calculating frequency, mean and standard deviation of each item with the help of SPSS 20. The results showed that students mostly regarded using technology as moderately important whereas some others’ expectations were higher. It was important for them to join online activities and compete against their friends. Surprisingly, some students were bored with the overuse of technology. Overall, the findings demonstrated that students were already willing to welcome technology with open arms and their perspective towards frequent use of technology in EFL classrooms might well be related to their professional affiliation. Necessary suggestions were put forward at the end of the study.

Keywords: EFL, technology, Web 2.0, learner’s perspective, needs analysis.
Examining the International Location of Arabic Literature: King Oscar II’s Prize as a Case Study

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Abstract

Arabic Literature has occupied a prominent position within world cultures, both past and present. In the past the literature reflected Arabs’ impact on medieval civilizations, starting from the emergence of Islam and the spread of Arabic language outside of Arabia. Following the death of the Prophet Muhammad, Arabic literature became the repertoire of knowledge, values, and identities that were produced in countless pieces of poetry, prose, tales, fables, speeches, and letters. This paper argues that throughout history there has been an inextricable relationship between Arabic literature and the type of politics that Muslims have produced, enabling them to spread the message of Islam and expand beyond their immediate geographical locations. Similarly, the various religious, language, and political contributions of Muslims in the few decades following the emergence of Islam have transformed Arabic literature into a pillar of world cultures, leading many non-Arabs to be attracted to and captivated by it. A modern manifestation of this captivation is exemplified by the prize initiated by King Oscar II of Sweden, who established an academy of oriental languages in the 19th century. In consultation with Sultan Abdul Hamid II and the men of letters in Istanbul, the academy started a prize dedicated to Arabic literature and culture. The prize was won by prominent figures of Arabic literature at that time, including Iraq’s Mahmud Shukri al-Alusi and Mauritania’s Muhammad Mahmoud al-Shaqiti. This paper will examine the context behind this almost forgotten episode of the interaction between Arabic and Western literatures and cultures, arguing that this prize can be seen as a precursor to the current discussion concerning Arabic literature in world literature paradigm.

Keywords: Arabic world literature site, King Oscar II’s Prize, world cultures
Phraseological Awareness of Tertiary Level Turkish EFL Learners in Written Corpora

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Abstract

Current research focuses on growing linguistic field of phraseology so as to draw attention to use of phraseology in academic prose. Phraseology which can be called also as formulaic language has gained dramatical interest recently because of the fact that it enables learners to use the language as natural as it should be. Susan Hunston (2011) states that “Phraseology is a general term used to describe tendency of words and a group of words, to occur more frequently in some environments than others” (p. 5). Many linguist underlines the importance of phraseology for language learning and they made many studies about the linguistic field of the phraseology. Dating back to the 1950s phraseology has recently been one of the main points in linguistic field. Firth (1957) states that “you shall know a word by the company it keeps,” Depending on that quote of Firth we can emphasizes that phraseological awareness of learners is quite crucial for a language user thus current research tries to draw attention to tertiary level Turkish EFL students’ phraseological performance in academic prose by researching their writings and comparing it with native speakers’ writing. Regarding that phraseology is too broad for working on it as a whole, in the current study one of the most effective branch of the phraseology, lexical bundles defined as at least three-word recurrent combinations mostly occur in a sentence or context, is the main interest. Bieber (2006) states that “lexical bundles are crucial for constructing a discourse in university register” (p. 174). Apart from Bieber, Barbieri (2007) states that lexical bundles are important blocks of discourse (p. 267). Lexical bundles have crucial role for using the language appropriately, if lexical bundles are not used effectively and appropriately there could be discourse problems. Also according to Bieber (1999) recurrent word combinations, lexical bundles, is commonly seen in academic prose by holding %20 of academic proses. Four-word lexical bundles which are categorized by different linguists into different field are the main concern in the current study. In the methodology part while carrying out the research we analyze two native speakers’ corpora, BAWE and LOCNESS, and two Turkish corpora KTU CALE and ICLE so as to find out the how Turkish EFL learners use it. Based on the most common four-word lexical bundles in academic writing listed by Bieber (1999), current study aims to see usage of four-word lexical bundles in Turkish EFL learners’ academic writings compared to performance of native students’ performance over the four-word lexical bundles. By analyzing the frequency of four word and their MI scores it enables us to see how effective does the Turkish EFL learners use the lexical bundles in academic prose compared to native students’ writings and what are the characteristics of Turkish EFL learners’ use of lexical bundles.

Keywords: phraseology, lexical bundles, corpus, tertiary level Turkish EFL learners
EFL Instructors’ Perspectives of English-as-a-Foreign Language Assessment in the Turkish Universities

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Abstract
EFL instructors’ views and roles on the nature of assessment in the field of language learning and teaching in terms of validity and quality assurance have attracted much attention in ESOL contexts. However, very little research has investigated this issue in the Turkish context. This study aims to investigate assessment roles and perspectives of English as a foreign language (EFL) instructors working in Turkish universities. This qualitative study uses an open-ended questionnaire designed by the researchers. The participants of the study are selected purposively from among EFL instructors working in 4 universities. The data analyzed following a coding and classifying approach. The results of this study implicated that there was a gap between instructors’ philosophies and their practices; therefore, it is implicated that their voice in the curriculum in terms of their approaches to assessment should be taken into consideration.

Keywords: EFL assessment, instructors, Turkish EFL context
Sovyet Rusya’da Ortaya Çıkan Söz Varlığı: Sovyetizmler

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Özet

Anahtar sözcükler: Sovyetizm, Sovyet Söz Varlığı, Ekim Devrimi, Sovyet Rusya

Abstract
The language of the October Revolution, among others, was one of the aspects that deeply influenced the course of the 20th century. A requirement arose to name the political, economic, socio-cultural and dogmatic novelties that appeared in consequence of the new regime, and these new words were included in the vocabulary of Russian language. These denotations which would be called as “sovietism” (советизм) later on took long years to occupy a separate category in the lexical system of Russian. There are various functions of this category which emerged during the Soviet Period (1917-1991) of the Russian History or which had existed previously but incurred semantic change and which was defined as the cluster of words, phrases and expressions that define objects, institutions, concepts and slogans etc. A part of sovietism came out due to the mere justification of naming the facts of the period. The other part, however, was created by certain pragmatic motivations such as perception manipulation. Such motivations took place as alienation, encouraging the advocacy of the regime frontiers, establishing fear from the power etc. This study examines the characteristics that distinguish sovietism among other phrases in Russian, the classification problem of sovietism, and the different evocations of ideological sovietism as perceived by regime supporters and opponents.

Keywords: Sovietism, Soviet Vocabulary, the October Revolution, Soviet Russia

Giriş
1917 yılında gerçekleşen Ekim Devrimi ülkedeki sosyal yapının tamanını etkisi altına alır, Rusya adeta kabuk değiştirir. Sovyet iktidarı, meşruyet alanını sağlamlaştırmak için topluma yeni bir dünya görüşü kazandırma çabasına girer. Algıyi dönüştürecek başat araçlar olan yazılı ve görsel dil üzerinde mühendislik çalışmalarına başlar. Bu uğurda devasa propaganda araçlarını seferber eder,
toplumun bilişsel alanını dizayn etmeye ihtiyaç duyar. Bu, bir nevi toplumun eski belleğini dönüştürme, yeni kimlik kazandırmak çabasıdır. Ancak uygulamaya koyulan farklı politikaların bir sonucu olarak ıktidarın vaat ettiği insancıl toplum inşası zamanla yerini benliğin işleme kavramına bırakır.8


Rusça’nın leksik sistemindeki yenilikler, dönüşümler, bazı sözcüklerin aktif kullanımdan çıkması, Rusya tarihinde yaşanan köklü dönüşümler sonrasında gözlemlenmiştir. Devrim sonrası siyasal, ekonomik, sosyo-kültürel, dogmatik alanda girilen değişim süreci, bütün bu alanlarda gerçekleştirilen yeniliklerin adlandırılmasını getirmiş. Bu süreçin temelini oluşturacak olan bu adlandırma sistemi, “sovyetizm” adını alacaktır.9

“Sovyetizm” terimi araştırmacılardan farklı yorumlanmaktadır. Rus dilbilimci İ. F. Protçenko yeni yaşam biçiminin, ilişkilerin, olayların ve Sovyet gerçeklerinin yansıması olan çoğu sözcüğün gönül rahatlığıyla sovyetizm olarak adlandırılmış ve herhangi bir sınıflandırma çabasına girmemiştir. Dolayısıyla Protçenko, sovyetizmler Rusça’da, Sovyet Döneminde ortaya çıkan devlet ideolojisinin, o dönemin gerçekini yansıtan nesne ve olayları ifade eden sözcükler olarak adlandırılmıştır.10

Araştırmacı B. M. Baskakova ise sovyetizmler Rusya tarihinin Sovyet Döneminin (1917-1991) kapsayan sürecinde ortaya çıkan olaylar, var olup da bu süreçte anlama değişikliğine uğrayan ve gerçeklikleri, nesneleri, kurumları, kavramları, sloganları vs. ifade eden sözcükler, söz üübeleri,
ifadeler olarak tanımlar. Baskakova, Protçenko’dan farklı olarak sovyetizmlere çok daha geniş bir gurubu dâhil eder. 

**Sovyetizmlerin Sunflandırılma Sorunsalı**

Sovyet Dönemi sözü we söz öbeklerinin ve sloganlarının ayrı bir tematik grupta değerlendirilmesi%fikri dile getirilmeye başlanır. Rusça’nın leksik sisteminde ayrı bir başlık altında incelenmesi ortak kabul görmüştür ve Sovyetizmlerin sınıflandırılması için dilbilimciler kendi tanım ve kriterlerini ortaya koyarlar.


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Sovyetlerdeki çağrışımından uzak olduğuna işaret etmektedir.

İşlevleri Bakımdan Sovyetizmler

Sovyetizmle rin bir kısmı kişi, nesne, meslek, organizasyon, kurum, dernek, yeni açılan eğitim-öğretim kurumlarına ad olmak gibi işlevler görür. Örneğin toplu kurşuna dizmeler ve toplama kamplarındaki ölümlerin meşruiyeti için kullanılanma başlanan örtmeler ve dolaylamaların yaygınlaşması maskeleme dili olarak değerlendirilmektedir. Bu bağlamda, ölüm cezası (смертная казнь): “sosyal koruma amaçlı geniş önlem” (высшая мера социальной защиты), hapisane (тюрьма): “ıslah kurumu” (воспитательное учреждение), önleyici tutuklamalar ve kurşuna dizmeler (превентивные аресты и расстрелы): “sosyal korunma” (социальная профилактика) gibi örtmelerle karşılık bulur.26

Sosyalist rejimde birlikte yani kimliğin yanı benin oluşumunda neredeyse otomatik olarak öteki tanımlanır, ben öteki’ne göre inşa olur. Ben ve öteki biçimindeki ayrılma, ben’i kendi öteki’sini oluşturma yoluya çatışmanın da temelini oluşturur.27

Bu ideolojik gerekliktir, Lenin tarafından henüz 1917 yılında; Bütün dünya iki gruba ayrılmıştır: emekçi bizler ve sömürgeci ötekiler sözüyle formüle edilmiştir. İdeolojik metinler ötekinin değerleriyle saklı ya da açık polemik içerir. Bu yüzden, metinler komünizm-antikomünizm, demokrasi-antidemokrasi örneklerinde olduğu gibi değerlerin karşıltığı üzerinden, söyleyenin, karşıt değeri negatif kodlarla yansıtır. Yani, metinlerde söz konusu olumsuz adlandırmalar, ideolojinin dile planlı müdahalesinin bir göstergesiidir.28


lider kadrosunda yer alan kimse, komitetçik (komitetçik): KGB mensubu, dissident (dissident),
okzaznik (okzaznik): yurt dışında yaşayan kimse), labaznik (labaznik): küçük işletme sahibi, hububat tuccari, hayomnik (hayomnik): para ile tutulmuş, ücretli asker, podzabornik (podzabornik): evsiz,

Çervinski, daha sonra Sovyet游戏里的de örnek kimseler için kullanılan yıgıt (yigit), kartal (orel), doğan (sokol), kartal yavrusu (orlenok), Katyuşa (Katyuşa), reformcu (preобразователь), lider (вождь), bilge (светоч), meşale (факел) gibi olumlama adımlarına karşıt bir taktik kullanır. Adımların ideolojik ve politik semantiği bu noktada önem taşır.

Sovyet diline has sözüks kısaltmaları da sovyetizmler içinde yer almaktadır. Kısaltmalara ilgili bir diğer yaygın görüş ise iktidarın bu türden kısaltmalar aracılığıyla sözcüklerle ilgili istenmeyen çağrışımların önüne geçme isteğidir. NKVD (NKVD): İç İşleri Komiserliği (İç İşleri Komiserliği); SRO: Sırovatki İşçiler Birliği (Sırovatki İşçiler Birliği); SROH: Ana Kimya Endüstrisi İşçiler Birliği (Ana Kimya Endüstrisi İşçiler Birliği); PSBP (PSBP): Kâğıt Endüstrisi İşçiler Birliği (Kâğıt Endüstrisi İşçiler Birliği); NKTP (NKTP): Ağır Sanayi Bakanlığı (Ağır Sanayi Bakanlığı) bu kısaltmalardan bazılarıdır.

Sonuç


Rus leksik sisteminde hala önemli bir yer tutan sovyetizm işlevleri, özellikle toplumun yeni düzene ve yeni dünyayı anlamaya yönelik oluşturur. Sovyetizm, sosyal, politik ve kültürel değişimlere saldırmak için kullanılan bir araçtır. Bu türdaki adımların etkisi, topografik, demografik ve sosyal durumların algılama ve tanıma açısından önemlidir.


34P. Çervinski, “Yazık sovetskoy deystvitel’nosti: semantika pozitiva v oboznačenii lits”//Političeskaya lingvistika, № 1(27), 2009, s.46.

gerekliliğini hissettirme, çok sayıda ötekileştirme sıfatı oluşturmak suretiyle iktidarın değerlerine uygun kimliğe büründüren çabası vb. gösterilebilir. Dilin doğal devingenliği içinde kimi sovyetizmlerin aktif kullanımdan çıkması, kimilerinin anlamsal içeriğinin değişmesi nedeniyle sovyetizmlerle ilgili çalışmaların sürülmesi gerektiğine işaret etmektedir.

Kaynakça


TSU, Tolkovıy slovar’ russkogo yazika: V 4t. [Pod. red. Prof. D.N. Uşakova], Moskva: Gosudarstvennoy NTI “Tehnologiya”.


SOŞ-Ojegov, S. İ. Şvedova, N. YU. Tolkoviy slovar’ russkogo yazika, 4-e izd., Moskva: RAN: OOO NTI “Tehnologiya”.


TSU, Tolkovyy slovar’ russkogo yazika: V 4t. [Pod. red. Prof. D.N. Uşakova], Moskva: Gosudarstvennoy izdatel’stvo inostrannih i natsional’nh slovarey, 1935-1940. T. IV.
A comparison between teachers’ and efl students' perceptions of presentation anxiety

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Abstract
Language anxiety is one of the most important concerns of the language learners. Considering it from teachers’ perspective, there is no denying that anxiety can influence their teaching process. For students who experience foreign language anxiety, speaking situations take the lead as a considerable number of learners find it difficult to express themselves spontaneously. That’s the reason why the language anxiety mostly comes from public speaking situations like presentation. The aim of this study is to identify teachers’ and students’ perception of presentation anxiety. In this respect, 3rd-grade students, senior students, and instructors contributed to this mixed-methods study which includes both questionnaires and interviews respectively. Teachers and students’ perceived reasons, manifestations, effects and solutions are explored.

Keywords: language anxiety, presentation anxiety, perception, teachers, student
History and the Postcolonial Novel: A Comparative Study in Salman Rushdie’s *Shame* and Ali Bader’s *The Tobacco Keeper*

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Abstract
The study explores the importance of postcolonial literature as a resource for examining histories that lie outside, or athwart, the Eurocentric mainstream. In this context, postcolonial studies offer a way to combine social critique with a sense of ethical engagement, while affirming the intellectual necessity of reading novels. This study basically examines two postcolonial novels, Salman Rushdie’s *Shame* (1983) and Ali Bader’s *The Tobacco Keeper* (2008). The central concern of the study is to emphasize the role of history in the postcolonial novel. Both novels are mixture of politics, history, satire, fantasy and allegory. They offer a fanciful jumbling of historical items. The politics, religious and cultural events contribute to the entirety of historical events form the backdrop of the novels. Rushdie’s *Shame* covers the history of Pakistan over a period of thirty-six years-from 1947 to 1983, from the birth of Pakistan to the present, the year of the publication of the novel. While Bader’s *The Tobacco Keeper* sheds light on the ethnic and political history of the Middle East from 1926 – 2006. Both Rushdie and Bader fictionalize the factual events collected from history. The study also offers an account of the narrative strategies that both writers have used in their novels such as metafiction, intertextuality and fantasy. The conclusion sums up the main findings.

Keywords: postcolonial novel, history, metafiction, intertextuality and fantasy
The Translator’s Voice in *House of Leaves*

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**Abstract**  
This study aims to trace the translator’s voice in the Turkish translation of *House of Leaves* (*Yapraklar Evi*, 2018) written by Mark Z. Danielewski in 2000. The book was initially published online in parts and converted into book format in 2000. The work is renowned for its resistance against traditional physical boundaries of novels. There are pages with words overlapping one another, and on some other pages the text columns are placed reversely. There are also some other pages where single words are written only to make ambiguous sentences in the upcoming pages. Moreover, there are quotations from other languages such as Spanish. To make the things further complicated, there are footnotes in the work regarding the main story written by the characters and then deleted. There are also certain parts written in red or blue. The Turkish translation of this novel was considered the literary highlight of the year 2018. The translator is Gökhan Sarı, and the book was published by Monokl Publishing. Due to aforementioned characteristics of the novel that distinguish it from traditional texts, the translation process was described as a difficult one by certain critics and the writer himself. Hence, this study aims to make a comparison of the source and target texts, and to conduct a paratextual analysis so as to trace the translator’s voice in the translated text. “The Translator’s Voice in the Translated Narrative” by Theo Hermans (1997) is used to form a theoretical background for the arguments in the study.

**Keywords:** *House of Leaves*, translator’s voice, Danielewski, translated literature.
Localizing the Holland’s TV Formats and Production Cultures: A discourse analysis of the Voice of China

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Abstract
This study analyzes the importation of the Voice of Holland and its global television formats to China and explicate how local productions are reshaped by the interplay of political, industrial and cultural factors. In this research, the case of Voice of China is examined via discourse analysis to shed light on how the new production challenges the existing cultural values, assumptions, and norms for talent show genre in China and how specific calculations for production were negotiated to target Chinese market. By investigating how TV producers from deliberate and rewrite their productions to challenge and overcome Voices of China’s allure while also adopting Holland’s features, this study illustrates how format copying is a not just a coping mechanism. The tactical, creative, and cultural responses to the power of global media capital and not creative lethargy or mere copycatting. In Voice of China, the pursuit of individualism, similar to American talent show, is emphasized in the “from the rag to riches,” offering the hope to the ordinary in everyday life an aspiration; the new format overturns the prestige of teachers under the Confusiasm as the new rules compromise the judges’ power as they are competing to win the talents. Finally, a wide variety of ethnic talents are displayed to accentuate a sense of unified “Chineseness.” This talent show imported from Holland was then controversial, but it nevertheless challenges the mediascape in China and Greater Chinese area.

Keywords: Global media capital, discourse analysis, intertextuality, global television formats, Voice of China
Opening The Door on The Female Mouth: Anne Carson’s *Glass Essay*

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Abstract
Since the ancient Greeks, sound production has been considered to be associated with the quality of voice and the use of voice under a general rubric of gender. Female voice has often been thought as an example of deviance from self-control; therefore, a pseudo need for putting a “door on the female mouth” has been constructed by the patriarchal culture. Masculinity in this culture defines itself by its different use of sound, namely the masculine virtue of sophrosyne or self-control. In this understanding, female virtue is coextensive with female obedience to male and the dissociation of women from their own emotions. Silence is seen to be the realm of women, which results in the construction of “otherness” of women’s language, since they are considered to lack the ability to control their speech. Under this condition, female words become some kind of lack of words and require to be channeled into rational discourse that belongs to men. In her essay “The Gender of Sound”, Anne Carson examines how our presumption about gender affect the way we hear sounds and raises the question if “there might not be another idea of human order than repression”. Related to and as an extension of this question, it will be questioned if it may become possible to construct narrative in the feminine in this paper. For this purpose, it will be focused on Carson’s *The Glass Essay* and the question if there is another human essence of self within the context of her views on this subject.

Keywords: femininity, narrative, female voice
How Long is Present?: An Analysis of Temporality and Being in Gertrude Stein’s The Making of Americans

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Abstract
While Jane Platini Bowers defines the characteristics of Gertrude Stein’s writing by such verbs as ‘to question’, ‘to confront’, ‘to investigate,’ ‘to explore,’ ‘to push,’ ‘to defy,’ ‘to challenge,’ Bettina L. Knapp sees Stein as an era unto herself—unforgettable, spectacular, revolutionary in every sense of the word. Stein differs from her contemporaries such as T.S. Eliot, James Joyce and Ezra Pound to name just a few in that she celebrated the chaos of the twentieth century, which eventually led her to be considered as an anomaly within the modernist tradition. In her monumental work The Making of Americans, the author makes an experiment into being which she claims to exist in everyone. In this first systematic work to discover human differences, she seeks the limits of language and form as well. Apart from the concern to define every human being in relation to each other, The Making of Americans reflects the process of Stein’s discovering and defining her relation to writing. This process is mainly based on the prolongation of the present continuous tense, which raises questions about the time of composition. This paper aims at analyzing the novel’s time of composition with specific attention to how the author’s insistent use of present helps her to write the history of a family in a way that leads further analysis of temporality and being.

Keywords: Gertrude Stein, The Making of Americans, temporality, being
Applying IRF model to Classroom Interaction Exploring Gender patterns in Teacher-Student Talk

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Abstract
Whether being aware of it or not, gender is an important aspect of our identity. From the early childhood, different social institutions contribute to the construction of our gender, be it family, schools, or society in general. In this paper the focus will be on the role of schools in gender construction starting from the point of view that classrooms are the microcosms of society. That is, from one hand, what happens inside the classroom may reflect what happens outside in the society. From another hand, the classroom also contributes to the construction of social reality. The focal point, therefore, will be exploring the impact of gender – as a socially constructed aspect of our identities – on classroom interaction. Based on classroom observation of both male and female teachers, I shall identify gender patterns in teacher-student talk in the Algerian EFL classrooms at the university level. The audio recordings of the classroom observation have been transcribed and quantitatively analysed. Applying discourse analysis approach, the research adapted a version of Sinclair and Coulthard (1975) IRF (Initiation-Response-Follow up) model for classroom discourse analysis which allows for identifying gender related patterns in terms of the amount and type of interaction (male teacher-student talk VS. female teacher-student talk)

Keywords: gender, classroom interaction, discourse analysis
Inspecting Historical Validity: History as Narrative or Postmodern Historiography in Literature?

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Abstract
Historiography is almost considered as the valid representation of the historical events in narrative form. This contention is challenged by some new theories about historical narratives. Some theorists believe that history is controlled by the way the events are set into plot. This process, named emplotment, implies on the assembly of a series of events into a narrative. According to Hayden White, the connoisseur of emplotment, a historical narrative is made when the elements of a chronicle are engineered to devise the historian’s determined plot. Under these premises, the postmodern thought considers historical narratives as ideology-laden and products of imposed emplotment which integrates the disseminated events to make a predesigned grand-narrative with predetermined ideologies and upshots. The postmodern answer to the grand narratives is designing a de-totalized narration of historical events. Thus, the researcher in this article tries to study the process of emplotment by following the process of the changing of the historical facts into plots. In order to clarify such process, J. A. Carter’s diagram of techniques of timing in the process of emplotment will be studied. Then, the strategies of postmodern techniques to embody the historical facts will be scrutinized by tracing the order of the arrangement of the facts in postmodern literary narrative. Clearly, by scrutinizing both the emplotment process and postmodern narratives the relation of both traditional historiography and postmodern literary narratives in their representation of facts will be clarified.

Keywords: emplotment, techniques of timing, historical narratives, postmodern narratives
Reading George Eliot as an Educationalist

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Abstract
This paper is an attempt to analyse the nature and quality of some basic elements of education in George Eliot’s certain narratives, where education and educational process are among the central narrative concerns. Through their representations and comments, Eliot’s erudite narrators evaluate some aspects of education and educational system in the Victorian period. In her novels, Eliot shows how an individual student’s talent and interest can either be wasted or cultivated through the educational process. Counterfactual family expectations, inappropriate educational content, and unsympathetic, teacher-centred approach or methodology are among the main causes of an inefficient educational process in Eliot’s narratives. In Adam Bede (1859), Eliot highlights the dramatic role of a sympathetic bond between a teacher and his student(s) in the growth of the latter’s interest and development. In Mill on the Floss (1860), Eliot shows how false expectations, and poor schooling can leave an adverse impact on the emotional, cognitive, and professional development of a student. Eliot in Middlemarch (1872) mainly draws our attention to the role of a student’s self-awareness, hardworking, and curiosity in both identifying and realizing his own talent.

Keywords: Education, Educational Process, Student, Teacher, Adam Bede, Mill on the Floss, Middlemarch, George Eliot
A Systematic Review of Research on Reading on Screen and on Paper

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Abstract
The introduction and wide use of devices, especially mobile ones, has changed the way learners read and do research due to a variety of reasons, and this trend has attracted a number of studies conducted regarding reading on screen and on paper in addition to the ones dealing with the students’ behavior on using online resources to print ones. This presentation aims at identifying the major findings and trends in reading research by describing the current state of knowledge and practice in the studies comparing reading on screen and on paper and to provide guidance for practitioners by analyzing and summarizing the existing research. This presentation adopted systematic review as the research methodology as well as the article selection and screening process. The articles published between 2009 and 2017 were reviewed, and 39 articles were included in the analysis. The review revealed that the research on onscreen and paper-based reading focused on comparing the learners’ performances in reading activities in both contexts and sharing preliminary findings and students’ views. However, the findings are inconclusive as mixed findings were produced as to the effects of reading on screen and on paper. Moreover, the review also indicates that practitioners are also interested in examining the factors and affordances in reading on screen. As a result, there is still further research needed to establish the factors affecting reading and comprehension while reading on screen and on paper.

Keywords: reading, on screen, paper, traditional
Transitivity Analysis of Rhetorical Moves in Dental Research Article Abstracts: Thai and International Journals

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Abstract
As with narrative point of view, transitivity is a cognitive-stylistic device used to elucidate writers’ worldview through types of process at the level of semantic construction. Since transitivity adheres ideational metafunction, this paper aims to conduct a corpus-based transitivity analysis to demonstrate stylistic differences characterized in each of rhetorical moves between Thai and international dental research abstracts. The datasets were constructed upon 120 dental research article abstracts randomly selected from six TCI (Thai-Journal Citation Index) journals (TDRAAs) and from top five international dental journals (IDRAAs) ranked by IF (Impact Factors), respectively. The datasets were analyzed based on six process types of Halliday and Matthiessen’s (1994) and Thompson’s (2000) verbal choices of transitivity. Although both datasets shared resemblances in terms of transitivity types found in each of rhetorical moves, verbal processes and relational processes were only found in Methodology moves of IDRAAs and TDRAAs respectively. In addition, existential processes were more frequently found in Result move of TDRAAs. The results raise awareness of pedagogical implications for ESP courses designed for Thai dental students and address the significance of ideational transmission propelled by the lexical choice dental researchers preferred to use whilst recounting experiment-based research studies at the international level.

Keywords: Transitivity, Narrative, Genre Analysis
Perceptions of ELT Teachers in Turkey about ICT

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Abstract  
This study aims to investigate perceptions of English teachers in Turkey about Information and Communication Technologies (ICT) and how teachers’ perceptions affect ICT use in classes. This paper also aims to find out what English teachers know about ICT and learn whether they know the influence of ICT on education or not. This study is quantitative study. A questionnaire which consists of 20 items helped to determine the perceptions of the teacher in Turkey about ICT. To assure the validity and reliability of the process, pilot study of the questionnaire was conducted with 5 teachers. An expert opinion was taken and according to the feedback, questionnaire was revised. Cronbacha alpha level of the questionnaire was found to be 0.86. With the help of 90 English teachers from different levels and different schools, data were collected. Descriptive analysis was used in this study by calculating the mean and standard deviation of each item. To evaluate and figure out results, SPSS 20 was used by applying descriptive statistic. Teachers’ knowledge about ICT and awareness of them about ICT effect on education was identified. Findings revealed that the perceptions of teachers were positive and it influenced language teaching positively. As an implication of this study, it can be said that most of English teachers know the importance of ICT and their attitudes towards ICT affect language education undoubtedly. Teachers training may be more effective and teachers may be well-equipped.

Keywords: teachers’ perceptions, ICT, technology
The Actual Use of Brainstorming Strategy among Teachers of English for Speakers of other Languages in Writing Classes

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Abstract
Brainstorming is a conference method wherein a group tries to determine solutions for a particular problem by gathering ideas at one time. Hence, brainstorming maximizes the number of ideas that relate to a particular area of interest and the methods through which new ideas are generated. Although brainstorming strategy is not a new concept, the practice is relatively new in the Arab region, especially, in Jordan, where the old approaches are still widely used. This qualitative study examined the attitudes of English language lecturers at language center, university of Jordan towards utilizing brainstorming in their instruction. With the help of convenience sampling, ten lecturers were selected to participate in the study. To reach a clear understanding of this issue, the study utilized a qualitative design and semi-structured interviews and observations were used as a tool to collect the data. The findings revealed that the attitudes and the actual use of brainstorming strategy by English for Speakers of Other Languages (ESOL) lecturers in their instruction were generally positive. Future studies are encouraged to look into the reasons behind why some teachers opt not to use brainstorming strategies in their instruction as this could provide program directors with the initiative to resolve the issue and support teachers in improving their writing instruction and to engage their students in helpful activities.

Keywords: brainstorming; English language; writing; TESOL; language center.
The Aesopian Language as the Main Concept of the ‘Warming’ Period of Georgian Literature

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Abstract
Our interest to the problem of the Aesopian language in Georgian literature during the period of “Warming” (1960-1970). One of the important trends established in the literature of the warming period is associated with saying the truth in an implicit manner, i.e. the Aesopian language. The system of the Soviet life provided the situation in which the Aesopian language appeared rather convenient in the literature between the 1960s and 70s. The significant acquisition of the “Warming” literature is the so-called “work-concept” in which the drama of ideas is represented and not that of a man. Correspondingly, in the works of the mentioned type the characters personify this or that idea of an author and present different sides of his artistic conception. Hence, the writer offers an original pattern of artistic comprehension of the reality; preference is given not to the creation of “typical characters in typical environment”, but to the truthful representation of a problem in its fullness. In connection with the works of the mentioned type, the notion of a parabolan novel form was established in the circles of literary critics in the 1960s. By this such specimens of realistic prose were understood which implied far more from spiritual and philosophical viewpoints than it could be seen at one glance from the events rendered in it. The article regards the works of Georgian writers in which deep and uncompromised analysis of social processes of the totalitarian society using the parable is presented.

Keywords: Aesopian language, ‘Warming’ period, Georgian literature.
The Use of Attributive and Predicative Adjectives in Non-native and Native Corpora

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Abstract
Conventionally, less attention was attached to adjectives than to the other parts of the speech. Adjectives constitute the largest open word class in English following the nouns and verbs and both semantically and grammatically, they possess the degree of significance as the other content words in linguistics (Leech, 1989). This study aims to analyze the frequency distribution of –ing and –ed predicative and attributive adjectives across learner corpora and native corpora. The data was analyzed through corpus based comparative analysis and quantitative statistical corpus methods. SketchEngine online corpus interface was utilized in the study to gather data from the non-native (KTUCALE) and native (BAWE) corpora. The findings derived from the learner corpus KTUCALE were compared and contrasted with the reference corpus BAWE to collect data with regard to the frequency distribution of attributive and predicative adjectives. The data obtained from the two corpora confirmed the initial hypothesis that –ed and -ing attributive and predicative adjectives would be more frequent in native corpora than in learner corpora. The results of this corpus-based study revealed that native and non-native students differ dramatically with respect to the post-nominal and pre-nominal use of attributive and predicative adjectives.

Keywords: corpus, adjectives, predicative, attributive
Echo-reduplicated Lexemes in Megrelian

Full Text

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Abstract
It is well-known, that echo reduplication, as a wide-spread phono-morphological phenomenon is typical for many world languages which vary with respect to their genetic, typological and areal features. This phenomenon is well-recorded and studied. Echo reduplication is characteristic to the Kartvelian languages as well, in particular, to the Megrelian dialect of the Zani (Kolkhi) Language. The attested echo-pairs don’t show any special difference with reference to structural-semantic and pragmatic points of view from those, which are in Turkish, Russian, Hindi and other languages. Semantically Megrelian echo-pair constructions have the following meanings: ‘The Noun and the similar words, ‘The Verb and the similar words’. They belong to the expressional and emotive lexis, as the expression of feelings reaches an extreme level of tension (Vendryes). Regarding to the structure of the Megrelian echo-reduplicated pairs, as in other languages, these constructions consist of a base and a reduplicant. The base is a notional word, the reduplicant follows it and its beginning consonant (or the complex consonants) substitutes a beginning consonant of the base (or the complex consonants) or is added to the base which begins with a consonant (compare: Georgian: ფარამა/’para-mara’). From such transformative repetition it is typical to form echo-doubles by changing Georgian m-ð consonant (compare: Turkish-adam-madam… Russian.шашлык-машлык/shashlik-mashlik… and so on). Referring to this, the fact, that in Megrelian substitution also affects complex consonants should be considered as a kind of structural difference. It is interesting from the typological point of view. It must be noted that in Megrelian there are two cases of reduplication concerning its position: A reduplicant follows a base (ტურა-მურა/tura-mura…), i.e. the process of reduplication is directed from left to right; A reduplicant is prior to a base (აზა-კვაზა/aza-kvaza…), i.e. the process of reduplication is directed from right to left.

Keywords: Echo, Reduplication, Megrelian Dialect

Echo-reduplicated Lexemes in Megrelian

Full Text

In contemporary linguistics, reduplication, as a peculiar linguistic phenomenon, has been studied from the standpoints of word-building, grammatical, typological, structural-semantic, and various stylistic and pragmatic aspects. All these aspects are rather significant for the sake of the complete manifestation of the nature of reduplication. In the present paper, I discuss Megrelian echo-reduplicated lexemes within the typological framework in order to identify the similar (isomorphic)
and distinct (allomorphic) features being observed between on various languages, on the one hand, and Megrelian, on the other.

Georgian linguistics literature has comprehensively dealt with the representation of various ways and peculiarities of the formation of reduplication (resp. compounding), as one of the widespread means for the emergence of new lexical items, in Kartvelian languages (Georgian, Zan (Colchic or Laz (Chan)-Megrelian, and Svan)) (Topuria 1927; Topuria 1979; Sanikidze 1977; Aronia 2003; Kiria et al. 2015...). However, Megrelian echo constructions have not yet been studied essentially from the typological and lexico-semantic standpoints, albeit examples of such a formation have been evidenced in scholarly literature. Grammar of Megrelian (Iberian) Language by I. Kipschidze (1914: 184, 397) refers to such reduplicated compounds; e.g. azə-k’vaza ‘neat, strutting,’ arga-bayga ‘tousled (hair),’ etc.

The aforementioned lexical items are instances of echo reduplication which are of interest in terms of both their formation and semantic, structural, and typological features.

As it has been known, reduplication (< Latin reduplicatio ‘doubling’) is a widespread phonomorphemic phenomenon during which either a syllable or a root or even a word is repeated. Compound lexemes, yielding as a result of the process in point, occur more or less in all languages, and in Kartvelian languages, among them. Here is what E. Sapir (1921: 76) wrote about it: “Nothing is more natural than the prevalence of reduplication, in other words, the repetition of all or part of the radical element. The process is generally employed, with self-evident symbolism, to indicate such concepts as distribution, plurality, repetition, customary activity, increase of size, added intensity, continuance.” A. Pott (1862) noted that reduplication, as a universal means of word-building, and is applied for rendering of lexico-grammatical meanings and also for some stylistic devices. Such instances abound in languages of the world; e.g. in Malay, reduplication is applied for pluralization: orang ‘human being,’ but orang-orang ‘people;’ similarly, in Sumerian, kur ‘country’ – kur-kur ‘countries;’ in Samoan, fulu ‘hair’ – fulu-fulu ‘hairs;’ in Japanese, yama ‘mountain’ – yama-yama ‘mountains;’ etc. most frequently, reduplication serves as a means for variance of a lexical meaning, referring to intensity, hypocorism, etc.; e.g. in Polynesian, tupu means ‘to grow’ while tutupu means ‘to grow intensively.’ Similar ones are the Russian ходишь-ходишь “you go, go,” большой-большой “big-big,” еле-еле “hardly-hardly,” ишет, ишет, никак не найдет “s/he is looking for it, looking for it, and can in way way find it,” поплакали-поплакали и утешились “they cried, cried, and calmed down,” давай-давай! ‘Go, go!’ (imperative), да, да! ‘yes, yes!’ (intensified affirmative), and so on. Besides, Russian displays reduplication of including alterations of desinences: давно- давно ‘long, long ago,’ there is also reduplicated forms derived by means of the prefix пре-: большой-пребольшой ‘very big,’ etc. In Kazakh, a comparative degree of adjectives is formed in such a way: кзык-мызyl ‘the reddest,’ жаксы-максы ‘the best,’ etc.

As I already noted, reduplication refers to hypocorism as well; for instances, in Batu, nda refers to ‘a house’ while odenda means ‘a small house.

It should also be noted that back in 1862 August Friedrich Pott divided doubling (‘Doppelung’) into two subtypes: germination and reduplication. Pott views gemination, as different from the present-day understanding of the term, as total doubling (‘Widerholung im Ganzen’) and reduplication as partial doubling (‘verkürzte und nur zum Theil, also bloß andeutungsweise vollzogene Wiederholung’) (Pott 1962: 16).

From the conceptual point of view, such a classification is a predominant one in most of the current reduplication studies which identify Total and Partial Reduplication. They are distinguished with respect to whether a base (root, stem) is fully doubled or it is true only with its part. So called echo reduplication (some other terms occur as well: Rhyming Reduplication, Rhyme-motivated Reduplication, etc.) occupies a somewhat intermediate position between these types. Like other reduplicated formations, echo-pair words consist of a Base and a Reduplicant; a Base, a free form, is a meaningful word while a Reduplicant, a bound form, is an emerging one in which a consonant (or a consonant cluster) appears to replace an initial consonant (or a consonant cluster), if any, of a Base.
The process of copying has either a left-to-right or a right-to-left direction. Such formations are typical of a number of languages of the world and it is also attested in Megrelian. It can be stated that, similarly to other reduplication formations, Megrelian echo constructions consist of a base and a reduplicant, and a base is a meaningful word, while a reduplicant follows it and a consonant (or a consonant cluster) appears either to replace an initial consonant (or a consonant cluster) or to add a vowel-initial base. The phenomenon has been widely evidenced and substantially explored in a great numbers of languages (differing in terms of genetic, typological, and areal features). The process in question has sometimes been treated as dissimilation.

Echo-pairs of various languages refer to the following: ‘et cetera,’ ‘and the like,’ ‘plurality,’ etc. For instance, the following echo-reduplicated forms are normal in Russian:

1. шашлык ‘shashlyk’ – шашлык-машлик
2. танцы ‘dances’ – танцы-манцы (this item is evidenced in G. Eristavi’s comedy “Divorce”: “т’анци-манци, лац хаğуме,” says of the characters of the play)
3. зелень ‘herbs’ – зелень-мелень
4. кулак ‘fist’ – кулак-мулак
5. шуры ‘fruits’ – фрукты-мукты
6. нефть ‘oil’ – нефть-мefть

In most of the Turkic languages, the most frequent formative is the consonant m-, for instance, in Kazakh, there are:

1. jilki ‘horse’ – jilki-milki ‘horse and the like’
2. tuyе ‘camel’ – tuyе-miуе ‘camel and the like’

In Bashkir, there are:

1. агас-маqас ‘all kinds of trees’
2. иmеш-мимеш ‘all kinds of voices’

In Turkish, there is an abounding number of constructions in which only one element is a meaningful word (normally, this is an initial one) while another one is just an echo word which is meaningless. This is a widespread in Turkish the essence of which is that a reduplicant, as an m-reduplicated element of a base, follows it. It has been claimed that m-reduplication is predominant in Turkish:

2. adam ‘human being’ – adam-madam ‘human being and other people’
3. odun modun ‘wood and the like’
4. iskemle miskemle ‘chair and the like’
5. okul mokul ‘school and the like’
6. ingiliz mingiliz ‘an Englishman and other Englishmen’
7. defter-meфter ‘note-book and the like’
8. ekmek-mекmek ‘bread and the like’

As I already noted above, reduplication occurs in many languages around the globe (English, German, French, Arabic, Turkish, Russian, etc.) but there percentage is higher in Turkic languages. Structurally, Megrelian echo-pairs do not display any particular distinctions with the pattern occurring in Turkish, Russian, Hindi, etc. I mean that, similarly to other languages, Megrelian echo-reduplicated constructions consist of a base and a reduplicant, and a reduplicant takes on the consonant m-, and the process has a left-to-right direction.

cf. Kazakh jilki-milki

Turkish kitap-mitap

Megrelian (1) xәča-мачa ‘layabouts’
2. gnara-mara ‘crying and the like’
3. xirc’in-mirc’in ‘hoarse and the like’

It should be also noted that Megrelian evidences instances during which a reduplication process is directed from right to left, that is, a reduplicant precedes a base:
(1) aza-k’vaza: k’vaza → k’vazapi ‘to walk smoothly’ (Kipshidze 1914: 458), ‘to walk neatly’ (Kobalia 2010: 8).
(2) ala-čala: čala ‘good-for-nothings’ (op.cit.: 30).
(3) ažga-bagga: bagga ‘tousled; thorne’ (op.cit.: 48).

In the drawn illustrations, the initial elements (aza, ala, ažga) of the compounds are meaningless units; they do not refer to anything.

It is noteworthy that in Turkish there are similar constructions when an initial element of a compound word does not exist as a free form in present-day Turkish whereas a following one is meaningful:

bet beniz ‘facial color’
hirti pirti ‘old worn-out clothes’

The only structural distinction should be regarded the fact in Megrelian consonant clusters are also replaced, and this is not a frequent typological feature with a view to other languages. I mean the following constructions:

(1) oxori//oxore-moxori//moxore
(2) t’ura-mura
(3) para-mara
(4) purča-murča
(5) q’oropa//ʔoropa-moropa
(6) q’uži//=ʔuži-muži
(7) č’inč’a-minč’a
(8) xoži-moži . . . ; however, there are:
(9) sxunapa-munapa
(10) txozini-mozini
(11) nčurua-murua...

Structurally, the Megrelian reduplicants are formed by means of either adding the consonant m- onto a base (o (1)) or of the replacement of its initial consonants (t’ (2), p (3, 4), q’ (5, 6), č’ (7), x (8)) and initial consonant clusters (sx (9), nč (10)) by the m-. Within these constructions, normally bases are free forms, that is, they are independent meaningful units. They are found in lexicographic sources:

(1) oxori//oxore – ‘house, master’s house’ (Kipshidze 1914: 499); ‘house, master’s house, home, dwelling place, palace’ (Kobalia 2010: 559); 1. dwelling, habitation, 2. homestead (Klimov & Kajaia 2013: 313).
(2) t’ura//=nt’ura ‘jackal’ (op.cit.: 534), ‘golden wolf;’ generic name for wolf, lynx, fox (Kobalia 2010: 605); 1. zol. jackal (golden jackal ‘golden wolf’ (Klimov & Kajaia 2013: 313).
(3) para ‘money’ (Kipshidze 1914: 538; Kobalia 2010: 622; Klimov & Kajaia 2013: 327).
(4) purča ‘maize husk, peeling, bran’ (Kobalia 2010: 630; Klimov & Kajaia 2013: 336).
(9) sxunapa//sxunua выбирать, ‘select, clarify, prefer, advise, decide’ (Kipshidze 1914: 325); sxunua ‘to lop; to peel; to discuss’ (Kobalia 2010: 599); sxunapa ‘prefer,’ sxunua 1. clarify, sort out, 2. advice’ (Klimov & Kajaia 2013: 306).
(10) txozini ‘to chase’ (Kobalia 2010: 322; Klimov & Kajaia 2013: 144).

The reduplicants are meaningless bound forms and, naturally enough, they do not occur in dictionaries as individual words. Thus, a base is used as a material for deriving of a morpheme-like entity (morphemoid), and an emerging construction has the following meaning: ‘NOUN and the like,’ ‘VERB and the like.’ Similar
meanings occur rather frequently in various languages. And yet, the data, evidenced in Megrelian, sheds light on the occurrence of the semantic component of diminutiveness (a very good illustration of this is the example that I came across with: (11) k'oč’oia-moč’oia). In Megrelian, k'oč’oia refers to ‘tufty’ (Kobalia 2010: 374). The reduplicant moč’oia implies some hypocorism. Occurrence of such a shade of meaning is one of the most infrequent instances across languages of the world (one of such rare examples is provided by Hungarian). Hence, they can be glossed in the following way:

(1) oxori-moxori – house.DIM
(2) t’ura-mura – jackal.DIM
(3) para-mara – money.DIM
(4) purča-murča – maize husk.DIM
(5) q’oropa-moropa – love.DIM
(6) q’uži-muži – ear.DIM
(7) č’inč’a-minč’a – wren.DIM
(8) xoži-moži – ox.DIM
(9) sxunapa-munafa – distinguish.DIM
(10) txozini-mozini – catch up with.DIM
(11) k’oč’oia-moč’oia – k’oč’oia.DIM

From the structural point of view, it has an appropriate basis: as far as the reduplicants are bound forms, they may be treated as diminutive markers, morphemoids. Such compounds belong to the expressive-emotional vocabulary of language.

References

‘Shame or Pride’: Slave Narratives in Andrea Levy’s The Long Song

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Abstract
The fictions about slavery appeared in the sixties in the US and “neo-slave narratives”, which was the term coined by Bernard Bell, began to be used to define all contemporary works of fiction. The genre was accepted, for a while, as unreliable historical due to the same reason in the nature of history writing. However, the extensive use of the genre in the era called ‘post-abolition’ revealed the importance and contributions of slave narratives in creating alternative stories and in writing history from the perspective of black people. Therefore, such a transition period gave the chance of (re)evaluation of slave narrative genre. Accepted as one of the modern narratives, slavery narrative is a kind of escape from enthrallment to freedom. As for slavery within the British colonies, there are lots of gaps and omissions in their history on account of lack of documentation. One can claim that Andrea Levy’s fifth novel The Long Song is a kind of both a response to untold stories of Jamaican slaves and an alternative historical document filling the gaps of British history of slavery. The work can be accepted as a historical novel that gives the panorama of nineteenth century of Jamaica. Levy gives references and voice to her Caribbean heritage by means of slave narrative. July, the protagonist of the novel, gives the details of her story in the form of memoir and struggles to find an answer to the question throughout her story: ‘feeling of shame or being proud of her slave ancestors?’. The aim of the paper is to explore the representation of slavery, to examine narrative structure of the work and to discuss the importance of slave narratives from the perspective of historical fiction.

Keywords: post-abolition era, slave narratives, Andrea Levy, Long Song
The Reflections of “Translator” and “Author” Identities in The Siege of Malta, 1565 and Turgut Reis (Son Sefer): Introductory Notes

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Abstract
This study aims to provide a descriptive account of the reflections of “translator” and “author” identities in The Siege of Malta, 1565, which is the English translation of the memoirs of Francisco Balbi di Correggio as a witness of Siege of Malta, and in its Turkish translation Turgut Reis (Son Sefer), as introductory notes for some further research. The Siege of Malta, 1565 was translated by Ernle Bradford from the Spanish edition of 1568. Its Turkish translation was made by Osman Öndeş and published in 1973 as part of the History Series of Milliyet Publishing. The starting point of this study is the appearance of Bradford as the author of the source text on the cover of the Turkish translation. Indeed, he is the translator of the book. This study will comparatively examine the two works mentioned and scrutinize such paratextual elements of the books as covers, prefaces, and footnotes, which are defined as paratexts by Gérard Genette (1997, trans. Jane E. Lewin). In his preface, Osman Öndeş states “… While translating the book, I personally did some archive study upon confronting some parts about Turks that were impaired due to use of a lot of indirect sources. I found out a couple of documents and photocopied and added them to the book” (1973: 12). Based on the translator’s these statements, the study will also evaluate, from the perspective of translation studies, his manipulations of the book and the possible reasons underlying them, along with their implications for “translator’s identity”.

Keywords: Descriptive translation studies, The Siege of Malta, 1565, Turgut Reis (Son Sefer), Siege of Malta, paratexts
Foreign Language Teachers’ Preferences of Written Corrective Feedback

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Abstract
Writing, which is an essential productive skill of language, is considered as challenging work and written teacher feedback is a common method employed by teachers of English as a foreign language in teaching writing skill. While Written Corrective Feedback has many subtypes, the current study is primarily concerned with direct, indirect, focused, unfocused, form-focused and content-focused feedback. The study aims to explore preferences of Turkish EFL teachers on written corrective feedback (WCF) and the justifications they have for their preferences at an English preparatory school in a state university in Turkey. The study also attempts to find out whether there are any significant differences among EFL teachers in their preferences towards written corrective feedback in relation to gender, educational degree and teaching experience. Participants are Turkish EFL teachers teaching at Karadeniz Technical University (KTU), School of foreign languages in Trabzon. This study employs a survey design which involved convenience sampling technique. Qualitative and quantitative data were collected from teachers by means of a written questionnaire that elicited participants’ preferences for different types of written corrective feedback and justifications for their responses. The instrument used in the current study includes a 5-point Likert-type questionnaire and open-ended questions to grasp the reasons the teachers had for their preferred feedback types. Results and findings will be presented upon analyzing the data.

Keywords: written corrective feedback, teacher preferences, EFL writing, feedback types.
Narrative Elements and Generic Ambiguity in William Stafford’s Poem “Fifteen”

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Abstract
Since the appearance of Aristotle’s classical taxonomy in his pivotal work Poetics, genre registration has been a spot-on challenge for authors, readers and critics. Genre registers for the literary works have so long been at the core of the genre debate, and intergeneric relationships matter particularly for the hybrid forms of literature, such as narrative poems. William Stafford’s narrative poem “Fifteen” presents the reader with a narrative text of a sensitive persona, a fifteen-year-old boy, and illustrates the tracks of maturity from within. Representing a scene of temptation and hesitancy, the story explores emotion and memory within a coherent narrative structure, roaming on the fringes of poetic expression with fluent lines. Regarding Alastair Fowler’s discussion in his Kinds of Literature, the generic registers of the text interloped the distinctive boundaries of the conventional taxonomy of the genres. This paper, therefore, argues that Stafford’s text reveals generic ambiguity in that it is, on the one hand, a poetic narrative with repetitive anaphora of the phrases and on the other hand, a narrative poem with certain narrative strategies and elements.

Keywords: “Fifteen,” Genre Registers, Narrative Poem, William Stafford
Ölümün Sesi Filminde Travma Sonrası Stres Bozukluğunun Temsili ve Analizi

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Abstract

Keywords: stres bozukluğu, PTSD, travma, psikoz, The Monitor (Ölümün Sesi)
Shakespeare’s “Sonnet 17” as a Mobius Strip

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Abstract
T.S. Eliot’s critical attitude towards Shakespeare’s has long been debated from various perspectives. Even though Eliot marks Shakespeare with “firm grasp of human experience” he still goes on to question “genuine matter” in the Shakespeare canon. This paper deals with Shakespeare’s “Sonnet 18,” which reproduces conventional declaration of love for the beloved, attempting to represent the emotional state, which Eliot largely refutes, of the speaker rather than exploring or revealing the feeling itself. The paper argues that even though the lines of the “Sonnet 17” are marked with an imbued sense of romantic inclinations and promising declarations of the speaker, they never “show” or “tell about” the felt emotions. The poem turns out to be a Mobius Strip which does not provide a ground for any “objective correlative” to transfer the feelings as palpable as a solid object. Rather, the poem like a loquacious parrot constantly reiterates the stock expressions of the aspirations for the beloved, which hardly reveals the particular human condition nor represent any genuine matter pertaining to the universal human nature.

Keywords: Shakespeare, sonnet 17, Eliot, objective correlative, showing-telling
Abstract
Postmodernism, together with postmodern critical theory, has tried to deconstruct what Jean-François Lyotard called in his work *The Postmodern Condition: A Report on Knowledge* “master narrative” or grand narrative as attempting to provide a comprehensive explanation of human experience and knowledge—philosophical closure, historical totalisation, and political dogma. Instead, what Lyotard proposed is “little narrative” which not only undermines the basis of fixity and totality of “master narrative” or grand narrative, along with the classical notion of reason, truth and objectivity, but also favor incredulity, multiple voice, openness, and self-contradictory and irrelevance and so on. In this respect, this paper falls into two parts: The first part examines the conventions of traditional “master narratives” or grand narratives. In the second part, the paper focuses upon how Martin Amis in his novel *Night Train* as a postmodern anti-detective story and John Fowles in his novel *French Lieutenant’s Woman* as an incomplete Victorian fiction subvert the basis of this traditional “master narrative” and employs what Lyotard called “little narrative” in which the novels not only become what Ronald Barthes terms “writerly text” without an authorized conclusion in meaning, but also invite readers to be more productive and creative throughout multiple reading practices. Unlike readerly texts which are manifestations of novel in which the reader is not the site production of meaning but is still the receiver of the fixed, predetermined meaning as in the traditional way. Writerly texts present a sort of interactive milieu between the texts and the readers in terms of multilayered meanings. The basic characteristic of writerly texts obviously seen in the narratives of both *Night Train* and *French Lieutenant’s Woman* clearly paves the way for incredulity towards the fixity and closure of meaning much favored by grand narratives in the traditional novels.

Keywords: Grand Narrative, Readerly Text, Writerly text, incredulity and little narrative.

Writerly Texts Consolidates Incredulity Towards Grand-Narratives in *Night Train* by Martin Amis and *French Lieutenant’s Woman* by John Fowles

Full Text
Postmodern fiction is known to break all the conventions of modern novel in its turn towards to traditional fiction writing using different techniques such as parody, pastiche, intertextuality, non-linear plot structure and deconstruction of all the expectations of readers who are accustomed to traditional way of narration. This fragmented narrative method reflects the mood of post-war social, political and cultural conditions of society in which reality and meaning acquire a new dimension not only within the minds of readers but also in the hands of writers. Meaning and reality are not unique and peculiar to text or texts, but they are numerous and subjected to change from one reader to another. In their dealing with the situations from a fragmentary perspective results in varied unanswered questions on the side of readers who receive the taste of traditional way of writing in a mocking
manner. Techniques mentioned above establish a sense of relationship between texts written in
different periods and they create a sense of ambivalence in acquiring meaning and reality both
throughout and in the end of the fiction. So to say, postmodern fiction does not enable readers to get
to resolution and they fail to present all the necessary materials readers need to establish the meaning.
This meaninglessness and incredulity towards grand narratives of previous literary periods is reflected
in the postmodern writerly texts whose purpose was to invite reader to produce his/her own meaning
and reality. Grand narratives “are discourses of science, religion, politics and philosophy which are
supposed to explain the world in its totality, and to produce histories of the world as narratives of
progress. Lyotard has, however, defined postmodernism, in part, as the collapse of such totalizing
explanatory frameworks”(quoted:Wolfrey et al47). Postmodern texts also appeared as a reaction to the
previous meta narratives, that is “[p]ostmodernity, Lyotard argues, prefers ‘little narratives’ (petit
recits), those which do not attempt to present an overarching ‘Truth’ but offer a qualified, limited
‘truth’, one relative to a particular situation”(quoted:Nicol12). Little narratives act like a mediator text
by “referring to a key intertext which enables the reader to make sense of the fiction by ‘recuperating’
its fragmented elements”(quoted:Nicol12). Lyotard’s coinage of ‘little narrative’ for postmodern text
reinforces the idea of writerly text that invites reader to grasp his/her own meaning out of fragmented
fictional writing. Articles like Death of the God by Nietzsche and Death of the Author by Ronald
Barthes undermine the totalizing feature of metanarratives, thus readerly texts, however, they
consolidate the importance of writerly texts that are widely accepted and welcomed by the readers in
postmodern period.

Readerly texts and writerly text were first mentioned by Ronald Barthes in his famous essay
S/Z in 1970. There, of course, occurs a binary opposition within the two poles: while the former appeals
to the taste of readers, the latter burdens a sense of responsibility over them in developing the meaning
out of texts. Readerly text, as is the case in metanarratives, “imposes a meaning on the reader and
Barthes argues that readerly texts encouraged passive consumption, being designed to constrain the
exercise of reader’s imagination” (quoted:Yaghoubi106). Considering the reader-friendly content of
19th century realist fictions along with their god-like narrators, painstakingly-formed plot structure and
their predetermined way of presentation of events, it will not be wrong to say that they impose a
meaning on the readers as in the grand narratives. According to Barthes, “readerly text, so termed
because it is a text which tries to confine the reader to a role as reader, one is guided to interpretation
by narrative itself”(quoted:Nicol44). This basic characteristic of readerly texts limits the creativity and
productivity of readers by providing them with the entire requirement for the final meaning. Those
texts attempt to reinforce the motivation behind metanarratives “that are a form of ideology which
function violently to suppress and control the individual subject by imposing a false sense of ‘totality’
and ‘universality’ on a set disparate things, actions, and events”(quoted:Nicol11). This commonplace
‘totality’ and ‘universality’ nature of metanarratives are gravely subverted and criticized by writerly
texts written in postmodern era. With these texts, most writers in the postmodern period undermine
credulity of grand narratives and strengthen the role of the readers by pushing them into being more
active and more productive during the process of reading. In his essay Postmodern Aesthetics and the
Imperative of the New Authors, Douglass claims that “[b]arthes opposes to such texts to ‘readerly texts’
that are merely conventional productions of a culture, familiar patterns, and part of a closed
system”(47). So what makes it clear from Douglass’ explanation is that Barthes is against clichés of
conventional writing that forces readers into some sort of pattern for the sake of the textual meaning.
Bathes is in favor of plurality of textual meaning and multilayered or twisted reality out of fictional
narratives. According to Linda Hutcheon “it is no longer big news that the master narratives of
bourgeois liberalism are under attack”(quoted:Hutcheon6). Along with contributions of such
prominent critics, it is not though to mention the downfall of metanarratives that dominated the literary
world in previous centuries.
Writerly texts, on the other pole of this opposition, “where the reader is assumed to be actively involved in the production of textual meaning is therefore to take stance against the prevailing political and intellectual order” (quoted: Yaghoubi 107). Defined as little narratives by Lyotard and being writerly in their essence, postmodern texts revolt against to the imposing and predetermined nature of readerly texts. Writerly texts present a kind of incredulity towards metanarratives by using set of literary devices by referring other texts through parody, pastiche and intertextuality. By doing so, postmodern narrative gives the readers the opportunity to discover the meaning through an interwoven or twisted plot structure that enable the readers to go through an inquiry throughout the whole reading process. According to Wolfreys et al, writerly text, for Barthes, “draws attention to its intertextuality and its self-reflexivity or self-consciousness, for example, and so challenges the reader to engage actively in the interpretation of such a text” (102). Ronald Barthes’ another famous essay The Death of the Author supports his ideas about the importance of text. In his essay, Barthes accentuates on the skepticism towards writer and he highlights the importance of text and its interpretation by the reader. The title might be considered as metaphor in the sense that Barthes invites readers to contribute to the meaning of the text in which the writer is, of course, not dead but keeps a low profile for the meaning of text.

From this point of view, the first novel to be dealt with is Martin Amis’ Night Train, a mock detective or anti-detective story that disappoints the expectation of traditional detective fiction readers. The novel is wholly shrouded in mystery from its title to climax and to the resolution. Amis’ invitation for the reader is transparent from beginning to the end of the novel because nothing is sorted out throughout the plot by the experienced detective, namely Mike Hoolihan. Considering the traditional detective stories that might also be considered grand narratives in that sense, each step from exposition to resolution is very clear and the detective follows a certain path to get to resolution and according to Knox “rules (of traditional detective story) aim at allowing the reader to have a chance at solving the problem before the detective’s solution is presented. At the same time, of course, the solution should not be too easily arrived at, for that would spoil the challenge” (quoted: Allen 2). However, this situation is totally reversed in Night Train when Amis deconstructs almost all conventions and rules of traditional detective fiction in the sense that he refuses to present a sequential plot and a proper resolution in the end. The title of the book, Night Train, invites the reader to a metaphoric outset where readers commence questioning the typical deconstructed postmodern mock-detective fiction up until Hoolihan ends the suspense of the meaning of ‘night train’ explaining “[s]uicide is the night train, spending your way to darkness. You buy your ticket and climb on board. That ticket costs everything you have. But it’s just a one way. This train takes you into the night, and leaves you there. It’s the night train” (Amis 30). As a writerly text and a little narrative, Amis prefers not to present all the details about the meaning of ‘night train’ at the beginning so as to enable the readers keep alert for the meaning of it to some certain extent. As an experienced police officer, Mike Hoolihan is always hesitant about the case she undertakes and this situation contrasts to traditional detective writing in which the focus is on the investigation of truth and resolution of crime of any sort. Traditional grand narrative of detective fiction provides its readers with crime, crime spot and evidence and resolution of the riddle which appears to lack in Night Train with the efforts of Mike Hoolihan. She remains uncertain from the outset of the fiction about the case of Jennifer and never follows a determined way to resolve the mystery. “I say all this because I am part of the story I am going to tell, and I feel the need to give some idea of where I’m coming from” (Amis 2). In parallel to her explanations, Hoolihan becomes the part of story in that she clarifies her own past experience such as molestation by her father, some abusive boyfriends and her addiction to alcohol instead of uncovering the reasons behind Jennifer’s suicide or murder.

My father messed with me when I was a child. Out in Moon Park. Yeah he used to fuck me, okay? It started when I was seven and it stopped when I was ten. I made up my mind that after I hit double figures it just wasn’t going to happen. To this end I grew the fingernails of my right hand. I sharpened them also, and hardened them with vinegar. This growing, this sharpening, this hardening:
Mike Hoolihan’s confession about her being molested by her father and a series of unfortunate events she experienced display that she interrogates not the case of Jennifer Rockwell but being in quest of her own existence. Writerly in its essence, the stories of the two female characters are interwoven and readers are invited to solve the riddle between the two unfortunate series of events two female characters experience in such an unsettled society. In its transcending the boundaries of traditional crime literature Night Train is also a reflection of the existential fiction in the sense that Mike Hoolihan questions her own existence and experiences she had in the past. Readers feel a kind of ambiguity and ambivalence between homicide or suicide of Jennifer and afflictive experiences Mike narrates throughout the novel. Amis burdens such a responsibility over Mike that she fails to conduct a healthy investigation to solve the mystery of Rockwell, instead she shares her own past experiences forcing the readers to establish a connection between her own past and the bitter end Jennifer experienced. Mike is also prejudiced about such cases in that she impatiently establishes a connection between the death of Jennifer and men because men are potential culprits according to her past experiences. “Many times, when I was in homicide, I said to myself, Walk away, girl. Ain’t nobody stopping you. Just walk away. Murders are men’s work. Men commit them, men clean up after them, men solve them. Because men like violence”(Amis5). Actually, Mike intends to give a flash-forward about the violence that spoiled her life and made her biased towards the opposite sex. In the absence of crime and the murderer, Mike endeavors to solve the problem by establishing a sort of parallelism with her personal past experiences that distance the Night Train being a crime or detective fiction in literal meaning. Although the main plot focuses on the death of Jennifer Rockwell, Amis, with Mike’s assistance, uncovers the problems with police system and inadequate procedure detectives have to follow which are responsible for the failure of the resolution of Jennifer’s death. “Night Train does differ decidedly from previous work in its un-ironic and non-aesthetic treatment of human suffering as related by Mike Hoolihan, Related to Jennifer Rockwell”(Keulks162). All the clues Mike collected on the way through the end drifts her into desperateness in the sense that all of them turns out to be meaningless as Mike accentuates “Jennifer left clues. But all clues were all blind”(Amis71). Throughout the narration, Amis, via Hoolihan, imposes a kind of insolubility over the reader that is against the nature of the grand narrativeness of traditional detective fiction. “Mike, you’ve tied yourself up into all kinds of knots trying to make a mystery of this thing. It’s all garbage, as you know. Some little mystery, all neat and cute, But there is a real mystery here. An enormous mystery”(Amis25). Up until the end of the narration this mystery never shapes in the minds of readers so as to get the resolution and Mike’s farewell note also distresses the readers by drifting them into a kind of endless quest in their imagination of the riddle.

As for French Lieutenant’s Woman, it is unavoidable to discern its writerly characteristic in Fowles’ masterfully use of parody, intertextuality, metafiction and multiple-ending throughout the fiction. The novel is a parody on social conventions of Victorian Age against which Fowles creates the character of Sarah. Readers witness that Sarah breaks off chains of being a conventional Victorian woman, a good example of deconstruction of the Victorian stereotype in which women become victims of social codes and are reflected with their weak characteristics. However, in French Lieutenant’s Woman Sarah is portrayed as a distinct character who encounters many difficulties in the course of the novel and by never giving up she survives in the end. “Sarah was intelligent, but her real intelligence belonged to rare kind; one that would certainly pass undetected in any of our modern tests of the faculty. It was not in the least analytical or problem-solving, and it is no doubt symptomatic that the one subject that had cost her agonies to master was mathematics”(Fowles53). The quotation proves the deconstruction of typical Victorian novel in relation to the description working-class member. Fowles’ creation of such an assertive character reflects the postmodern approach to Victorian woman...
in the postmodern era. In this writerly text, readers develop a sense of complexity in questioning the role of women who are reflected vice versa in the grand narratives of the 19th century fiction. “When he (Charles) tracks Sarah down, to a house she shares with the historically real Victorian artists, the Rosettis, he discovers she changed considerably and finds this hard to accept”(Nicol107). Despite her static appearance at the very beginning of the, Sarah turns into a dynamic character and disappoints the expectation of readers by drifting them into a paradox about the condition of women in such a closed society. Unlike traditional Victorian way of victimizing woman at the end of the story, Fowles presents his readers a strong and confident female figure whose survival deconstruct the traditional ending of Victorian fiction.

Postmodern intertextuality is another postmodern writing technique used plentifully by Fowles throughout the novel. Fowles references to other texts in an attempt to explain the conditions and situations of both characters and events make the novel a unique one of its time. Intertextuality gives rise for reader to establish a kind of connection between past and present and makes readers perceive the events under the guidance of the writers of one or two centuries before. As Linda Hutcheon explains in one of her masterpieces A Poetics of Postmodernism about intertextuality that “intertextuality is a formal manifestation of both a desire to close the gap between past and present of the reader and a desire to rewrite the past in a new context”(Hutcheon118). In the novel, Fowles uses epigraphs taken from different writers of the 19th century so as to create a prior impression about the events and characters on the readers. In the following epigraph, Fowles uses a short part from Tennyson’s Maud so as to explain the situation of Sarah in the related chapter.”And once, but once, she lifted her eyes, And suddenly, sweetly, strangely blush’dTo find they were met by my own…. TENNYSON, Maud (1855)(Fowles28). Hutcheon’s further explanation about intertextuality reinforces Fowles’ use of epigraphs from different writers of the past. She says: "[t] is not a modernist desire to order the present through the past or to make the present look spare in contrast to the richness of the past. It is not an attempt to void or avoid history. Instead it directly confronts the past of literature- and of historiography, for it too derives from other texts (documents)” (118). The epigraphs used by Fowles not only unite the texts but also connect past and present. He explains Lyme Regis of 1860s with the lines taken from Austen’s Persuasion as follows: “… with its green chasms between romantic rocks, where the scattered forests trees and orchards of luxuriant growth declare that many a generation must have passed away since the first partial falling of the cliff … JANE AUSTEN, Persuasion”(quoted:Fowles28). Almost each chapter starts with an epigraph taken from 19th century literary works and while Fowles uses these epigraphs to clarify the situations in the following chapter, on the other hand, he creates a kind of incredulity in the minds of readers towards those meta narratives by criticizing the events in that period.

As for the historiographic metafiction, the novel is a composition of both history and fiction. Historical novels do not only deal with the history but they also fictionalize it. Historical novels were abundantly written by different authors in 18th and 19th century. For instance, Sir Walter Scott, Daniel Defoe and Charles Dickens are among the history writers. Fowles’ novel is taken into consideration as historiographic metafiction because he is writing about Lyme Regis of 1860, a certain time period about a century before the novel is written. Historiographic metafiction is defined by Linda Hutcheon as follows:

Historiographic metafiction, like both historical fiction and narrative history, cannot avoid dealing with the problem of the status of their “facts” and of the nature of their evidence, their documents… It rejects projecting present beliefs and standards onto the past and asserts the specificity and particularity of the individual past event… It also suggests a distinction between “events” and “facts” that is one shared by many historians… Finally, Historiographic metafiction often points to the fact by using the
paratextual conventions of historiography to both inscribe and undermine the authority and objectivity of historical sources and explanations (quoted: Hutcheon 122-3).

Based on the explanation made by Hutcheon about the historiographic metafiction, it is a way of rewriting of the events taking place in the past. This is a kind of contemporary way of representation of past events from a postmodern perspective. What Fowles achieved in his novel is the reinterpretation of the events having taken place in the Victorian society a century prior to writing date of the novel. Fowles writing is a mixture of historiographic metafiction and metafiction. Metafiction is defined by Waugh as follows:

Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text (Waugh 2).

From the definition of metafiction by Waugh, it is apparent that Fowles’s intrusion into the novel both as a character and narrator makes the novel an important one using metafiction as a postmodern element. Especially in the 13th chapter, Fowles created an imaginary world that is similar to real life and his intrusion into the course of the events and intimate confession about the character and events not only distorts and destroys the narration but also perplexes the readers. In this chapter, readers witness his direct explanation about his fictional creation. Fowles says as follows:

‘I do not know. This story I am telling is all imagination. These characters I create never existed outside my own mind. If I have pretended until now to know my characters’ minds and innermost thoughts, it is because I am writing in ….. A convention universally accepted at the time of my story: that novelist stands next to God. He may not know all, yet he tries to pretend that he does. But I live in the age of Alain Robbe-Grillet and Roland Barthes; if this is a novel, it cannot be a novel in the modern sense’ (Fowles 95).

As Nicol indicates "[t]he digression continues for most of the chapter, asking questions about the degree of control an author can exercise over his fictional world" (Nicol 109). Although he confesses that all the characters and events he is writing about are all products of fiction, his next step in an attempt to fix this situation is also noteworthy. Fowles says: "I have disgracefully broken the illusion? No. My characters still exist, and in a reality no less, or no more, real than the one I have just broken. Fiction is woven into all, as a Greek observed some two and a half thousands years ago…’(Fowles 97). Once more, in this quotation, it can be observed that Fowles’ intrusion into the events and narration still exists as the novel progresses. Metafiction of all kinds contributes to the participation of the readers into the production of the textual meaning in the sense that they take an active role discerning connection between reality and the fiction. Unlike narration in metanarratives, Fowles’ deconstructive manner and his interference in the sequence of events in the novel result in a sense of incredulity towards reality and fiction in their totality and universality on behalf of the readers.

Fowles in this historiographic metafictional novel combines past with present. He reinterprets the 1860 Lyme Regis with the mentality of 1960. His ability to present the events and character gives the readers to opportunity to compare two different time period with the characters that readers know belong to past. In this respect, his competence to use anachronism reveals his mastery combining past and present under one umbrella. According to The Oxford Companion to English Language, anachronism is defined as "[a] change in the sequence of time in a narrative including analepsis
(switching to an earlier time as in a flashback) and prolepsis (switching to a later time by a
flashforward)(quoted:McArthur62). The use of anachronism in a piece of narration gives rise to
suspense and creates a non-linear influence throughout the novel. In The French Lieutenant's Woman,
the narrator lets reader to travel back and forth in time so as to discover the social realities of two
different period. Fowles description about Cobb at the very beginning of the novel gives readers the
opportunity to get the impression about this place from two varied period. Fowles says: "... I can be
put to the test, for Cobb has changed very little since the year of which I write; though the town of
Lyme has, and the test is not fair if you look back towards land" (Fowles4). Fowles comments about
Cobb and Lyme let readers make a comparison between 1860 Cobb and 1960 Lyme Regis. That is, it
gives rise for readers to compare and contrast 1860 Victorian society with our period. Another
anachronistic maneuver Fowles uses throughout the novel is to make his readers believe that he,
somehow, was a character experienced the time period of 1860s. Although readers know that Fowles
is a literary figure belonging to 20th century and writing this novel in 1960s, they cannot help believing
his convincing maneuver. His explanation about his travel back in time by saying "I have pretended to
slip back into 1867; but of course that year is in reality a century past"(406) indicates his masterful use
of anachronism. As Joyse Moss states that "these anachronisms also enable Fowles to remind his
readers that many of the liberal tendencies of the 1960, perhaps most notably the liberation of women,
have beginnings in the earlier century. Sarah, with her personal and sexual independence, is clearly a
precursor to modern woman,..."(Moss124). Fowles enables his reader to make an evaluation of
feminist tendencies of Victorian era. By creating a defiant and self-reliant female character like Sarah,
he implies liberation for women even in second half of 19th century Victorian society. Fowles clarifies
women's strengthening in societal term with these lines:

Ah, you say, but women were chained to their role at that time. But remember the date of this evening:
April 6th, 1867. At Westminster only one week before John Stuart Mill had seized opportunity in one
of the early debates on the Reform Bill to argue that now was the time to give women equal rights at
the ballot box (Fowles115).

With the quotation above, it is emphasized that women rights are commenced to be given by
the authorities a century before the novel is written. Fowles support for women and his depiction of
strong female characters demonstrates his pro-feminist aptitude. However, He combines his feminist
side with anachronistic non-linearity and this gives the readers the chance to observe modern women
and Victorian women alike.

What makes clear for the novel to be a writerly text from the definition of the term by Bathes is this
every attempt made by Fowles to keep the reader alert until when the novel is finished creates a
confusing atmosphere for readers. Fowles’ prior two different endings and his final ending leaves some
unanswered question in readers’ minds. The novel has no finalization which is an important
characteristic of postmodern way of writing. Charles finds Sarah at the end of the novel but as the
readers we are not sure whether they unite to become a family or not. So the end of the novel or the
finalization makes the text a writerly one because it leaves some obscure points to the reader to solve.
Fowles ends his novel as follows:

... Charles now begins to pace, a man behind the invisible gun-carriage on which rests his own corpse.
He walks towards an imminent, self-given death? I think not; for he has at last found an atom of faith
in himself, a true uniqueness, on which to build; has already begun, though he would still bitterly deny
it, though there are tears in his eyes to support his denial, to realize that life, however advantageously
Sarah may in some ways seem to fit the role of Sphinx, is not to inhabit one face alone or to be given
up after one losing throw of the dice; but is to be, however inadequately, emptily, hopelessly into the
city’s iron heart, endured. And out again, upon the unplump’d, salt, estranging sea (Fowles470).
The ending of the novel reveals the deconstruction of typical Victorian novels because this kind of ending does not meet readers’ expectations as it is against to conventions of Victorian metanarratives. As a postmodern novel, the ending of the novel is left unfinished and readers have many questions in their minds to answer whether or not Sarah and Charles reunites in the end. Unlike readers of Victorian novels who almost get all the answers for the questions in their minds, readers of postmodern novels still struggle with their imagination even when the novel finishes, which is the same case for French Lieutenant’s Woman.

In summary, postmodern “little narratives” along with their writerly characteristics and consolidation of incredulity towards metanarratives dominate the fiction of 1960s onwards. Along with this dominance, as Lyotard accentuates, “the power of the metanarrative as legitimating, empowering force in on the wane. Postmodern subjects simply do not believe in metanarratives any more” (quoted: Nicol 12). Both Night Train and French Lieutenant’s Woman consolidates the validity of Lyotard’s idea in that while Night Train discr...
A Survey on Turkish EFL Majoring Students’ Ethics

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Abstract
Several research has investigated plagiarism in different education contexts. However, very little research has investigated English-as-a-foreign language students’ ethic from gender and impression management perspectives in Turkish EFL context. Academic dishonesty scale, impression management scale and personal attributes questionnaire were used to collect data. This survey investigates Turkish EFL-majoring students’ attitudes towards academic behaviors, impression management and psychological gender. Data was collected from 285 EFL majoring students from 3 state universities in Turkey. Results indicated that there were significant attitude differences by gender.
Creative Writing Practices to Reduce Anxiety of High School Students towards Writing in English

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Abstract
In Turkey the English Curriculum for high school necessitates the acquisition of four skills (reading, writing, listening and speaking) of English language in a medium based on communicative approach enabling students to develop critical thinking. The aim of this study is to investigate the effect of creative writing technique to reduce anxiety of preparatory class EFL learners in a high school in Gümüşhane, Turkey towards writing practice in English. 10 students were selected randomly out of 90 in Mareşal Çakmak Social Sciences High School as the sample. They took the creative writing courses 2 hours per week apart from writing activities in their usual English courses. Short stories and plays were used to teach creative writing skills for 2 months in the courses. Every week students were exposed to literary texts and they were asked to write a title, and complete or adapt a given text. At the end of the courses they were asked about their beliefs towards creative writing practices during interviews. Their pre and post writings were compared and checked by two non-native English Language teachers considering their level of creativity and intelligibility according to a scale adopted from Ibnian (2010).

Keywords: creative writing, writing skill, high school English as Foreign Language (EFL) learners
Investigating the Effects of DynEd as a Complementary Tool to Learn English in Turkey

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Abstract
The aim of this study is to investigate the role of Dyned as a supplementary tool to learn English from the perspective of high school students in Gümüşhane, Turkey. On the grounds of the decision of the Ministry of National Education (MoNE), the students in high schools in Turkey are supposed to use the software as a complementary source, thus, the study seeks to find out the attitudes of students towards the software. The qualitative research tradition was followed so as to capture the perception of students, yet a quantitative data collection method was used both to triangulate and to obtain standart data. To this end a questionnaire was administered to the randomly selected 100 high school students and nearly 15 volunteer students were interviewed in an effort to holistic and in-depth view towards the software. The data collected through questionnaire were analyzed through SPSS and to analyse the data gathered through interviews content analysis was employed.

Keywords: DynEd, high school students, Turkey, English as a Foreign Language (EFL)
Diffusion of Cultures: Birch Tree in the Context of Georgian-Belarusian Literary Relations

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Abstract
Birch tree has a significant place in the Belarusian literature, art, everyday life, household. The artistic image of the birch tree of Georgian original literature is traditionally unusual, but there is almost no Georgian work created on the Belarusian theme, where the birch tree does not play a role. Birch tree, as an invariable attribute of the Belarusian landscape and one of the significant elements of the image of Belarus itself, and birch as a symbol of female beauty, tenderness and virtue (In the works of Ilo Mosashvili, Dilar Ivardava, David Kvitsaridze, Radena Gvetadze, etc.). It found itself to be understandable and acceptable to Georgian readers. What is caused by the introduction of birch symbolism in Georgian art works created on the Belarusian theme? (a) In Georgian literature, the symbolism of birch was not a completely new, alien and unexpected phenomenon. Her tradition definitely already existed in translations, Russian works and in works on the Russian theme. (b) Georgian literature and folklore have the symbolism of poplars for the external characterization of the personality. Because of the equal number of syllables and similar sounds, replacing the "poplar" with "birch" should be more productive in poetry. (c) One of the main reasons was nevertheless that birch symbolism was used by Georgian writers to give their work a "Belarusian sound." The emergence of an artistic image of birch in the works of Georgian literature convinces us that literature acts on each other, enriches and gives multicoloredness to the subjects and artistic and visual means of each other.

Keywords: Georgian literature, Belarus, birch tree, diffusion of literatures
Russia After 1917 as A Laboratory for Constructing New Reproductive Behavior and A New Sexual Culture

Full Text (Russian)

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Abstract
Проекты социального переустройства часто включают переосмысление отношений между полами. Один из классиков максима считал, что «в каждом крупном революционном движении вопрос о свободной любви выступает на передний план», другой именовал эти процессы «революцией, созвучной пролетарской». Были ли перемены в сексуальном поведении россиян в 1917 году и позже следствием сознательной политики большевиков? Или же стали результатом стихийного развития общественного сознания в стране, «беременной революцией»? Существовала ли единая «теория советской сексуальной революции»? Если да, то кто был ее идеологами и аптерами? В рамках конструктивистского подхода к социальным проблемам, (Spector, Kitsuse, 1977), можно обнаружить, что изменение сексуальной культуры стало восприниматься как социальная проблема со своим контентом, целями и стратегиями еще в начале 1910-х годов. Сравнение риторики идеологов перемен, отразившейся в документах и литературе до 1917 года (когда у них еще не было четкой программы в области сексуальной политики и "половой вопрос" сводился к проблеме преодоления гендерных асимметрий в системе образования и праве на профессию) и особенностей их дискурса о сексуальном после событий 1917 года (т.е. лейтмотивы заявлений преобразователей сексуальной культуры, сохранившиеся в источниках 1918-1920-х гг.), анализ стилей выдвижения требований (научного, педагогического, юридического, гражданского и др.) – все это пути реконструкции революции сексуального и репродуктивного поведения. Задачей данного текста является оценка позитивных последствий "свободных любовных союзов", которые сформировали публичные способы "говорения" о сексуальном и интимном (их до революции не было). С другой стороны, последовательная реконструкция истории вторжения партии и государства в сферу сексуальных отношений как сферу приватности, позволяет оценить этот факт с позиции либеральных ценностей (феминистских в том числе).

Keywords: sexual revolution, reproductive behavior, Russia 1920-s

1917 год – самый упоминаемый год в истории России XX века, а Великая русская революция 1917-1922 годов – событие, оказавшее самое большое влияние на мировую историю прошлого века. Но попытайтесь набрать на сайтах, посвященных ее юбилею, поисковые слова «секс» или «сексуальная культура» - и вы вряд ли получите хоть какой-то результат. Говоря о Великой русской революции, а иногда и о ее гендерной составляющей, о «революции в области половых отношений» вспоминают лишь применительно к истории раннего советского периода и мало связывают дореволюционные трансформации с тем, что сделали нормой большевики. При этом, замечу, история сексуальной культуры – чуткий барометр. Едва изменяется конфигурация власти - происходит трансформации в сексуальной культуре и в отношениях между мужчинами и женщинами в разных сферах жизни.
О том, как разительно переменились вначале городская, а затем и сельская сексуальная культура, какой эрозии подверглись прежние ценности и представления о разрешенном и запретном (а происходило это вначале медленно... в 1910-е годы, а затем очевидно и резко с конца 1917-го года, бурно и ярко в 1918-1925 годах и после еще несколько лет), мы судим прежде всего на основе предпонятий. Они сложились у нас благодаря художественной литературе, воспоминаниям, публицистике, артефактам визуального искусства и моды. Исследований, которые бы анализировали процесс изменения отношения к сексуальному в России от первых признаков эмоциональной и поведенческой эмансипации и до конца 1920-х годов, то есть до свертывания "великого революционного эксперимента" очень мало.

Да, есть книга “Клубничка на березке. Сексуальная культура в России”, написанная моим учителем, академиком Игорем Коном. Но эта книга написана не историком, а социологом. Нет смысла искать в ней большую "историю в подробностях”, нет в ней и архивного материала. Есть исследования американцев – Лоры Энгельштейн “Ключи счастья. Секс и поиски современности в русском fin-de-siecle": она описала процессы до начала революции и остановилась на 1917 году. Есть книга Эрика Наймана “Sex in Public: The Incarnation of Early Soviet Ideology” (1997) (в которой он проанализировал советский период с 1918 года и не брал его предысторию).

Поэтому в этом своем выступлении я ставлю задачу увязать начало русской сексуальной революции (а именно так назовем преобразования в области сексуальной культуры 1917-1922 гг.) с послереволюционным временем. Были ли перемены, связанные с сексуальным поведением, следствием сознательной нацеленной политики большевиков? Или же они только придали условные правовые рамки тому, что было результатом стихийного развития и что буквально витало в воздухе? Можно ли назвать Россию лабораторией конструирования новой сексуальной культуры и опытной площадкой огромного социально-демографического эксперимента?

Я убеждена, что никакой внятной программы перестройки отношений между полами ни у одной российской партии не было. Большеевики – не исключение. Старшие властители большевистских умов - К.Маркс и Ф.Энгельс – весьма по-разному относились к теме сексуального. Примерный семьион К.Маркс - пуритански, жизнерадостный холостяк Ф.Энгельс - свободнее. Но оба считали, что «в каждом крупном революционном движении вопрос о "свободной любви " выступает на первый план». Энгельс писал, что «для одних в вопросе о свободной любви видится революционный прогресс и освобождение от старого, для других – охотно принимаемое учение, прикрывающее свободные отношения между мужчина и женщиной». Младший идеолог будущих переустройств – В.Ленин – заговорил публично на тему необходимости управления «половым вопросом» (именно в ракурсе регулирования сексуального поведения) не ранее начала 1910-х гг. и, следовательно, чуть позже безусловных успехов русского феминизма: проведения Перового всероссийского женского съезда (декабрь 1908 г.) и Первого всероссийского съезда по борьбе с продажей женщин (1910 г.), где вопросы пола обсуждались. И весьма активно. Депутанты общественных движений либерального толка живее многих откликнулись на вынесение темы сексуальной культуры в общественный дискурс. Первые просветительские брошюры "Объяснение половы вопроса детям" и "Как все на свете рождается" (1905 и 1906 гг.) были написаны женщиной, их автор Н.Жаринцева. В годы Первой русской революции 1905-1907 годов «половая вопрос» впервые вышел на широкое общественное обсуждение в связи с публикацией романов Михаила Арцибашева «Санин» и Анастасии Вербицкой «Ключи счастья» (1907 и 1909 гг.) К 1907 г. относится и первая в русской истории «половая перепись московского студенчества» - первый социологический опрос, касавшихся сексуальной культуры образованной части молодежи.

Что касается тех, кто особенно убежденно готовил в то время революцию, - большевиков, то они поначалу старались не замечать бурных дискуссий вокруг пикантной темы. Но вот в 1909
году состоялась встреча 39-летнего Ленина и 35-летней Инессы Арманд. Встреча подвигла обоих к бурной переписке, свидетельствующей о том, что Арманд скорейшим образом стала доверенным лицом, по мнению ряда историков, и любовницей Ленина. Именно тогда и в связи с событиями в их личной жизни мужчина и женщина стали обсуждать — инсценированно говоря о самих себе - темы перспектив развития сексуальной культуры в стране и мире. В более ранних трудах Ленина и его соратников этой темы нет, никто из марксистов вообще «полового вопроса» до 1910-х годов особенно не касался. Обратим внимание и на то, что обсуждал свободную любовь бездетный идеолог русской революции не с друзьями, не с соратниками, не с женой Надежды Крупской, а со сочувствующими женщинами – вдовой с двумя детьми Кларой Цеткин (суждения Ленина тех лет дошли до нас именно в её интерпретации, то есть опосредованно, чаще всего цитируются воспоминания Цеткин о ее переписке Ильичом 1911 года) и своим «дорогим, дорогим другом» Инессой Арманд (тут мы располагаем обрывками переписки Ленина лично с неё, и такому источнику уже, бесспорно, можно доверять). По словам К. Цеткин, именно в 1911 году, в переписке с нею, Ленин заметил, что «в эпоху, когда... начинает гнить целый общественный мир, ... формы брака и общения полов уже не дают удовлетворения». Возможно, он так и впрямь писал ей, заключив: «В области брака и половенных отношений близится революция, созвучная пролетарской революции». Обсуждение грядущей «сексуальной реформы» носилось в европейском воздухе: ровно к тому же времени относится интимное притяжение между З. Фрейдом и Лу Андреас Саломэ и написание Фрейдом книги в 3 частях «Die Sexualreform in modernen Roman". Ленин же воспринимал близящуюся «революцию в области половных отношений» с недоверием, поскольку видел в ней проявление ненавистного ему индивидуализма. Принцип «свобод любви» казался ему неприемлемым, подозрительными казались любые теории пола и сексуальности, особенно фрейдизм. По словам Цеткин, он видел во фрейдистских концептах желание «оправдать перед буржуазной моралью собственную ненормальную или чрезмерную половую жизнь и выроссти терпимость к себе» (Там же. С. 437). Представления Ленина о «норме» в сексуальной жизни (как и у Маркса, кстати) были викторианскими. Мысль об историчности, контекстуальности, относительности понятий «нормального» и «ненормального», из которой вытекает необходимость сексуальной терпимости, ему и в голову не приходила. Терпимость – это же понятие либерального дискурса. Большевизму была органически чужда всякая терпимость. В «половом вопросе» идеолог нового общества видел прежде всего демографические последствия: «в любви участвуют двое, и возникает третья, новая жизнь. Здесь кроется общественный интерес, возникает долг по отношению к коллективу» (С. 435). «Революция требует от масс, от личности сосредоточения, напряжения сил. – продолжал он. - Недержанность в половине жизни буржуазна, она признак разложения», (C. 437). Главное в сексуальной сфере, считал Ленин, дисциплина и социальный контроль, субъектом этого контроля должен быть не индивид, а государство. Вся дореволюционная российская история, в особенности ускорившая свой бег в 1910-е годы, была историей медленного, но верного осознания права на автономность человеческой личности. Для женщин эта тема была не даже более важна, чем для мужчин, потому что она была темой эмансипации не только от государственно-бюрократических институтов, но и от патриархальных социокультурных регламентаций. Консерватор в политических убеждениях (корм был, скажем, Василий Розанов) мог быть защитником «свободы любви», причем не только для мужчин, но и для женщин. Среди либералов-мужчин взгляды на предмет разнись: кто-то защищал свободы, кто-то традиционность. А интерес к «половому вопросу» был огромен. «Самые важные, самые критические моменты девичьей жизни мы встречали неподготовленными. – сетовала

4-й съезд Общества российских акушеров и гинекологов (1911) и 12-й съезд Пироговского общества (1913) активно настаивали на декриминализации абортов, если те выполнялись врачами. И они добились этого в 1914 г.

Поступательный процесс демократизации общества предполагал критический пересмотр прежних норм морали и методов социального контроля. «Сексуальное освобождение» было составной частью неписанной программы обновления, сопровождавшей революции и 1905, и 1917-1922 гг. и предреволюционное десятилетие - 1907-1917 гг. – было временем, в которое половой вопрос оказался вплетенным в революционный «большой нарратив». О том, что новое общество должно принести вместе с буржуазными свободами свободу расторжения брака, соглашалось огромное число прогрессивно мысливших индивидов. Но никто (и главный ниспровергатель-практик, В.Ленин, в их числе) не знал при этом, чем же должны смениться брачные устои, какой должна быть та самая российская сексуальная революция, схожая с пролетарской. Одно можно сказать точно, что ниспровергатели не были унылыми ханжами и вслед за Ильичом, говоря его словами, полагали, что «коммунизм должен нести с собой не аскетизм, а жизнерадостность и бодрость, вызванную также и полнотой любовной жизни».

События самого 1917 года были столь бурными, что – конечно – ни одной партии не было дела до регулирования сексуального поведения своих членов. Но уже 19 декабря 1917 года (19(31)12.1917) Декретом ВЦИК и СНК о гражданском браке большевики отменили прежние формы регистрации брака, узаконили его расторжимость, ввели предельно простую процедуру развода. Новые правоустанавливающие документы были приняты через неполный год (сентябрь 1918 г.): по ним узаконивался низкий брачный возраст (18 лет для мужчин и 16 лет для женщин, право женщин не брать фамилии мужа при регистрации, свобода выбора местожительства, подтверждалось право женщин на отпуск по беременности). К законам, свидетельствующим о либертианских взглядах большевиков, относят и отмену в том же Декрете от 19 декабря введенной еще Воинском уставом 1716 г. Петра I ответственности за гомосексуализм.

В 1920 г. Советская Россия подтвердила декриминализацию медицинских абортов (известна с 1914 г. норма была утверждена одним из декретов советской власти, это снизило число внебольничных абортов, но привело к их совокупному росту, ведь контрацептивы не производились). «Революция чувств» продолжалась. «Половой вопрос» полыхал в центре обсуждений, в которые втянулись не только юристы и врачи, но и социальные и идеологические работники, педагоги, чиновники и «труженики слова» (журналисты, поэты, писатели) : шло стремительное формирование идеологии сексуальной реформы. Задачи перестройки «половых отношений» совершенно естественно вплелись в общую задачу построения нового общества новыми людьми... Многообразие взглядов участников дискуссий середины 1920-х гг. помещается между двумя полярными точками зрения – и обе берут начало в ленинском страхе индивидуальной автономии и ленинском желании подчинять индивидуальное коллективному.

Одна – классовая, аскетическая, осуждающая сексуальность как противоречащую принципам нового общества - принадлежала мужчине, педагогу и психоаналитику, лидеру советского
фрейдизма 32-летнему Арону Б. Залкинду (он лечил от нервных расстройств партийных деятелей, отчего его прозвали «врачом партии»). «Октябрьская революция пролела чрезвычайно сложную ломку в идеологии масс, сложные сдвиги вызвала она и в психофизиологии. Меняющаяся социальная среда изменяет не только сознание, но и организмы» - полагал он и предлагал отрегулировать социальную политику в области сексуальности таким образом, чтобы встроить задачи перестройки «половых отношений» в общую задачу построения нового общества новыми людьми.

В своем программном произведении «12 половых заповедей пролетариата» Арон Б. Залкинд настаивал на необходимости подчинения брачной жизни людей строгому классовому контролю («Необходимо, чтобы коллектив больше тянул к себе, чем любовный партнер»).

Он объявлял половую жизнь «допустимой лишь в том ее содержании, которое способствует росту коллективистских чувств», «боевой готовности» тех, кого он именовал «бродилом общества» (ferment of society).

До брака, «а именно до 20-25 лет» необходимо половое воздержание, писал он. Половой акт не должен повторяться слишком часто, «поменьше полового разнообразия».

«Половой подбор должен строиться по линии классовой, революционно-пролетарской целесообразности». Не должно быть ревности». «Класс, - заключал автор, - имеет право вмешиваться в половую жизнь своих членов». Если такого вмешательства не будет, - продолжал мысль А. Б. Залкинда его сторонник Геннадий Сорохтин, также «педолог» и детский психолог, - то «пары, вступающие в содружество» могут оказаться «парализованы сексуальной нежностью», поскольку «торопится от своего коллектива и окружающей общественности». С позиций сегодняшнего дня все это звучит анекдотично, но запрос Власти и перспективы развития сексуальной культуры в СССР Залкинд предвосхитил с изумительной прозорливостью (иначе бы откуда взяться реплике «У нас секса нет!» на одном из первых телевизионных телевизионных передач в годы перестройки). Арон Залкинд выстроил в 1924 году стройную концепцию строительства межполовых отношений в стране, где 70% населения не умело ни читать, ни писать, ни понимать того, что говорилось с трибун. Надо было не мешать тем тысячам молодых энтузиастов, которые желали внести свой вклад в строительство утопии. И Залкинд предложил им простое и нужное государству видение такого пути, закрепляющее приоритет общества над индивидом. Несмотря на всю прямолинейность «Заповедей», они были восприняты многими с энтузиазмом.

Другую точку зрения – либеральную, ориентирующую на принятие сексуальности как законного элемента личной жизни во имя создания брака нового типа - защищала первая женщина, избранная в Центральный комитет партии, которая прошла к власти в 1917 г. Этой первой женщиной, оказавшейся в советском правительстве на посту наркома здравоохранения и активно участвовавшей в разработке кодекса законов 1917-1918 г. о браке была – конечно же - «чайка революции» Александра М. Коллонтай. В своей нашумевшей статье «Дорогу крылатому Эросу!» (1923) записала: «Какие только формы брачного и любового общения не примеривает к себе человечество, - сетовала она, - а сексуальный кризис ни на йоту не смягчается. Такой пестроту болочных отношений еще не знаяла история…». А.М. Коллонтай полагала, что новые брачные отношения должны основываться на равенстве партнеров, взаимном признании прав друг друга, отказе от попыток владеть безраздельно и до смерти его/ее сердцем, на взаимном умении понимать работу души любимого человека. Женская концепция нового брака основывалась на убеждении, что новое государство освободит женщину от «ига материнства» (взяя на себя воспитание детей) и монотонной унылости домашней работы, создав столовые и службы быта. Освобожденные от обязательств домашней работы и воспитания детей женщины, мечтала она, смогут формировать брачные союзы, не сообразуясь с проблемой финансового благополучия, а основываясь только на любовной страсти и духовной общинности. Ей хотелось верить в то, что тонкая эротическая дружба, основанная на взаимоуважении, должна уничтожить в мужчинах ревность и собственнический
инстинкт. И произойдет все именно потому, что отныне (сошлюсь на ее сторонницу Майорову, которая считала, что работницы потому и поддержали революцию, что она «освободила любовь от экономики») женщины «строят быт не на принципах семейственности, а на принципах общественности»

В реальной жизни «сексуальная реформа» в стране выразилась в «невообразимой вакханалии», говоря словами современницы Коллонтай. «Свободная любовь понимается как свободный разврат», возмущалась она - также сторонница Александры Коллонтай, некая Равич. Старые нормы и ценности объявлены устаревшими, «но как раз ничего нового, кроме полной анархии, не возникло». Люди чувствовали себя освобожденными от прежних ограничений, но не знали, что им с этой свободой делать.

Интересно, что - сравнивая два периода сексуальных революций – 1920-е в России и 1968-ой год во Франции – американский историк Шейла Фицпатрик сделала вывод, то и 1920-е, и в 1960-е в условиях анархии стала очевидной живучесть традиционности и патриархатности стандартов, равно как большая заинтересованность в сексуальной реформе мужчин с их желанием бесконтрольности и господства, грубости и натуралистичности говорения о сексуальном, нежели женщин.

Действительно, анализ множества дел комсомольских ячеек того времени, приводит к выводу о том, что «опасливое женское целомудрие» было куда более типичным для женского сексуального поведения, нежели «мечтания об освободительной сексуальной революции».

Примем во внимание, что сама концепция «сексуальной реформы» сформирована публицистической и художественной литературой того времени. А большинством авторов в то время были мужчины, причем пришедшие в «худлит» от сохи или от станка. Эротических тонкостей они и впрямь не знали, описываю то, что чувствовали и знали в своей жизни. «У нас нет любви, а только сексуальные отношения», – заявляет героиня нашумевшего романа Пантелеймона Романова «Без черемухи» (1926). Другая героиня популярной книги того времени - «Луна с правой стороны, или Необыкновенная любовь» Сергея Малашкина (1926) – выведена имеющей уже к началу повести 22 любовников. Она участвует в оргиях, пьет, принимает наркотики, а потом преодолевает вредные влияния и обретает моральную чистоту в лоне партии.

У Александры Коллонтай в повести «Любовь пчел трудовых» (1923) героиня тоже далека от романтики, но хоть изъясняется о своих чувствах без грубости: «Я схожусь с мужчинами, когда они мне нравятся... Чтобы “влюбиться”, на это надо итти досуг, я много читала романов и знаю, сколько берет времени и сил. А мне некогда. У нас в районе сейчас такая ответственная полоса... Всегда спешика, всегда мысли полны совсем другим...».


«Сексуальная реформа» выразилась как раз в том, что женщины – если судить по художественным произведениям – позволили себе вести себя так, как могли ранее (и то с оговорками) вести себя только мужчины. Добавлю, что мы судим об этом по литературному осмыслению и отображению реалий нескольких крупных городов, а не всей страны.

С оговорками можно сказать, что молодежь России, включая сельскую, более или менее быстро приняла возможность жить в незарегистрированном браке, свободу развода и свободу аборт.

Все остальные проявления свобод, включая однополые отношения, любовь втроем, свингерство и т.д. – обществом принимались неоднозначно.
Подводя итоги размышлениям о содержании и ходе сексуальной реформы в революционной России, столь бурно обсуждавшейся не только в СССР, но и в зарубежных журналах, в особенности немецком «Neue Generation» (издательском органе немецкого «Союза защиты матерей» - он публиковал материалы сексологов и психоаналитиков, пристально следивших за переменами в области сексуальной культуры в России), - стоит сделать вывод о том, что

помыслы молодежи и ее идейных руководителей в лице тех же Залкинда или Коллонтай были радикальнее их поведения. Во множестве вопросов ниспровергателям удобнее было модифицировать традиционное, нежели придумывать и строить что-то новое.

К негативным последствиям экспериментирования в области сексуальных свобод ныне относят: дефамилизацию, дезорганизацию семейно-брачных отношений, рост числа нежелательных беременностей и абортов, низкий уровень сексуального просвещения, распространение проституции и венерических заболеваний.

Всё вкупе вызвало к жизни желание возвращения хоть к какой-то системности в позволенном.

Вот почему советское государство, раз и навсегда присвоившее себе право санкционировать (вместо церкви) заключение брачных уз и поспешившее узаконить свое право вмешиваться в частную жизнь граждан, во имя решения демографических задач и управления частной жизнью своих граждан взяло на вооружение концепцию Арона Залкинда, а не Александры Коллонтай.

Именно ее следствием является познесоветский стыд, исключающий возможность свободно говорить о сексуальном.

Когда в 1925 году в полемику по «половому вопросу» вступила заведующая отделом работниц и крестьянок ЦК РКП(б) Софья Н.Смидович, она довольно точно подметила, что «свобода любви» стала пониматься как свобода мужчин пользоваться любым женским телом, а «свобода» женщин превратилась в необходимость немедленного подчинения женщины желаниям мужчины. Отказ женщины считался проявлением «мелкобуржуазных предрассудков».

Вот почему, возможно, «советские женщины» были так не удовлетворены результатами «революции, схожей с пролетарской».

Текст подготовлен по гранту РФФИ 16-01-00136

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Manastır Hayatı ve Asiller: Ortaçağ’da Rahibe Olmak

Full Text

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Öz


Anahtar Kelimeler: Asiller, Manastır hayatı, Ortaçağ, Rahibeler, Ruhban Sınıfı

Monasticism and the Nobility: To be a Nun in the Middle Ages

Abstract

Medieval society is known for its strict estate divisions; namely, the clergy, the nobility and the commoners, shaped by Christianity and feudalism. Medieval people believed that this division was ordered by God for the prosperity of the society. In this society, women almost had no voice since they were accepted to be physically, mentally and morally inferior to men. The social position of women was determined by their fathers or husbands. Indeed, there were two main routes for medieval women: marriage and taking a monastic vow. Especially for a woman of the nobility who could not marry in accordance with her status, one sole option was to enter a nunnery. Although the life of monasticism gave women, especially priories, more freedom and authority, compared to men, they still inevitably kept an inferior position. The women in monasteries were subjected to stricter rules compared to the monks and they had no chance for promotion. There was a strict bond between the clergy and the nobility due to a mutual interest. The noble nuns of the Middle Ages taking a vow unwillingly upon the request of their families had to live under strict monastic rules which was entirely different from
the luxurious life they were used to. Geoffrey Chaucer in his Prioress in the Canterbury Tales reflects how those nuns entering into nunneries without their consent violate the monastic rules along with their identity crisis. In this respect, this paper aims to show the strict bonds between the clergy and the nobility through monasteries and to depict the identity crisis of the noble nuns in the Middle Ages.

**Keywords:** The Nobility, Monastic life, The Middle Ages, Nuns, The Clergy.

**Giriş:** Ortaçağ’da Ruhanı Sınıfı ve Manastır Hayatı


Manastır sisteminin feodal yapıya benzer bir yapısı vardı. Bütün cemaat tarafından seçilen başrahip ve başrahibeler feodal yapına bağlı olarak diğer yasalar ise onların emrine enverdiydi. Benedikt’in manastır kuralları o kadar kabul gördü ki bir yüzyıl içerisinde bütün Avrupa’ya yayıldı. 1569 yılında içinde 11 imparator, 20 kral, 15 dük, 13 kont, 9 imparatoriçe ve 10 kraliçeyi barındıran 37.000 Benedikt manastırı bulunmaktaydı. Aziz Benedikt’in kurulları manastır hayatına dair en önemli bilgileri içermekteydi ve zaman içerisinde keşiş olmak Aziz Benedikt’in kurulları doğrultusunda yaşamakla aynı anlam gelmeye başladı (Hilpsich, 1958, s. 14; Hourigan, 1996, s. 40; Hermann, 1996, s. 71; Spear, 2005, s. 2; Rossignol, 2006, s. 62; Cranage, 2010, s.114).


Sıkı beslenme kuralları manastır hayatının en zor tarafını oluşturuyordu. Bu yeme içme kurallarını tahammül edilemez buluşu için manastır terk etmek isteyen asıl ailelerden gelenler olurdu. Benedikt kuralları yeme içmeyle ilgili olanların yanı sıra kılık kıyafetle ilgili sadelik ve tevazu’yu vurgulayan katı kurallarıyla da biliniyordu. Keşişlerin eski kıyafetleri fakirlere verilirdi. (Hans-Werner; 1993, s. 72-73, 100; Koslin, 1999, s. 63; Kerr, 2009, s. 46, 50; Cranage, 2010, s. 20). Aziz Benedikt kurallarında 55. bölüm kılık kıyafetle dair düzenlemeler içerişyordu:


Manastır hayatının şimdiye kadar bahsedilen bu katı kuralları asillerin alışmış olduğu hayat şeklinine tamamen ters düşse de, kilise ve asiller arasında çok sıkı bir bağ vardı. Hans-Werner’in belirttiği üzere asillerin manastırlara olan bu ilgisinin arkasında farklı sebepler vardı ve bunlardan biri asillerin geçmişten gelen bir gelenek, değer ve tutumlarıyla kabul görmeleriydi (1993, s. 67).

2. Asiller ve Manastır Hayatı


Keşişlerin dünyevi unsurlarları uzak mütevazi hayatı asillerin ihtişamlı hayat tarzıyla her anlamda çelişe de sosyal konumları ve servetleri onları manastır hayatının en önde gelen adayları yapıyordu. Bu bağlamda, manastıra bağış yapmak bu koşulları arazindeydi. (Myers, 1978, s. 59; Given-Wilson, 1996, s. 2-3).

Keşişlerin dünyevi unsurlarları uzak mütevazi hayatı asillerin ihtişamlı hayat tarzıyla her anlamda çelişe de sosyal konumları ve servetleri onları manastır hayatının en önde gelen adayları yapıyordu. Bu bağlamda, manastıra bağış yapmak bu koşulları arazindeydi. (Myers, 1978, s. 59; Given-Wilson, 1996, s. 2-3).
olmadan önce toprak sahibi olmasını gerektirdiği için zaman içinde sadece asıl aile bireyleri tarafından sağlanan bir konum oldu. Ayrıca, önemli pozisyonlar genellikle amadan ya da tayyeden yeğene olmak üzere aynı aile içinde elde edilmiştir. Aile başları çocuklarını hangi manastıra dâhil edebilirler. Örneğin, Hildegard Franca evlilik dışı doğan torununu daha önce büyük babası ve diğer akıbbalarının katılıdı aynı manastıra göndermişti. Böylelikle asiller hayatının her döneminde, çocuk, orta yaşlı, yaşlı, manastır çatısı altında güvende (Livingstone, 2006, s. 94-95). Örneğin, günümüzdeki az olmasa umuduya kan dolu hayatları geride bırakarak manastıra giren varlıklı lordlar ve yaşlanıp sağlık sorunları artınca manastır hayatını tercih eden birkaçı vardır. Keşiş olmak isteyenler memlekette, soyları, sağlıkleri, eğitimleri, hal ve hareketleri, şart söylene ve ya daha becerileri, bir yüksümlü altında olup olmadıkları, iyi mizaçlı ve güvenilir olup olmadıkları dair çok itinli bir soruşturmadan geçerler (Cranage, 2010, s. 2). Bu araların özelliklere manastır hayatının hoş görmeyeceği farklı hayat tarzlarına rağmen en uygun olan kişiler asillerdi.


3. Ortaçağ’da Din Kadını Olmak: Ortaçağ’ın Asil Rahibeleri


Power manastırın katı kurallarla dolu hayatına kendi rızaları dışında katılma zorunda kalan asıl erkek ve kız çocuklarının yaşadığı travmayı şöyle resmeler:

Birçok keşiş ve rahibe dini hayatla hiçbir bağlantıları olmaksızın daha çocukken kariyerleri için manastıra giderlerdi. Öyle ki dünyanın yasaklanmış zevklerini özlemeye dair bir deneyimleri bile olmamasına rağmen manastırın tek düzlüğü genellikle katlanılacak gibi değildir. Taze bacakları sınırlamalarına tekmeyecek, benimsenemeyen rutininin demir parmaklarıyla genelliğini değiştiren ruh halı boşu boşuna can çekici olmaktadır. (Medieval English Nunneries 1964, s. 290)


Bu durumda daha önce belirtildiği gibi asıl ailelerin kızlarını evlendirmek yerine manastır...
göndermeyi tercih etmelerine sebep oluyordu. Böyle durumlarda asıl kadınlar Fransızca, dikiş ve gergin kuralları gibi alanlarda eğitimlerine devam edebiliyordu (Grode, 2010, s. 27).


Bir baronun yönetici yeteneklerine ve bir rahibin ruhsal ve toplumsal rolüne sahip olması gerekmektedi. Ayinlerin layığına yapılmasından, manastırın mal mülkünden yönetiminden, manastırdaki rahibe aleyhine, çocukların ve gençlerin eğitiminden, manastır zanaatlarının denetlenmesinden ve altçakgönüllülük, ilmılık, giovanni, ibadet ve çalıştaki bu konuları ciddiye almak zorunda kalmıştu (1986, s. 134).

Bu bağlamda, Benedikt kuralları dünya ile etkileşimi sınırlı hale gelmiş olmasına rağmen, başrahibe manastırını dış dünyaya aldığı bir başrustanı sağlayabilmesi için çalıştığı bir özgürlüğü sahiptu. Örneğin, 14.Yüzyıl’da bir başrahibenin hukuksel işlerini, mal mülkün yönetiminden, kilise meselelerine ilgili Londra’ya gitmesi çok doğal bir durumdur (Power, Medieval English Nunneries 1964, s. 69; Frank, 1991, s. 232). Böylelikle asıl bir aileye mensup olma başrahibe seçilebilmek için gereken en önemli özgürlüğü sahibiydi. Rahibe başrahibeler için gıyabi bir otorite sahibi olabilmek için de gıyabi bir otorite sahibi olmaktan çok değerliydı. Rahibe başrahibelerin otoriter konumları ve sosyal statülerini güçlendirdi (Power, Medieval English Nunneries 1964, s. 45).}

Bütün bu anlatılanlar doğrultusunda, asıl kadınlar, tıpkı asıl erkeklerde olduğu gibi, asıl soyları, varlıklarını ve yönetici özellikleri dolayısıyla manastırın en aranan bireylerine dönüştüyorum. Asillerle manastır hayatındaki bu uyumaправлен, iki sınıfın yaşam tarzlarının son derece çelişmesi sebebiyle asıl soylu kadınlar manastırın içi kollarına uyum sağlamada çok zorluk çekiyorlardı. Lee’nin dile getirdiği üzere, manastırın asıl kadınları “manastır dışında yaşadıkları rahat hayatı manastır çatısı
Ortaçağ’ın sonlarında, asillerin üçüncü ve dördüncü kızlarının kendi rızaları dışında dini bir bağ kurmak istemediğinden, manastıralara katılması rahibe manastırlarına dini bağlardan uzak sadece bir meslek edinme adına katılan gençlerin sayısıyla artmıştır (Grode, 2010, s. 31). Asillerin önceleri hayat tarzları ve manastırdaki yaşam koşulları taban tabana zıt olduğu için kendi rızaları dışında manastır hayatına dâhil olan asil ailelerin çocuklarının manastır dişındaki dünyevi zevklere kapılmaları çok kolaydı. Büyük ihtimalde Chaucer’ın başına karakteri de ailevi veya ekonomik sebeplerden manastır gönderilen bu asil rahibelerde, Power’ın da dile getirdiği üzere Chaucer’ın başrahibesinin sofra adabı ve saray geleneklerine göre hareket etmesi onun asıl bağlarına sahip olduğunu gösterir. (Chaucer’s Prioress” 1997, s. 144). Nazmi Ağıl’ın çevirisiyle Chaucer başrahibesini şöyle resmeder:


Chaucer’in başrahibe karakterinde de görüldüğü üzere (asiler gibi davranması ve giyinmesi) manastırın sıki kurallarına uymak lüks bir hayatına alışkan olan asiler için çok kolay değildi ve bu kurallar özellikle Ortaçağ’ın sonlarında keşiş ve rahibeler tarafından çiğnениyordu. Manastır saklinleri başrahip ve rahibeler sosyal ve politik anlamda toplumun önderleri konumundaydılar. Hem asıl bağları
hem de dini anlamda toplumun rehberleri oldukları için toplumda büyük saygı görürleri. Fakat bu saygıdeğer konumları kendi rızalar dışında dini duygular olmaksızın manastıra katılmalarıyla birleşince manastır kurullarına uymamaların yolumu açılmış oluyordu. Örneğin, başrahipler ve başrahiberler manastır meselelerini bahane edip manastırdan ayrınlıyordular. Bazı başrahipler nikâh törenlerine katılıyor ve dans ediyor ve tıpkı Chaucer’in başrahibesi gibi pahalı kıyafetler giyip, takı takip süsleniyor ve hacca gidiyorlardı. Başrahibe ve rahibelerin manastır kurullarına uymayan hayat şekilleri pek çok genci cezbediyordu ve onlarda dini sorumluluklardan uzak böyle bir hayat sürmek için manastır çatısı altına girmek istiyorlardı. Öte yandan manastır kurullarının bu şekilde çiğnenmesi bazı insanların manastır hayatını sorgulamasına sebep oluyordu (Power, Medieval English Nunneries 1964, s. 69; Hourigan, 1996, s. 40). 11.Yüzyılın başlarında, Lateince bir şarkı dua ayinlerinin sıkıcağından gemi vuran ve önceki lüks hayatına özel duyan asil bir rahibinin bunalmını dile getirir:

Tahtını çıkarabileceğim bir broşum yok, duvak giyemiyorum, kurdele veya taç takmayı ne kadar istiyorsanız. Keder içindeyim. Bir kolyem olabilseydi ve bir beyaz kürk ne güzel olurdu. (aktaran Mann 1973, s. 130)

Kılık kıyafete dair düzenlemeler rahibelerin uyması gereken kurulların başında geliyordu fakat bu kurullar en çok çiğnenen kurullarda da başı çekiyordu. Chaucer’in başrahibe karakterinde olduğu gibi kılık kıyafet kurullarında girmeden önce asil konumlarının göstergesi olarak kürk, ipek ve kadifelerle donatılmış pahalı giysiler giyip, takı takip süsleniyor ve hacca gidiyorlardı. Asil rahibelerin eski yaşantılarında alışkın olduklarının tam tersi bir şekilde, manastır kurulları rahibelerin kılık kıyafetlerini düzenler. Aziz Benedict kurullarının 55. bölümü rahibelerin kılık kıyafetleriyle ilgili şöyle der:

Din kardeşlerine yaşadıkları yerin iklimine göre elbiseler verilmiş [...] Rahibeler bu kıyafetlerin renklерinde veya kalitesinden şikayet etmemelidir ve yaşadıkları civarda bulunabilen en ucuz kıyafetlerden memnun olmalıdır. Her rahibinin gece değiştirilebilmesi ve biri yıkandığında diğerleri giyebilmesi için iki kıyafet ve iki başörtüsü olmalıdır. (2007, s. 85-86)


Kılık kıyafet ve mülkiyete dair kurulların yanı sıra özellikle asil rahibeler manastırın yeme içme kurullarında da uyma sağlanamaktadır. Asıl hayatlarındaki alışkanlıklarınaksine rahibeler uygun görülen yemekleri uygun görülen zamanı yemek zorundaydılar. Aziz Benedict kurullarına göre rahibeler her öğünde aynı yemeği yemek durumundaydılar: Kurulların 39. bölümü şöyle der:

Saat altı veya dokuzda yemek çalmak ve içmek tersine sadece iki çeşit yemek yeterlidir. İki çeşit yemek din kardeşlerimiz için yeterlidir. Meyve veya taze zeytinyağı verilmeli. Meyve ve taze zeytinyağı verildiğinde bir yemek zorunludur. (2007, s. 65)

Benzer şekilde, Bell’de özellikle iyi yemeye alışık olan asil rahibelerin sıkı yeme içme kurallarından önemli derecede etkilendiğini ifade eder. Manastır hayatına dâhil olduktan sonra bu rahibelerin eski yeme içme alışkanlıklarını bir kenara bırakıp manastırın sıkı kurallarına uymaları gerekiyordu (1985, s. 20-21).

5. Sonuç


Kaynakça


Psychoanalyzing Suicidality within the Poetry of Sylvia Plath

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Abstract
This paper attempts to study Plath’s poetical suicidality through the psychoanalytical concept of Electra complex within the poet’s selected poems. Plath in her poems reflects the father figure as the clash of love and hatred at the same time. Her obsession with paternal absence and her dedication to committing suicide leads her to describe death as “an art” in “Lady Lazarus” and later leads her to utter the desire to kill her father in “Daddy”. Freud essentially relates suicide to narcissistic identification of the ego with a lost object which is ambivalently loved and hated at the same time. Herein, for Freud, the idea of loss plays a crucial role since it further leads the ego to melancholia and further to self-destruction. Similarly, the unresolved Electra complex of Plath’s persona, as evidently observed in many of her poems, develops an ambivalent love and hate relationship with a lost father figure, whom she at one point adores yet at another point, she wants to kill. For Freud, the melancholic state deepens as this lost object later turns into an object to be identified with the ego. The object, the father figure for Plath, becomes part of the ego, and the hatred felt against this object turns against the self, against the Plath’s own ego. The ego-identification process is accomplished when the speaker identifies the lost father figure with her husband. The sadistic attitude of the speaker’s mode can be observed when she discloses her previous futile suicide attempts, her hatred against the husband and eventually her hatred against the whole patriarchy.

Keywords: Electra complex, suicidality, Sylvia Plath, poetical persona.
The Washback Effect of Undergraduate Placement Examination of English on 12th Grade English Learners

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Abstract
In many educational settings, different types of examinations are conducted due to various kinds of purposes such as assessing the learners’ current level or placing the learner to higher education. The content and the format of an exam have an impact on learners, teachers and parents as well as schools and teaching materials. This impact, which could be harmful or beneficial, is called as washback or backwash by linguists. In Turkey, 12th grade students take an English placement test in order to be able to study at foreign language department of a university. This examination which is conducted by Student Selection and Placement Center (ÖSYM) involves 80 questions consisting of vocabulary, reading, grammar and translation. Therefore, in this study, it is aimed to explore the impact of undergraduate placement test of English, which is a high-stake test in Turkey, on learners and learning process. With this purpose in mind, this study will include both qualitative and quantitative data received from 50 learners who are 12th grade students in foreign language department in a public high school in Trabzon through a questionnaire and an interview with participants.

Keywords: washback, learners, high-stake test
Private Letter as a Literary Fact: On the Example of Several Letters Sent by Georgian and Russian Writers in the 1930s

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Abstract
In thirties the ideological pressure severely distorted literature. Therefore, in the totalitarian epoch letters played a very important role. Of particularly interest is the personal correspondence between writers, which has a certain creative nature and gives the impression of a literary life of that time. In personal letters of this period it is difficult to find sincere attitude of the creative intelligentsia during the toughest years of the Great Purge. It should be taken into account that Glavlit (the main censorship department) worked in conditions of particular strict regime: in the departments of post offices special points were opened to control the correspondence. At first glance a fairly harmless phrase could have tragic effect on the fate of man. In this respect, personal diaries probably seem to have given more material, but it should be taken into account that in the thirties a diary completely loses its meaning. Diaries were destroyed or written again. The letters that have come down to us are of a particular importance. Letter, which was a document,” became a literary fact” (I. Tynyanov). Letters of thirties are significant for the analysis of not only cultural and literary life of that period, but they help us to get an idea of the epoch. The letters written in the thirties represent a priceless heritage for researchers, philologists, historians and general public, which might give answer to many unanswered questions of the epoch.

Keywords: letter, literary fact, thirties of 20-th century, Soviet, literary life
Abstract
The places where linguistically different people live together were more numerous in the Middle Ages than today. The frequency of conquests, colonization, migration and wars was at a high level. This fact brought people speaking different languages side by side. Hence, learning a foreign language was often a necessity for leading a life in a multilingual and multicultural community. On the other hand, apart from its practical use, foreign languages were learnt in order to serve political and religious ideologies in medieval times as in the modern times. This paper aims at scrutinizing the place of foreign languages in Medieval Europe and examining the way these languages were used in terms of both practical and ideological use within the medieval society.

Keywords: Foreign languages, Middle Ages, Medieval Europe
Abstract
In the last decade, with the advancements in technology, educational specialists in various subject areas have been looking for different teaching techniques to motivate students and make learning/teaching process effective. Each student’s background knowledge, his/her techniques and strategies for learning are different; which in turn affect students’ performances. In traditional methods of language teaching, most of the class time is allocated for covering the subject and the students are responsible for their own practice after the course. Therefore, there is limited focus on students’ individual differences. Flipped Classroom, which reverses the learning process, allows students follow their own pace of learning via videos or homework proposed by the teacher and the class time is allocated mostly for practice, discussion and question-answer. The purpose of this study is to investigate how Flipped Classroom approach is experienced in a tertiary level EFL classroom in Turkey. It focuses on students’ performance in a Flipped Classroom comparing it with a Traditional Classroom by using a quasi-experimental design. Concluding from the results of pre-test and post-tests conducted to both groups, there was not a statistically significant difference found between the scores of control and experimental group signaling the positive effect of integrating Flipped Classroom Approach into English class.

Key words: Flipped Classroom Approach, Blended Learning, Student-Centered Learning, Computer Assisted Language Learning (CALL)
A Critical Reading of Aeden by Azra Kohen within the Context of Ecocriticism

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Abstract

This study explores the origins of alienation from an ecocritical perspective by using the relevant terminologies particularly raised by William Rueckert (1978) and Cheryll Glotfelty (1989). Azra Kohen’s Aeden (2017) is marked with its representation of the derogatory attitude of human beings towards Nature, which has a central role in the narrative. Aeden shows how the major influence of the characters’ regression on Nature ends eventually in their own alienation. This study aims to read Kohen’s Aeden as a “nature writing” and to demonstrate the ecological issues explored in the novel, which problematizes “the physical environment” and the representation of the corruption. The paper argues that Aeden is a concerned novel in that it reveals how nature is repressed by human beings whose relationship with the universe has long been distorted by the very alienated human nature.

Keywords: Akilah Azra Kohen, Aeden, ecocriticism, alienation
Investigating Foreign African Students’ Struggle with the Turkish Language: The Case of Karadeniz Technical University

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Abstract
Most students from myriads of states across the globe are in Turkey because of education. A larger of number of these students is on different kinds of scholarship. Nevertheless, more than 50% of these students are on the Turkish government scholarship. The Turkish government’s main aim of providing these scholarships is to build a network of future leaders who would be committed to enhancing cooperation among countries. Though a requirement before one could enrol in Turkish schools, Turkish language is one effective soft power tool adopted by the state to impart its culture to the foreign students. Many students who have graduated from Turkish institutions are still connected to the Turkish state through several modules. Despite some success stories, there still remain some challenges in comprehending and digesting Turkish language which are sometimes blamed on the attitudes of these students towards the language. This article hypothesizes that African students struggle with Turkish language because they speak several other languages, Anglophone students show little or less interest in learning the language, francophone and a good number of Arab students do better than most African students, and both indigenous and exogenous factors have affected some students’ comprehension ability. It is the aim of this paper to look into the attitude of various African students towards the Turkish language and its effect on these students through interviews. Discussions with some selected teachers of Turkish language and other lecturers test the aforementioned hypotheses. This paper finds that Turkish language assimilation is deteriorating faster among African student. Allowing students with English language background to write theses in English, inadequacy of the time period dedicated for Turkish language studies as well as the non-intensive class sessions of masters and PhD students have contributed to menace. Students in the undergraduate programs have more propensity of understanding the language than those in Masters and PhD programs. More advantaged are the students in social sciences even though some social science students believe they would not be able to match up with students in medical and engineering sciences. We recommend that extra lessons on academic Turkish language should be added to the courses of foreign students. Teachers should also develop modules to facilitate a better understanding of the language. The awarding scholarship outfits should put in place certain measures to necessitate the adoption of Turkish as the common language among Africans.

Keywords: African students, Turkish language, Anglophones, Francophone, Arabs
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Abstract

Anahtar Kelimeler: Samanyolu (1967), Adler, Freud, melankoli, yaşam üslubu
Turkish Anti-Proverbs in Social Media Discourse

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Abstract
Proverbs are considered to be a universal genre of tradition that reveals the life-world, and cultural values of the people of a given society, as well as their attitudes towards their surroundings. Due to the characteristic of being succinct, speakers use proverbs to convey their attitudes, opinions, beliefs and such on social media. However, the proverbs lose their traditional forms; they are twisted and changed in many ways: by replacing words, extending the traditional proverbs, eliciting or adding extra words to the original proverbs which means they have become the modified version of proverbs, which are full of satire, irony and humor and known as “anti-proverb” in the field of Paremiology. The primary data source of this article includes anti-proverbs used on the social networking sites, Twitter and Facebook, which provide plentiful material for this kind of search, therefore this article deals with the structural and semantic changes applied in traditional proverbs to convey the new opinions and moral regarding the power, function and effects of social media.

Keywords: Anti-proverbs, social media, modification
ELT Students’ Perception Toward Intercultural Communicative Competence

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Abstract
An interesting aspect of learning a foreign language is confronted with the cultural differences correlated with it. A critical question arises with regard to ELT, that is, whether to teach culture along with English. The present study is a qualitative attempt that centers on a Turkish setting of English language teaching (ELT) to explore the potential reflection and reproduction of certain cultural attitudes and lifestyles in this context. To answer the related questions, 100 students, as the participants were observed and interviewed. To gain the purpose of this study, instead of figuring on the native speaker competence and its culture, the researcher aimed at cultural diversity to develop learners as intercultural speakers in an international context. The results of the study reflect a purposeful placement of value on intercultural competence and mirror a shift toward cultural-based assessment, which sustain some pedagogical practices and suggestions for Turkish-English educational policy and future studies.

Keywords: culture, intercultural competence, assessment.
İnsanlığın Sonu: Pierre Boulle’un Maymunlar Gezegeni ve Antoine Volodine’in Melekler
Gezegeni

Full Text

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Öz

XX. Yüzyılın başından sonuna kadar sürdürülen sosyal ve etnik kıymalar, sonu gelmeyen savaşlar,
toplumsal hafızada derin yaralar bırakarak geleceğe olan umutları söndürülmüştür. İnsanlık etniklerarası
şiddetin içine hapsolmuş, bir çıkış yolu bulmaya çalışmaktadır. Yapıtlarında bu buhranlı havayı
yansıtan yazarlar, toplumsal ve siyasal düzenin yerle

bir olduğu, şiddetin, acımasızlığın ve korkunun
kol gezdiği bir uzam betimlemesi yaparlar. Kurdukları düşlerle, anlattıkları öykülerle gerçeği gözler
önüne seren yazarlar, geçmişten ya da içinde bulunan zamandan beslenerek gelecek zaman için
kötümser bir atmosfer çizerler. Günümüz dünyasından farklı kıyamet sonrası gelecekte geçen bu
anlatılar, nesli tükenmekte olan ve büyük değişime uğramış insanoğlunun, nasıl bir dünyada nasıl bir
hayat yaşayacağını sorgulamaktadır. Bu çalışmada, bilim ve teknolojinin getirebileceği felaketlere
yönelen anlatılarla insanoğlunun dikkatini geleceğe doğru yöneltlen Fransız yazarlardan Pierre
Boulle’un beyaz perdeye de uyarlanan Maymunlar Gezegeni (Fr. La planète des singes, 1963) ve farklı
yazar adları ve yazın türleriyle “post-egzotik” yapıtlara imza atan Antoine Volodine’in anlatı
(fr. narrat) olarak adlandırduğu Melekler Gezegeni (Fr. Des Anges Mineurs, 1999) adlı yapıtlarını
incelemecektir. Kıyamet sonrası bilim kurgu yazınına ait bu yapılar, izleksel ve biçimsel olarak
incelenerek, yapıtlarla geçen distopik unsurlar belirlenmeye çalışılacaktır.

The End of Mankind: Pierre Boulle’s the Planet of the Apes and Antoine Volodine’s Minor
Angels

Abstract

The social and ethnic massacres and the endless wars that occurred throughout the twentieth century
have destroyed the hopes for the future by inflicting wounds in the collective memory. People have
been confined to inter-ethnic violence and they struggle to find a solution. Authors, who represent this
depressed atmosphere in their works, depict the space to be full of ruthlessness, violence and horror
with social and political disorder. Authors, who reveal the realities by their imagination or by the
stories they tell, create a pessimistic atmosphere for the future by benefiting from past and present of
our current world. Such narratives, which take place in post-apocalyptic future, examine the existence
and background of those human beings, who have almost become extinct and have suffered changes.
This study analyzes The Planet of the Apes, (also adapted into a screenplay) written by Pierre Boulle,
one of the French writers who directs the people’s attention to the future by means of the narratives
related to disasters caused by science and technology, and Minor Angels which has been defined as
narrative by Antoine Volodine who creates «post exotic » works with different author names and in
different literary genres. In this study, these two prominent works, which belong to the post-
apocalyptic science fiction genre, have been examined in terms of theme and style as well as dystopian elements.

**Keywords:** Pierre Boulle, Antoine Volodine, The Planet of the Apes, Minor Angels, -apocalyptic science fiction, post exotic, dystopia, narrative

**Giriş**

Başta iki büyük dünya savaşları, Nazi kampları, Soğuk Savaşin silahlanma ve nükleer yarışı, Sovyet rejininin gurulAMA olmak üzere XX. yüzyılın siyasi olaylarının yanı sıra bilim ve teknoloji alanında de devrimler yaratana gelişmeler, sosyal ve kültürel yaşamı ele geçirmiştir. XX. yüzyılın ikinci yarısından günümüze de içen önemli kültürel dönüşümlerin olduğu çağımızın bir dönüm noktası oldu. İnsanlığı bir adım ileri götürken büyük bir açmazın içine de sokmuştur. İnsanların katıldığı en üstün varlığın ve aklını kullanarak kurşun topluluşları kurup mutlu ve barışçıl bir yaşam sağlayabileceğini savunan, “ütopya” felsefesi yerini her şeye daha da kötıleşmesi olanır, karismanik bir kötümserlik yansıtan “distopya”ya bırakır. İnsanlığın huzur ve barış içinde yaşamayabileceği, varlığı bulunduğu dünya, her şeyin daha da kötüleştiği XX. yüzyılda tüm ümidini yitirir. Gelecekte dünya ve insanlığı beşerinin olumsuzluklar sihlisile ile öreli distopik kehanetler, gelecegin toplumu ve yaşantısına yönelik en kötü senaryolardan bahseder.


1. *Maymunlar Cehennemi*

Tam adıyla Pierre François Marie Louis Boulle (1912-1994), 1963 yılında kaleme aldığı *Maymunlar Gezegeni* ile insanın diğer türler arasında ayrıcalıklı kılan her yetisini yitirdiği, maymunların insanlarla rol değiştirdiği distopik bir gelecektenden bahseder. İkinci Dünya Savaşına tanık olmakla kalmayıp bizzat savaşta mücadelede eden ve ikili yıl boyunca Japonlar tarafından etkileşen yazar, bu yapıtıyla akli ve bilimi kullanan insanın gelişi son noktayı zamansal yolculuk yaparak gözler önüne sermeye çalışır. İnsanın, kendi biyolojik “familiya”sından, yani “büyük insansi maymunlar” başlığı altında toplanan şempanze, goril ve orangutandan ayrıran temel özelliği *ahlak* kültürüne sahip olması, dolayısıyla da ilkel kalmış “Soror insanının” ise (Boulle, 2015, s.8) av

Yaptıta, İkinci Dünya Savaşı'nda Singapur'da Fransız casusu olarak görev yapmış ve iki yıl tutsaklık yaşamış yazarın yakalanma, öldürülme ya da tutsak düşme gibi korkularının yansıması olduğu açık. Yazar, bireysel hafızasına kazınan bu korkuları daha da ileriye taşıyarak “düşünen insan”ın ya da “etkin özne”nin tüm güçünü kaybetme korkusuunu öne sürer. İnsanların rolünü maymunların oynadığı Soror'da tersine çevrilmiş bir düzen söz konusudur:


Gözlerinde hiçbir zekâ belirtisi olmayan, etrafta başıboş dolaşan insanlar, günümüz hayvanlar gibi ilkel bir yaşam sürmektedir. Mérou, bu insanları, görünümlerinden başka hiçbir insansı özellikleri olmadığı için yaratıklar olarak nitelendirir. Dünyadaki insanlar için yeryi ve etkisi insanlımayacak kadar büyük olan nesneler, Soror insanları için hiçbir anlam ifade etmez hatta nesnelerin varlığı bu insanları şaşırtıcı bir şekilde öfkelendirir:

“Nesneler bu yaratıkları kızdırdı. İmal etilmiş her şey öfkelerini ve korkularını harekete geçirirdi. Böylesi bir alet elli ne sadece parçalayacak, yırtacak ya da bozacak kadar ellelere tutuyordur. Ardından sanki sıcak bir körüme tutuşmuşçasına bu nesneler hızla uzaga fırlattılar, ardından tamamen parçalayabilmenin için bir son kez daha elli deki aryanlarlardi” (Boulle, 2015, s.48).

Soror insanlarının bu şekilde nesnelere tepki göstermesi, nesnelerin neredeyse esir olmuş günümüz insanlarını eleştirir niteliktedir. İnsanlığa hizmet için üretilen nesnelerin, insanların üzerinde gün geçtikçe hâkimiyet kurmaya başlaması ve insanların bu duruma seyirci kalması distopik çoğu yapıtta olduğu gibi Maymunlar Gezegeni’nde de vurgulanır.


İnsanın diğer hayvanlardan akıl ve akla bağlı bazı özellikler söz konusu olduğunda ileri olduğu, akıl elinden alındığında ise hayvanlar karşısında üstünüğü kaybetmiş hatta aciz duruma düşüğü Soror insanlarında apaçık ortadadır. Güzelliğine Mérou’yu büyüklemesine karşı gözlerinde hiçbir zekâ parıltısı olmayan Nova’nın davranışları, bu kadından daha çok sahibinin yanında kendini güvende hisseden bir hayvani andırır:

“Hareketleri daha çok sahibinin sıçaklığı arayan bir hayvani andırdırdı. Onu arzulaması da sıçaklığı için minnetardır. Böylece yorgunluştukta bitkin düşmüş, ürkütücü bir güzelliğe sahip ve akıl
almayan derecede akılsız bir varlığa sarılı halde, bizim Ay’ımızdan çok daha küçük olan Soror’ım, bu ormanı işgalıyla hav.Filtersarından uyularından birine hayal meyval bir başka attıktan sonra, bu garip pozisyonda uyuyaldım” (Boulle, 2015, s.51).


İnsan neslinin konuşabilen ve düşününebilir bir varlık yani Homo Sapiens olduğu dönemde ait anıları ile getirine dişinden tembelliğinin insanlığı ele geçirecek maymunların beyinlerinin gelişmeye ve böylece konuşmuşa başladığını dile getirir. Maymunlar fikir alışverişi ile bulundu, birbirlerini enterisiklerini ele geçirecek insanları kafesinde boynu eğmeye başlamış, her şeyi onlara teslim etti. Sefil bir hayat sürmeye başayan insanlar, konuşmaktan, maymunlara karşı birlik olmaktan aciz duruma gelmiştir. Sefil bir hayat sürmeye başlayan insanlar, konuşmaktan, maymunlara karşı birlik olmaktan aciz duruma gelmiştir.

Arkeolojik kazılar sonucunda elde edilen tarihi kalıntılar da bu durumu desteklemektedir. Kazı esnasında bulunan giyinik ve konuşan kız bebeği, geçmişte insanlığın çok daha ileri seviyede olduğunu ancak insan uygarlığının zamanla taklitçi maymunlarca sindirildiği düşuncesini pekiştirir:

“Ani bir yıkım mı olmuştu? Bir felaket mi gelmişti? Ya da bir tarafın yavaşça gerileyip, diğerinin hızlıca yükselmesi mi?” (Boulle, 2015, s.169)

Mérou, eski zamanlarda insanların yaptığı deneylerde denek olarak kullanılan maymunların, araştırmacı, biyolog, doktor, hemşire ve görevlilerden oluşan efendilerini taklit etmeye başladıkları devrimi öncülük ettiklerini düşünür. Kendisine her konuda yardımcı olan Zira ile gezegenin, en önemlisi de beraber oluşturduğu Nova’nın hamile kalması, Mérou’nun gezegendeki insanlığın kurtulacağını dair umudunun artmasını sağlar. Ancak bebeklerinin normal gelişimi orangutanlar arasında bir tehdit olmasına rağmen, Mérou, Nova ve oğlu Sirius ile birlikte Soror gezegenini terk etmek zorunda kalır. Uzun bir uzay yolculuğun ardından Dünyaya dönerler. Aradan yedi yüz yıl geçinceşmesi rağmen her şey yerli yerinde gibi görünmektedir. Kendisine herhangi bir zorlaması olan Zira ile birlikte, Maiya’nın hamile kalması, Mérou’nun yazdığı metni okuyan Jinn ve Phyllis çiftinin de aslında maymun olduğu belirtilir:

“Mantık kullanabilen insanlar mı? Zeki insanlar mı? Hayır, bu mümkün değil; bu noktada yazar ne yazık ki maksadını aşıyor!” (Boulle, 2015, s.205)

Mucize gerçekleşmemiştir; Mérou, insanlığın kurtarıcı olmayı başaramamış, maymunlar tarafından ele geçirilen bir düzenin son tanığı olmuştur.


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2. Post-egzotik bir distopya: Melekler Gezegeni


“Batı kültürüne ait olmayan”, “yabancı olan” olarak tanımlanan “egzotik” sıfatını; “sonrası”, “ötesi” anlamlarına gelen “post” öneği ile birleşiren Volodine, yaptıklarını tanımlamak için kullandığı “post-egzotik” terimine, kozmopolit bir anlam yükler. Sanatsal ve yazınal bir eğilimi ifade eden egzotizm, bir yazıtta Batı’ya göre uzak, yabancı ülkelerden söz ederek, oraldışı geçecek olayları, oralları kişileri...
yansıtırken; post-egzotizm farklı ulusları, ırkları bir araya getirir. Bunun için yazar, yapıtlarını farklı ulusallara ait adlar kullanarak imzalarken, anlatı kişilerine de kültürel derecesinde alışılmış davranışlar sergilemektedir.


Başlangıçta okurun dikkatini çekmek ve güvenini kazanmak için anlatım unsurlarını kolayca tespit etmelerini sağlayacak bir yöntemle anlatıya başlayan post-egzotik yazın, anlatı ilerledikçe okurun yolunu kaybetmesini ister. Çünkü totaliter rejime karşı mücadele eden anlatıcılar, okuru totaliter rejimin bir piyonu olarak varsayarlar.


Benzer deneyimlere farklı biçimlerde tanıklık eden Post-egzotizmin yazarları, kendilerine özgü biçimlerde yapıtlarını imza atarlar. Volodine, söylesilerinde sıkça dile getirdiği gibi, özellikle de 2010

“İstediğim şey, beni rahatsız eden bir romantik yazar figürü olan dünyanın efendisi, egemen yazar dünyasını yikmaktan” (Leménager, 2010).

“Hafızasının kökenlerini XX. yüzyılın trajedilerinden; savaşlardan, devrimlerden, soykırımlardan ve XX. yüzyılın yenilgilerinden alan uluslararası, kozmopolit bir yazar” (Detue ve Ouellet, 2008, s.387) olarak tanımlanan post-egzotizm, dünyanın karanlık sonunu gözler önüne serer.


Açık havada direğe bağlanmış bir şekilde kurşuna dizilmeyi bekleyen Scheidmann, idamını biraz daha ertelemek amacıyla, her anlatıda farklı bir anlatıcı kimliğine bürünerek, infazla görevli yaşlı kadınların uzun yaşamadıkları unutulan anılarını yeniden anımsatmak için, her gün tuhaf ve kısa bir anlatı anlatır:

“(…) yüzyılların yıpratmasına karşı hafızanın korunması ve egemenliğine yeniden kavuşmanın için sizi de anlatının içine katarak, çünkü sizinle çok az işbirliği yapılmış olma rağmen kişilerinize karşı, hiçbir şeyin hiçbir zaman azaltmadığı bir şefkat duyuyor ve sizin için tüm ölünsüzlüğü, ya da en azından benimden üstün bir ölünsüzliği ümit ediyordum” (Volodine, 2002, s.70).

Scheidmann’ın anlatıları, yaşamış bir olayı ya da anyız anlatan somut anlatı niteliği taşımaz; bu anlatılar “müziğin başlica varoluş nedeni olan ve aynı zamanda sevdiklerimin hiçliğe doğru ilerlemelerine başlamadan önce bir an dinlenebilecekleri kısa müzikal once“ (Volodine, 2002, s.7).
Anlatıda, karanlıkların arttığı, kimyasal ve gaz fırtınalarıyla zarar gören toprak ve bitki örtüsünün bulundüğü, meteoritlerden çıkan ağır gazlar yüzünden nefes almanın olanaksızlaştığı, duman çıkan zehirli göllerin olduğu distopik bir uzam söz konusudur:

“İnsanların bir zamanlar bitki yetiştirmeşey dedikleri atık alanları görünür. Çavdarlar yozlaştı. Elma ağaçları üç yılda bir çiçekleniyor. Gri elmalar veriyor” (Volodine, 2002, s.9)

“Gökyüzü siyah ve yıldızsızdı. Artık hiçbir şey parlanyordu (…) Ateş bile artık hiçbir ışık vermiyordu” (Volodine, 2002, s.153).

Bu distopik uzamda insan nüfusu, ölümsüz kadınlar ve hırsız olarak nitelendirilen kapitalistlerin ölme üzere olan son temsiliçesi ile birlikte otuz beş kişiden ibarettir. Kapitalizm, insanın insan tarafından sömürülmesi ve mafya işçilikleri olarak tanımlanırken, eşitliğin kayıp olduğu ifade edilir. Bu nedenle, ölümsüz yaşlı kadınlar, eşitliğin kayıp cennetini yeniden canlandırmak amacıylayla Will Scheidmann’ın varolmuşunu tasarlarlar. Scheidmann, kapitalizmde intikam almak ve kapı cenneti yeniden canlandırarak Bugdaypası Huzurevi’ndeki yaşlı kadınlar tarafından toplanmış kumaşlar parçalarından üretilir:


Toplanmış kumaş parçalarından yaratılan Scheidmann, insan türünün tükenmesi üzerine sonu belli olmayan post-egzotik öyküler yazarı Fred Zenfl ve kehanetleri ile tanınan Serdümen Freek Winslow, insanların varacağı son aşamayı gözler önüne sererler:

“Bu sevimsiz bir aradaklı bizi çiledi (…) bizi bekleyen koşullarda, kapatılma bir kâbus gibi yaşamak. Birlikte olma fikri bize ağır gelecek. Bu fikirden ölecek kabad ve hatta birbirimizle israracak ve birbirimizle kayva etmek etiş ve birbiri ile etki etmek zarar verici, onları alt etmeyi bize zorla bulur ettire ve o işçilik hayvanı iştiharcından bize geleceğidir. Bu şimdiki kapalı, anlaşılmaz gök kubbeler altında gece gündüz hapsolmak her türlü kardeslik kavramını, her türlü kibarlığını yok edecek” (Volodine, 2002, s.96).

Dünyadaki olan kapitalist düzenin insanı görünmez bir kafesin içine soktuğunu düşündüğümüz yazar, insanlığın zamanla insani duygularını kaybetme ve avantajını dile getirir. Fiziksel olarak büyük bir değişikliğe maruz kalmış olan insan türüahlakal olarak da çekmeye devam etmektedir.

“(…) sadece uğrerlerindeki paçaçıkları insan türüyle bir ilişkilerinin olduğunu kanıtladığı, tanımlanması mümkün olmayan sekiz siluetin yaklaşımacı olduğu olduğunu gördü” (Volodine, 2002, s.19).

Maymunlar Gezegeni’nde insanlığın kurtarıcısı olmayı başaran Mérō gibi insanlığın kurtuluşu umidiyle dünyaya getirilen Scheidmann da başarısız olur; hatta kapitalist düzeni tekrar getirerek zaten uçurumun kenarında ve tükenmek üzere olan insanlığı derin bir yok oluşa sürükler:

KAYNAKÇA


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Assessment in Internship or Assessing Internship

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Abstract
Internship training is vitally important for teacher candidates as it is the only chance to practice what they learn in their courses. Throughout the undergraduate education, pre-service teachers gain experience in many subject fields and testing and evaluation is one them. There have been some studies focusing on teacher candidates’ teaching practices in internship training, however, the number of research focusing on pre-service teachers’ assessment practices during that period is quite limited. Thus, the aim of this study is to find out what in-service English teachers think about the efficacy of internship training in terms of assessment and evaluation applications. In this regard, present study was conducted with 563 in-service teachers of English. Participants of the study answered some questions. Gathered data showed that in-service teachers were not satisfied with the assessment applications in internship training. Furthermore, teachers declared that they could not practice what they learnt in their testing and evaluation courses. Additionally, they stated that they could not get new perspectives in the sense of testing skills. Finally, most of the teachers affirmed that they could not take place in evaluation procedures. Results show that internship training should be revised or re-structured to fulfill the requirements in terms of assessment and evaluation practices.

Keywords: internship training, testing & evaluation, assessment practices in internship traini
Kureishi, Gurnah, and Naipaul Reveal Otherness: Double-Consciousness in The Buddha of Suburbia, By the Sea, and One out of Many

Full Text

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Abstract

Naipaul, Kureishi, and Gurnah reveal displacement and otherness through the Du Bois and Fanonian concept of double-consciousness. There is a connection between W.E.B. DuBois' concept of double consciousness and Frantz Fanon's work. The idea of double-consciousness for Franz Fanon and W. E. B. Du Bois reflects the colonized population who find themselves in another form and describe how they perceive the unique themselves in two different cultural identities. Double-consciousness states how a colonized person is feeling homesick in the colonized society, how colonizers deal with him, how he resists but ingratiates himself with false pretence, and how finally he dismasks. Naipaul, Kureishi, and Gurnah shed light on the much-discussed topic of identity and the sense of belonging through the experiences of various immigrants who attempt to integrate into a new society. Identity has a stable core that hybrid characters challenge. It identifies how they experience living in-betweenness, and how double-consciousness in the process of constructing a new identity works.

Keywords: Identity, Double-Consciousness, Otherness, Displacement

Introduction

V. S. Naipaul, a homeless Indian in Trinidad, Hanif Kureishi an ethnic-immigrant who positioned between British and Pakistani worlds, and Abdulrazak Gurnah, a Tanzanian in the United Kingdom, explores the issues of home, homelands, and belonging; of migration and borders; of ethnicity double consciousness, and the cultural interaction. Their creativity made available by considering their position as a writer caught between two cultures, ideologies, colors, languages, and classes that force them to struggle the politics of ethnicity to reinvent the self and resist against all forms of literary and political customs.

W.E.B. Du Bois in The Souls of Black Folk (1903) and later, Franz Fanon in Black Skin, White Masks (1952) declared the concept of double-consciousness which is challenged in the psychology as looking at yourself through the eyes of a racist society. To rebuild the mind under the influence of duality, we have to emphasize awareness emphatically. Major characters in the novels and stories of Naipaul, Kureishi, and Gurnah try to unveil their masks to face the real self. These characters are migrated members of diaspora or members of the society who paddle and get down in the colonial society. This study questions how the main characters got into double-consciousness and how they resist against it, how the leading figures’ behaves proves Fanon and Du Bois’s theories of the damning and humiliating overtones, how they resist against colonization, and at the end, whether they conquer or not. These postcolonial authors reflect their theories of accommodation in an exotic society.
Double-consciousness for Du Bois means “looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity” (Du Bois, p.8). In this sense “one ever feels his two-ness…two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.” (Du Bois, p.8) Despite Du Bois in The Souls of Black Folk, used “shadow” in the whole book to emphasize the misery of Negros in the US in that period, but easily it can be extended to all opponents seeking freedom. Besides, Franz Fanon in Black Skin, White Masks describes black against white, and also, I versus Other through colonialism. In his introduction to this book, Homi Bhabha, examines the process of identity configured by Fanon and says Fanon’s works “splits between a Hegelian–Marxist dialectic, a phenomenological affirmation of Self and Other and the psychoanalytic ambivalence of the Unconscious, its turning from love to hate, mastery to servitude” (Fanon, XXIII). To accomplish, Bhabha declares how “Sartre says of the anti-Semitic consciousness—turns on the idea of Man as his alienated image, not Self and Other but the ‘Other-ness’ of the Self inscribed in the perverse palimpsest of colonial identity” (Fanon, XXVII). He continues:

By following the trajectory of colonial desire—in the company of that bizarre colonial figure, the tethered shadow—it becomes possible to cross, even to shift the Manichean boundaries. Where there is no human nature hope can hardly spring eternal; but it emerges surely and surreptitiously in the strategic return of that difference that informs and deforms the image of identity, in the margin of Otherness that displays identification. There may be no Hegelian negation but Fanon must sometimes be reminded that the disavowal of the Other always exacerbates the ‘edge’ of identification, reveals that dangerous place where identity and aggressivity are twinned. For denial is always a retroactive process; a half acknowledgment of that Otherness which has left its traumatic mark. (XXXIII)

Moore (2005) looks at double consciousness from the Fanonian perspective. Moore has a similar understanding of double-consciousness with Du Bois. Moore avers that “it is not psychologically healthy to measure your worth through the eyes of others. Moreover, it is not psychologically healthy to be denied full expression of your blackness or manhood in a white-dominated society” (2005, p.753). Besides, Lacan’s notion of subjectivity, is modelled by the mirror stage and the practice of mimicry. In his famous work, The Wretched of the Earth, Frantz Fanon concerns himself with the production of subjectivity, and Homi Bhaba examines the relationship between Fanon’s analysis of European man and his colonized other. Besides, Lacan’s reading of subjectivity is characterized by an idealized mental image of the oppressed unconscious one.

For Fanon, although the race has materialized in very discrete and polarized forms, it is possible for individuals to shift between these polarized worlds. One world, the world of the colonized, is white/ rich/powerful and the ‘other’ world, the opposite world of the colonized is characterized as the black/poor/alienated world. This is what Fanon referred to as the ‘compartamentalized’ sectors of the colonial condition. Yet, Fanon often refers to the mobility of individuals between these worlds. One is ‘white’ only when he/she internalizes racial hierarchy and seeks after the vain things of the world. Thus, he often refers to middle class, urban-dwelling Antilleans as white. (Kane, p.358)

**Double-Consciousness in The Buddha of Suburbia**

Kureishi is a novelist and filmmaker of the comedy of ethnic-immigrant whose position between British and Pakistani worlds enables him to see through each with clearness. Hanif Kureishi’s the idea of belonging is related to exploration of the issues of home, homelands, and belonging; of migration and borders; of ethnicity, critical consciousness, or double-consciousness and the cultural ethnic.
Ethnicity in British cultural studies is shown as a mode of social critique. It is against accepted nationalisms and theorizes the migrant border position as the new ethnicity.

The search for identity is a crucial theme of *The Buddha of Suburbia*. For Kureishi, the dominant desire and the primary need is to overturn the self-satisfied religiousness, and the sad cultural behaviors and beliefs developed in the ethnic struggling of Americanization, as well as British kind. He is a cultural critic of Homi Bhabha who calls the empowering condition of hybridity in *The Location of Culture*. The creativity made available by considering his position as a writer caught him between two cultures, ideologies, colors, languages, and classes that force him to struggle the politics of ethnicity. Kureishi reinvents the self and resists/struggle against all forms of literary and political customs.

The narrator of the first language is a teenager named Karim, who is grown on the outskirts of London. The style of the novel is flowing and full of satire. The most painful moments in the private relationships of storytellers and their complex social relations have been written with such subtle humor that the reader remains laughing and crying. The native Indian protagonist loses the protection of his traditional class-defined social identity and is forced to make a hybrid identity in the target society. At the end of *The Buddha of Suburbia*, Kureishi’s characters are mixed up in an affair of searching identity or adopting others.

The contemporary identity policy is connected with history, the question of feeling at home, and the individual’s roots. Karim is an observer of people, but not so good at self-analysis. There are several moments when he believes he has found the right path, but are false because, with every new beginning, Karim is still unaware of who he is. Only by the end of the book, he starts to recognize his roots and discovers his identity. As a first-generation immigrant, both of Anwar and Haroon have a view of life in England, and both idealize living in India. Their searches take them different routes because Haroon tries to be true to himself while Anwar accepts an unfamiliar role. Anwar hugs Muslim merits he has never previously obeyed. He lives and dies in misery because he has adopted a role that does not fit him and presents a quest for identity. He never looks for his own identity but takes others’ identities. This leads him to fame and success.

Charlie is, ultimately, living in pain and misery because he does not know who he is. In the end, Margaret, a timid and poorly treated mother, and Ted, the uncle who changes his life completely, free themselves from roles that have been imposed on them and find their own real identities. Ted’s adoption of Haroon’s philosophy and his search for fulfillment is more successful than Haroon himself. Margaret is freed from the role of wife and mother when Haroon leaves. This loss of identity is shocking to her, but it helps her to search for a new identity and happiness. Margaret and Ted are the two characters who find themselves in the best place by the end of the book. The search for identity for most of them is a continuing struggle that brings the book to a hopeful, optimistic ending through duality and double-consciousness.

**Double-Consciousness in By the Sea**

Abdulrazak Gurnah is a Tanzanian novelist, born in 1948, Zanzibar who is now living in the United Kingdom. In the search for the protagonist’s identities who are stuck in the limbo of staying in the United Kingdom or returning to Zanzibar, in *By the Sea*, Gurnah unrolls the migrants and their efforts to find a place of belonging on the catastrophic situation that migration to a new geographical and social setting causes. Fictional characters are constructing a unique identity for themselves to fit into their new environments. They always are living in their ‘new’ lives and their ‘past’ memories.
To Gurnah, who experienced displacement from his native Zanzibar and migration to Britain when he was 17, identity is a matter of continuous change. What the main characters in his novels do is to unsettle the fixed identities to where they migrate. Gurnah’s narratives are all considered in the catastrophic situation that migration to a new geographical and social setting make for his character’s identities. The condition of belonging to one place but living in another is the subject of Gurnah’s complete fiction. Gurnah claims that he is not documenting his autobiographical experience. Gurnah’s characters look back upon their pasts with mixed feelings of bitterness and guilt for what they have left behind. The movement to a different place causes the cutting of any contact with their past families for Gurnah’s characters. The conditions of ethnic, religious, moral or social differences are the central themes of Gurnah’s fiction that provide the central theme to discuss double-consciousness in the main characters.

In *By the Sea*, Saleh Omar, an old refugee who has just arrived in Britain, and Latif Mahmud, a university lecturer who lived in England for several decades, meet to uncover stories from their past. *By the Sea* is told from a different viewpoint with conflicting variations of the truth, both consciously, to deceive, and through memory’s weakness. The central dynamic of the tale is a simple one: a man flees home and lives as an exile by the sea. Gurnah uses storytelling to explore the migrants and their efforts to find a place of belonging. The East African Asian narrators of Gurnah’s novels tell different stories, and their simulation determines them to create a home in their new English environment with uncertainty. *By the Sea*, presents the characters a life where past and present connect and by offering hope for the future: Two East African Asian narrators meet in an English seaside town, and their storytelling leads them to translate their sad histories into a shared present, thus struggling self-pity and isolation. Displacement is studied here reveals a long history of movements caused by trading activities, exile, and voluntary migrations.

Gurnah’s ideas of otherness operate outside the postcolonial notion, where the other is defined purely by a difference in the race. It provides visions into the role of Islamic culture in the affirmation of national identity in Zanzibar, before and also, after independence and the 1964 revolution. The novel is written through but not about Islam and projects Zanzibar Muslim practices as the stick that binds society together. Gurnah shows idealized versions of the migrants’ original homeland. Saleh Omar’s reflections in *By the Sea* open the way for a vision of paradise in the simple future life of the elderly refugee, who has achieved in his old age the forgiveness that will allow him to search for some paradise within himself. In *By the Sea*, Gurnah suggests that in the concept of double-consciousness, this new world is at least partly a translation of the past.

**Double-Consciousness in *One Out of Many***

The word the Caribbean may remind all kinds of alive colors, but to Sir Vidiadhar Surajprasad Naipaul (b.1932) it suggests gray: a land by a fake history. Naipaul typically takes his readers into the heart of the third world (Africa, the Caribbean, Asia, the Middle East) to know what happens in postcolonial societies when foreign power moves away, leaving cruelty and chaos. His early Trinidad novels followed in his fiction and nonfiction, set in Britain, Africa, South America and India, the home of his ancestries. He has too many representative types and looks unhappy about homelessness and migration. He has also been against a political plan that calls for breaking cultural ties with European nations.

*In a Free State* is a collection of three stories: “One out of Many,” “Tell Me Who to Kill,” and the title piece, “In a Free State.” Through, V.S. Naipaul presents a multilayered exploration of transcultural migration. Naipaul covers too much ground and presents a multilayered exploration of transcultural migration. These approaches have caused postcolonial intellectuals to complain about his lack of
interest in local culture and to pessimistically reflect on politics, revolution, and the views of national 
rebirth. While postcolonial theorists want to find a new cultural life that they hope to see, Naipaul 
struggles for knowledge of self and world and achieves an artistic comprehension of the ethnicity and 
politics of Caribbean nations like Trinidad that provides readers a broad sense of the West Indian 
experience.

As first generation immigrants, the main characters have a view of life in England and idealize the 
living in India. The displacing and alienating effects of a colonial past on today’s post-colonial peoples 
are Naipaul’s principal theme. Santosh is in Bombay working for a middle-level government official. 
When his employer is reassigned to Washington, D.C., Santosh faces the prospect of dismissal and 
obligation of returning to his village in the hills. Rather than suffering this loss of prestige and comfort, 
he presses his employer to take him to the United States. Crossing rural, urban and metropolitan 
landscapes, the protagonist from a country in India arrives in Washington, intended as the capital of 
the world.

Soon after, he regrets coming to the United States. In his new home, Washington, D.C., he feels unsafe 
and out of place. After he arrives, he has an experience that makes it impossible for him to return to 
India by becoming aware of his own identity. He loses the protection of his traditional class-defined 
social status and is forced to make a hybrid identity by the American social movements. The author 
visits or revisits a place and reveals the full richness of its people. In several cases, Naipaul’s work has 
been categorized as travel writing, but it is not a book for travellers; it is a book by a traveller. As a 
writer, Naipaul remains a greedy traveller, and his journeys are interior as well as geographic. He feels 
that as much about where he lives (Wiltshire, England) as about the places he visits.

Conclusion

Double-consciousness or dual vision is the matter of seeing yourself between and also, across cultures. 
Besides, it is unsettling narratives of origin and authenticity through the negotiation for displacement. 
Double consciousness in postcolonial literary works such as novels of Naipaul and Gurnah reflects a 
sense of dilemma towards self is what in postcolonial criticism. Homi Bhabha adds that double 
consciousness relates to an in-between condition, the cultural displacement, the borders between home 
and world; and, uncannily, the private and the public become part of each other. Diasporic characters 
experience double consciousness and are influenced by the practice of displacement that leads to 
experience the unstable sense of the characters' original identity. Hanif Kureishi’s novel figures are 
the best example of this dilemma. Having double consciousness, a diasporic person has nostalgic 
feelings about the native homeland, produces a confusing state of mind and prevents the process of 
authentic identity. As diasporic writers, Kureishi, Gurnah, and Naipaul present the identity crisis that 
the characters undergo to fit into the society where they live. In their struggle to create an identity, 
trapped between their home and host country, they are forced to create their own identity out of two 
cultures and displacement results in in-betweenness and double-consciousness until establishing 
themselves in the characters.

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Culture Learning in Language Education

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Abstract

The current study examines the theoretical and research literatures pertaining to culture learning in language education programs. The topic of teaching and learning culture has been a matter of considerable interest to language educators and much has been written about the role of culture in foreign language instruction over the past four decades. For insightful analyses see Morain, 1986; Grittner, 1990; Bragaw, 1991; Moore, 1991; Byram and Morgan, 1994. Most importantly, in recent years’ various professional associations have made significant efforts to establish culture learning standards (Standards, 1996; AATF, 1995). Yet, to date, there have been few critical reviews of the literature. In certain respects, this is not surprising because culture learning is not exclusively the domain of language educators. On the contrary, the field is highly interdisciplinary in nature; contributions to the knowledge base have come from psychology, linguistics, anthropology, education, intercultural communication, and elsewhere. Moreover, anthropologists, intercultural communication scholars, and psychologists, in particular, have studied cultural phenomena quite apart from their relationship to language learning. The review confirmed what we expected: a substantial amount of important writing on culture learning exists, much of which is completely unrelated to language education. The rationale for conducting this review of the literature was to determine if studies existed which could: support and/or challenge current language education practices regarding the teaching of culture, and provide guidance to language educators on effective culture teaching methods,

Keywords: culture learning, language educators, teaching methods
The use of Lexical Bundles in Academic Research Articles: Corpus Based Comparative Analysis

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Abstract
Lexical bundles occupy an important place in writing for academic purposes. Particularly, cross-linguistic analysis of lexical bundles in different countries and cultures revealed that Turkish writers distinguish some features of them more than others. Therefore, the present study aimed at exploring the use of lexical bundles among the native and non-native corpora, these being USA-Corpus, EN-Corpus and TR-Corpus. The purpose of the study is to analyse the four-word lexical bundles among the corpora as well as to feature the existing differences and similarities. For the purpose, a one-million word corpus was designed with the help of Sketch Engine and lexical bundles were classified structurally and functionally. To name but a few, structural lexical bundles encompass the verb-based structures, noun and prepositional structures. On the other hand, the research-oriented, the text-oriented and the participant-oriented lexical bundles build up the functional lexical bundles in the corpora. The most frequently used functional categories are location and description terms in research-oriented lexical bundles. In the process of gathering data, firstly I compiled three corpus in order to reveal their differences and similarities. Then, I categorized each of these corpus and uploaded them into Sketch engine in order to get results. The results of this study revealed that the lexical bundles found have structural correlates as well as strong functional features that help to construct discourse in academic writing (Bal, 2010). Tables and graphics were used in order to present the data.

Keywords: Lexical bundles, Research articles, Corpus, Academic Writing.
Abstract
Student mobility in higher education increased throughout Europe. Erasmus+ exchange program started in 1987 and Turkey joined the program in 2004. Karadeniz Technical University firstly hosted 3 Belgian students and sent 12 Turkish students to Belgium. These exchanges made it possible for the exchange students to come to realize that different cultures called for different challenges to overcome, thus equipping them with the necessary means to deal with these problems. For the purpose of conducting the study, descriptive analysis was used in order to analyse the responses by international students. This study also aimed to understand the participants’ adaptation processes and challenges in Turkish Universities. The samples of the study consist of 30 foreign students from 10 different nations who were selected on a purposive sampling methodology. Qualitative research methodologies were used and while analyzing the data, frequency, percentages and the degree of satisfaction were measured by the researcher. In conclusion students complained about language level of local people as being very low and the students were affected by culture shock. On the other hand, they were satisfied about academic life and accommodation and that Erasmus student network and local people made adaptation easier.

Keywords: Erasmus+ exchange program, satisfaction level, daily life, academic life, culture, international competence
Explicit Vocabulary Teaching: An Analysis of Classroom Learning of Multilingual Adults in a UK Institution

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Abstract

Vocabulary teaching has been a crucial interest among researchers and teachers for a long time in order to foster learning a language. However, it might be difficult and different in language learning environments where multilingual students attempt to learn. The purpose of the present study was to explore explicit vocabulary learning of multilingual adults and explicit vocabulary teaching of a teacher in a UK language institution. The study used a video-recording of the classroom to obtain data when the teacher was teaching vocabulary to multilingual adults who came from different backgrounds. The findings show that the teacher and students used different approaches to vocabulary teaching and learning in order to facilitate language learning. Multilingual learners seemed to promote learning on their own when the teacher used explicit vocabulary teaching. This study suggested that feedback should be integrated into the classroom more to improve learning. In addition, explicit vocabulary teaching seems more practical for adults learning a foreign language in a multicultural and student-centred classroom with the method of the communicative language teaching.

Keywords: explicit vocabulary teaching, classroom analysis, communicative language teaching, multilingual learners

Introduction

According to Levenston (1979 cited in Gu 2003, n.p.), ‘psychologists, linguists, and language teachers have been interested in vocabulary learning strategies for a long time.’ Quite in the same manner, vocabulary teaching has been a central role in the English as a Second Language (ESL) program. The statement by Wilkins (1972, p.111) confirms this view by indicating that ‘without grammar, very little can be conveyed. Without vocabulary, nothing can be conveyed.’ Therefore, the ultimate goal of vocabulary instruction should provide the learners with ‘word consciousness’ (Feldman and Kinsella 2005). By this, learners can have enough and main words to communicate.

Some researchers have gone beyond vocabulary learning through memorisation. For instance, Scott, Skobel and Wells (2008) developed and created a word-conscious classroom by designing a classroom learning environment where students can discuss, read critically and write their stories. This has highlighted the importance of either direct, explicit or indirect, implicit vocabulary teaching. Although vocabulary learning can occur implicitly through different learning activities such as writing and reading activities, learners need to obtain some crucial words explicitly (Graves, 2006). Ellis defines explicit and implicit vocabulary learning as learning consciously or with awareness and unconsciously or without awareness, respectively (Ellis, 1994a, b, c). However, Nation (2001) categorises vocabulary knowledge in its form (spoken/written), its position (grammatical
patterns/collocations), its function (frequency/appropriateness), and its meaning (concept/associations).

ESL programmers have drawn the attention to the teaching methods to deliver vocabulary. Recently, communicative language teaching (CLT) method has been a prominent teaching method because of its emphasis on meaning and communication (Xia, 2010). Longhurst (2013) investigates vocabulary learning of ESL learners in the classroom. The result shows the crucial part of explicit vocabulary teaching through the CLT method for the initial learning stage. Based on the discussion of vocabulary teaching and learning, especially explicitly, through the CLT method, this paper intends to answer the following research questions:

How do multilingual adult learners learn English vocabulary explicitly?
How does a teacher implement explicit vocabulary instruction in a multilingual classroom?

Research Methodology

This empirical study consists of 10 multilingual adults at the pre-intermediate level in an ESL classroom in the UK. The participants came from different backgrounds, countries and cultures, so their mother languages differed in Arabic, German, Italian, Portuguese and Spanish. Therefore, the teaching language was just English. The analysed lesson in this study was based on vocabulary teaching via the CLT method and student-centred teaching. The teacher who was English used a wide range of English foreign language techniques such as context setting, eliciting the language, drilling and checking the language, all of which will be discussed in the next section. In this lesson, she wanted to show the phonemic transcription of the adjectives which were used to describe the clothes, and spelling but by allowing the learners to give the correct forms.

As for the data collection, the classroom was recorded with a camera system at the back of the classroom in such an aimed way that they could not see and realise the recording. However, before the study, each of them was informed, and they signed a consent form to agree with being recorded. The recorded file which was 30 minutes long was transcribed and analysed according to the teacher and students’ actions and ways to teach and learn vocabulary, respectively. Therefore, the next section will give a detailed analysis of explicit vocabulary teaching and learning via the CLT method.

Results and Discussion

The empirical study aims to give insights about how explicit vocabulary teaching gave the learners enough knowledge to foster the word consciousness or awareness (Ellis, 1994a, b, c). The analysis of the classroom recording shows that the classroom environment constituted some reinforcements such as the map of the UK, English sounds and their phonetic descriptions on the wall. These features can potentially encourage them to adopt themselves to the instruction. Brown and Rodgers (2002, p.111) claim that the classroom should be as ‘ideal environments for the study of talk’ and attract students to talk. Above all, there were not any tables but just chairs, so the lesson was more communicative and the learners seemed to be more willing to communicate. As acquiring the language is much more than using the lexicon, this way of sitting possibly enables them to feel more relaxed and independent so as to produce the words and answer the questions easily. Unlike ‘the artificiality of "pattern-practice" and [directly] correct phonological structure’ (Yule 1996, pp.1993-4), it is represented to ‘enable them to do something [communicatively]’ (van Ek cited in Brumfit & Johnson 1979, p.103). When the teacher took one of the realia, she helped them to notice the meaning of the word and utter it. For example, she set the context and established the theme of the lesson using the pictures of the clothes. She then moved on to elicit the target language by the help of the same way, which constituted the same visual aids and realia to make the lesson more relevant to the learners.
After that, she wanted to check whether the learners have understood the target language or not. Additionally, she continued to give a variety of the drilling patterns in order to give feedback.

In general, this language environment may reinforce language knowledge and learning. Nevertheless, there were some individual differences in acquiring the language as they do not have the same background and culture. Some of the students needed much more help to acquire it, whereas others reached the required levels without any additional help. Schumann (cited in McLaughlin 1987, p.160) describes this as ‘social and psychological distance’. An example may help us to understand this better: S1, who was from one of European countries, gave the correct forms of vocabulary, ‘striped’, or spellings in that she spelled ‘short-sleeved’ with the other learners simultaneously, but her voice was more noticeable, whereas some of the students could not try to pronounce it individually. On that occasion, the teacher dealt with the issue by means of the appropriate choice of the topic and materials in order to share the common issue between her students. ‘The choice, use and effectiveness of vocabulary learning strategies very much depend on the task …, the learner …’ (Gu 2003), so the choice of the topic, vocabulary about clothes, can make thee learners integrate on the same issue.

Also, learners applied different strategies to enhance their learning. For instance, S4 tried to pronounce ‘patterned’ individually and silently. All of the learners repeated the words together, as well. O’Malley and Chamot (1990 p.1) describe the learner’s language learning strategy as ‘special thoughts or behaviours that individuals use to comprehend, learn or retain new information’. They applied their own learning strategy such as repetition. Repetition helps them to memorise and focus on vocabulary as in the data of that Crothers and Suppers (1967) present that approximately all of the participants learn all of the Russian-English words better after repeating them 7 times than 6 times. However, in this video recording, the teacher did not give enough time. She repeated ‘patterned’ just once. On the contrary, she made them pronounce individually. This potentially helped her to solve the problem easily, and the lesson more practical and clear. Nevertheless, the learners tended to use and remember the words which were easy for them, and ‘avoid words which they perceive as difficult (whether phonologically, grammatically, or semantically) and prefer to use general and frequent words rather than infrequent and specific ones’ (Blum-Kulka & Levenston, 1978 cited in Laufer 1991, p.441), where the teacher showed the picture and said ‘not diamonds’, because she knew that they would utter the easiest word, ‘diamond’.

Above all, in the process of teaching, the teacher seemed to be a facilitator. For instance, S4 needed to improve his pronunciation, so the teacher told him to repeat the words loudly. She also checked the pronunciation and comprehension of the whole class. After checking, she realized that S6 said ‘-s’, and explained ‘long-sleeved’ as an adjective. She then directed another question to S6 in order to both develop her awareness and produce the fluent, accurate and meaningful language when she tended to represent the topic according to their level, such as putting the stress on the first syllable of vocabulary, ‘long-sleeved’. However, she did not explain why the stress forms were long. That might be because the rules for compound adjectives were too complicated for students at that level. In this sense, she was aware of when and which topic or strategy to focus on, and considered their proficiency level and specific needs. In spite of the teacher’s directions, the lesson was student-centred. Initially, they uttered vocabulary which was shown in order, and then, she was writing one by one while they were spelling them. This was a part of the explicit vocabulary instruction. Choudhury (2010, p.310) explains it with an example which is ‘teachers teaching directly by engaging learners in activities which centre round the development of vocabulary, and teachers developing in learners’ strategies which they then would be able to use independently for expanding their vocabulary bank.’

Furthermore, the use of realia tended to facilitate learning. Heaton (1979 cited in Bably & Nusrat, 2017, p.1) calls it ‘an associative bridge between the classroom and the world’. Similarly,
Waltz (1986 cited in Smith, 1999, n.p.) claims that ‘there is evidence that through the use of realia teachers may increase the number of student responses’. In the same way, before representing a new word, the teacher showed a picture of the clothes, which triggered them to attend the lesson and give responses. By this, the use of visual aids or realia can stimulate spoken or written language production and can make vocabulary learning more concrete by allowing for great opportunities for them to remember the lexicon and enhance their phonological competence progressively. She ‘enlivens the lesson by bringing appropriate realities into the classroom’ (Broughton, Brumfit, Flavell, Hill & Pincas, 1978, p.42). She also provided feedback for them. For example, when she showed the pictures of the clothes, the learners said vocabulary loudly, and she sometimes corrected them and made such utterances as ‘Good’ or ‘Hmm’. It can not only be associated with ‘the response to efforts by the learner to communicate’, but also ‘help the learners to test hypotheses they have formed about the rule system of the target language’. (Ellis, 1986, p. 296). Besides, she used gestures as feedback, for example, to show that S3 was incorrect without directly explaining why ‘torn’ cannot take the ‘-d’ form. Instead of only disapproving, she could have made some explanations. Errors ‘enable him [sic] to decide whether he [sic] can move on to the next item on the syllabus or whether he [sic] must devote more time to the item he [sic] has been working on’ (Corder 1973, p.265). Beyond this, she used some gestures such as marking lines with her hand, for instance, while she was displaying ‘striped’ and ‘plain’ and pretended to utter vocabulary but helped them to do that (Cabrera & Martínez 2001). Along with gestures, explicit vocabulary teaching was facilitated through the stress on words. Referring to Choudhury (2010, p.313), ‘the board stage [can be seen] as an important stage in the explicit vocabulary teaching programme, [and] the teacher boards the vocabulary items to clarify spelling and stress’.

Conclusion

This video recording gives an understanding of how a classroom learning through explicit vocabulary teaching and the CLT method facilitates multilingual adults to practise and enhance vocabulary learning, and their teacher to teach vocabulary effectively. The findings show that learners can use different ways such as pronunciation and repetition via drill-in-practice and use ‘general and frequent words rather than infrequent and specific ones’ (Blum-Kulka & Levenston, 1978 cited in Laufer 1991, p.441) to learn vocabulary explicitly. The teacher can promote explicit vocabulary learning by showing the phonetic transcription, realia, visual aid and flashcards (Brown & Rodgers, 2002), spelling the word with spoken and written language production (Yule, 1996), selecting an appropriate topic (Gu, 2003), ensuring individual pronunciation and student-centred learning (Choudhury, 2010) and giving feedback with gestures, utterances, marking lines and stress on the word (Ellis, 1986).

Therefore, this study concludes that explicit vocabulary instruction can be a good vocabulary teaching type in a multilingual classroom, especially for learners in the beginner level and whose L1 language is not the same. It also argues that the CLT method can enhance explicit vocabulary learning and teaching. Feedback is very crucial and useful in explicit vocabulary instruction and can be given in different ways. The classroom should be ‘ideal environments for the study of talk’ and attract them to talk (Brown and Rodgers, 2002, p.111), so a language-rich environment where students are exposed to language is important for vocabulary learning. This can be provided with the use of realia which increases student response and engagement.

References


An Emerging Trend of the Use of Wrong Plurals by Pakistani Bilinguals: A Socio-Lexical Exploratory Analysis

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Abstract
Being international language, English has been serving the purpose of linguafranca in most of the situations of Pakistan. This extensive use has been rapidly replacing the identity of national language of Pakistan i.e. Urdu. The nature of syntactic representation has always been the matter of confusion among linguists. Being unaware of the correct plural forms the non-natives commit mistakes while making plurals. But the situation is reverse when non-natives of English irrespective of knowing the right plurals make wrong plurals usually talking in their native language. The observation method was opted to check this hypothesis. The result confirms that Pakistani commit this mistake – teachron instead of teachers, candian instead of candies – though this is done by them on unconscious level. This lead to a conclusion that they take one syllable from one language and one from another and make new combination i.e. one syllable from English as ‘teacher’ and second ‘on’ from urdu ‘Ustadon’ as candy from English and ‘ian’ from Urdu. There might be another reason i.e. the loan words taken from foreign language and then unconsciously amended by the non-natives according to either their L1 LAD system or may be from their society. This emerging trend of unconscious use of wrong plurals is leading Pakistani bilinguals towards a diaglossic situation where they are coining portmanteau.

Keywords: Innovative trend, Bilinguals, Portmanteau
Traces of Melancholy in Isaac Rosenberg’s Pre-war Poems

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Abstract
Isaac Rosenberg is an Anglo-Jewish poet who composed poems and drew sketches until he was killed in action in 1918. In Rosenberg’s short life and literary career, his poetry can be separated into two periods when his poems written before and during the First World War are considered. But the melancholic tone remains the same in his early and later poems. In other words, disillusionment and melancholy prevalent in Rosenberg’s war poems can be traced back to the poet’s poverty and Jewish origins prior to the devastating war experience. Thus, the trench life only doubles the impact of melancholy in his later poetry. This paper starts with the definition of melancholy from Freudian and Kristevan perspectives and continues with the analysis of the melancholic tone in Rosenberg’s early poetry. Melancholy is conveyed through the poet’s problematic relation to time and Christian belief. In this respect, the paper focuses on how melancholy is temporalized in such poems as “Present,” “Past Days are Hieroglyphs,” “In November” and “April Dawn” written between 1910 and 1915. The poetic persona’s ironic evaluation of faith in such poems as “God Made Blind” and “The Blind God” reflects the poet’s sources of melancholy too. The paper concludes by suggesting that the essential force behind Rosenberg’s poetry, ‘melancholy’ does not derive from the poet’s bitter war experiences but from a speechless alienation/disintegration with the society he lives in, which leads him to a search for a ‘cosmopolitan sympathy’ long before 1915.

Keywords: Isaac Rosenberg, time-space, poem, melancholy, Day and Night
In the Dark Forest: The Conflict of Power Relations in Edward Bond’s Poems

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Abstract
As an activist, a playwright and a poet, Edward Bond (1934-) avails himself of literature’s power for practical purposes in order to raise awareness of a chain structure which entraps and subjugates the individuals by transforming them into mere subjects. Bond’s focus on society in his poems reflects the current state of the social mechanisms that the poet is exposed to every day. In the Dark Forest, in this respect, is an epitome of Bond’s ideas consistently verbalized through various mediums of expression on the subjection process or ‘interpellation’ of individuals in Althusser’ words. As the title of the poetry collection implicates, Bond depicts different levels of tension in a bleak atmosphere created by corporeal and psychological variations of violence through his poems. This study aims to analyze selected poems of Bond by means of Althusser’s argument of ideology and the apparatuses through which ideology sustains its ascendancy over the subjects. The study also concentrates on the in/visibility of the state apparatuses reflected through multilayered imagery and metaphorical language in the poems. Since the poems merge the private realm with the public sphere, their political stance also denotes a personal yearning for unity and peace. Thus, the poems vacillate between optimism and pessimism. However, in the end, a dark atmosphere prevails since the subjection process is inevitable and subject can achieve his resistance or Althusserian ‘bad citizenship’ only through a consciousness which keeps him in the system but with the knowledge of how it operates.

Keywords: Edward Bond, Althusser, Ideology, subject, power relations, state apparatuses.
The Critical Dynamics of the Restoration Sexualities in John Wilmot’s *The Quintessence of Debauchery*

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Abstract  
The Restoration of the Stuart monarchy after the Interregnum presented numerous trials of Puritan Parliamentarians who had caused the disposal and poverty of the royalist upper-class families. In a variety of comedies of manners, these so-called Puritans were humiliated and ridiculed by means of cuckoldling or confiscation. However, John Wilmot as one of those royalists in pursuit of revenging the past injustice provided an encompassing criticism for all the levels of English society in his *Quintessence of Debauchery*. Among the scholarly works, limited in number, on Sodom, or *The Quintessence of Debauchery*, one can realise that a great many of them are related to the issue of the work’s authorial attribution to John Wilmot, the second Earl of Rochester, which actually shows that the play has long been a text treated by the scholarly profession as a bibliographical curiosity rather than a literary artefact. This attitude could have resulted from scholars’ avoidance and unwillingness to endeavour in the explicitly obscene matters of the play itself. In a similar vein, the minority of papers dealing with the issue of sexuality in the work prioritise political matters over the seventeenth-century sexualities which are only regarded as a metaphorical means for the Restoration politics. Therefore, this paper aims to scrutinise the dynamics of seventeenth-century sexualities in relation to Wilmot’s play after a brief explanation on the authorship of the text, and the author.

Keywords: The Restoration, sexualities, John Wilmot, *The Quintessence of Debauchery*
Among the limited scholarly works, on The Farce of Sodom, or the Quintessence of Debauchery (1684), one can realise that many of them are related to the issue of the work’s authorial attribution to John Wilmot, the second Earl of Rochester, which actually shows the play has been “a text treated by the [scholarly] profession as a bibliographical curiosity rather than a literary artifact” (Weber, 1995, p. 69). This attitude could have resulted from scholars’ unwillingness to endeavour in the explicitly pornographic matters of the play itself (Shank, 2014, p. 21). Similarly, the minority of papers dealing with the issue of sexuality in the play prioritise political matters over the seventeenth-century sexualities which are regarded as metaphorical means for the Restoration politics. Another contribution parroting the similar political allusions to the play would be a luxurious and futile attempt; therefore, this paper aims to scrutinise the politics of seventeenth-century sexualities in relation to Farce after a brief explanation on the authorship of the text, and the author.

There has been a number of disputes over who the author of Farce is. Three names in the literary circle of the Restoration – John Wilmot, Christopher Fishbourne, and John Oldham – have been proposed by the scholars who have not reached a consensus despite their accumulative argumentations against one another’s hypothesis. For Wilmot’s authorship, Johnson provides a variety of scholar names:

“Those who believed Rochester to be the author of include Henry Spencer Ashbee, Edmund Gosse, Montague Summers, Johannes Prinz, and Sidney Lee. Those who believe he was not include John Hayward, Vivian de Sola Pinto, J. H. Wilson, Graham Greene, James Thorpe, and David Vieth.” (1987, p. 119; emphasis in the original)

Lately, Love refuses to acknowledge this attribution by attempting to refute the theses provided by others. However, he provides a weak set of proofs and his article, unfortunately, carries the overtones of heteropatriarchal assumptions about queer sexuality (1993, pp. 321-328). Striving to prove Wilmot’s authorship, Johnson establishes his argumentation on a quadripartite scheme of evidence: the publication history of Farce, the extant manuscript texts, the testimony of Rochester’s contemporaries, and textual proofs: On his deathbed, Wilmot wanted his family “to burn all his profane and lewd Writings [among which Sodom was believed to exist], as being fit only to promote Vice and Immorality [...] and all his obscene and filthy Pictures, which were so notoriously scandalous” (R. Parsons as cited in Johnson, 1987, p. 120; emphasis in the original). Although Wilmot’s family tried to censure any “scandalous” work by the Earl for about four decades until 1715, Farce’s four manuscripts (Princeton MS AM 14401, the 1684 Antwerp edition, the Hamburg Cod. 115 manuscript, and Bibliothèque Nationale MS Anglais 101), its French translations (1682, 1740, 1744) and printed copies affirmed Wilmot as the author (Johnson, 1987, pp. 121-130). With the beginning of Farce’s circulation in late 1676, John Crowne, Thomas Otway, Thomas Shadwell and John Oldham provided enough evidence for this authorisation (Johnson, 1987, pp. 139-147).
In keeping with Johnson’s hypothesis, Rochester’s life is significant for the sake of Farce’s apprehension. John Wilmot (1647-1680) lived slightly more than three decades; however, he gained a notorious fame and acknowledgment both as “an influential poet, patron, courtier” (Combe, 1998, p. 15) and by leading “a turbulent life” for which he is frequently called “the debauched, atheistical aristocrat, or the repentant sinner saved only by a deathbed conversion” (Griffin, 1973, p. 2). Rochester, “very much a product of the Restoration,” can be understood “socially, intellectually, literarily in the context of his own time;” he was “[b]y no means a mindless sensationalist, a merely sadistic rake, nor a would-be Christian lost in doubt’s boundless sea,” but “a perplexed rather than a dogmatic doubter, delighting in the parody of heroic convention and tradition […]], attracted to heterodox and paradoxical notions, yet a poet and a man in search of certainties” with a “shifting, uncertain, undisciplined” character (Griffin, 1973, p. 5). Some critics sometimes regard him apolitical; nevertheless, this is an assumption unable to reach beyond an oversimplification (Combe, 1998, p. 16) because of his sophisticated style of approaching and addressing socio-political happenings of the Restoration’s all parties in his works which provide neither a lack of his opinion nor a cowardice of expressing these opinions (Combe, 1998, pp. 16-17). Most of his poems were printed posthumously, but circulated as manuscripts in his lifetime. Among his dramatic works, The Farce of Sodom, or the Quintessence of Debauchery is the most controversial, explicit one, often classified as a closet drama due to its graphic/erotic style.

The play carries the infamous name of a Biblical story “Sodom and Gomorrah;” nonetheless, it actually burlesques Dryden’s rhymed heroic plays like Tyrannick Love, or the Royal Martyr (1669) and The Conquest of Granada (1670) (Love, 1993, p. 320). The play opens in Bolloximian’s palace in the kingdom of Sodom, decorated with Aretino’s Postures, a combination of the famous erotic book of the Italian Renaissance entitled I Modi (The Sixteen Pleasures, 1527) and Pietro Aretino’s sonnets describing the erotic paintings (Talvacchia, 1999, pp. 54-55). The king is preoccupied with his declining virility and boredom with usual heterosexual encounters. His courtiers, Borastus, Pockenello, Pene and Tooly, offer buggery to renew his libidinal energy and to cooperate with him. Convinced, he declares all his subjects to practice buggery. Cuntigratia, the Queen of Sodom, and the king’s four mistresses, then, complain about being unsatisfied with their intercourses. In the second act, the prince and the princess, Prickett and Swivia, get into an incest to increase Prickett’s sexual experience. After their union, Cunticula arrives and competes with Swivia with the young prince. The third act opens just after Cuntigratia and Buggeranthus’s consummation. Buggeranthus is a general in the army and famous for his sexual prowess and fondness for buggery his name suggests. Later, the courtiers arrive and talk about the positive outcomes of the buggery and its pleasures. With Buggeranthus’s arrival, they learn that all the army soldiers are in practice of this practice. In the fourth act, the female group without the queen reprimands Virtuoso, the dildo- and merkin-maker. Seeing his manly nature, they force him for carnal satisfaction. In the last act, the entire kingdom has caught the pox. Although Flux, the royal physician, advises the king to return to heterosexual ways of sexuality, Bolloximinian refuses and leers at Pockenello for another intimate practice. The play ends with demons’ and ghosts’ visit with the effects of fire and brimstone. The play is a misogynist satire which may be a result of Rochester’s unfaithful female lovers like Elizabeth Barry (Johnson, 1987, p. 136). Like the other Restoration plays, it illustrates Charles II’s court in a criticising tone as characters are based on real people: Charles II as Bolloximinian, Catherine of Braganza as Cuntigratia, Lady Castlemaine (Barbara Palmer) as Fuckadilla, Louise de Kéroualle as Clytoris, William Chiffinch as Borastus, Earl of Mulgrave (John Sheffield) as Pockenello, Duke of Monmouth as Prickett, Duke of Marlborough as Pene, Henry Jermyn as Tooly, Duke of York as Buggeranthos, and Louis XIV as Tarsehole, the King of Gomorrah (Johnson, 1987, pp. 135-137).

In the Restoration, the definitive power of the penis on male identity affirms its place with “a non-reproductive sexual competence” as “a basic measure of a man’s personality” (Stephanson, 2004, pp. 48-49). In the play’s opening lines, Bolloximinian creates a farcical scene of the Sceptre-Prick:
“Thus in the zenith of my lust I reign,
I drink to swive, and swive to drink again,
Let other monarchs who their sceptres bear,
To keep their subjects less in love than fear,
Be slaves to crowns—my nation shall be free,
My pintle only shall my sceptre be.
My laws shall act more pleasure than command,
And with my prick I’ll govern all the land.” (Wilmot, 1689, I.i)

These lines are the declaration of a new era for Sodom to be governed not with politics (sceptre), but with sexuality (prick). This scene is associated with Charles II’s Royal Declaration of Indulgence in 1672 to provide religious liberty to Protestant nonconformists and Roman Catholics. For a celebration of the new order, it continues with Borastus’s mock-heroic praise of the royal penis of the king: “May plentiful delights of cunt and arse / Be never wanting to your royal tarse. / May lust incite your prick with flame and sprite, / Ever to fuck with safety and delight” (Wilmot, 1689, I.i). The atmosphere of sexual liberty is not limited to this announcement since Bolloximian “[n]o longer . . . admire[s]” his women, “[t]he drudgery has worn out [his] desire” (Wilmot, 1689, I.i). The quick suggestion becomes him to try sex with men:

“Borastus: The choice of buggery, sir, is wanting now.
I would advise you, sir, to make a pass
Once more at Pockenello’s loyal arse.
Besides, sir, Pene has so soft a skin
‘Twould tempt a saint to thrust his pintle in.” (Wilmot, 1689, I.i)

What is curious in this homosexual suggestion is that Borastus sounds familiar with Pockenello and Pene’s bodies. His suggestion is like declaring their previous practices. Courtiers’ subsequent contest to be chosen as a receiver in an intercourse with Bolloximian reveals the indistinction of gender roles in the seventeenth century: homosexuality was formally and politically not a sin during the Restoration as it would be in the next age.

The seventeenth century witnessed a profoundly different sort of arrangement about homosexual identity and subculture: the molly and the molly house (Trumbach, 1998, p. 7). As a pejorative slang term for a sodomite or a homosexual man, “molly” stood for some upper-class men because they frequented molly houses to fulfil their desires with the same-sex. Additionally, these homosexual men behaved in feminine manners, cross-dressed while dancing or during an intercourse (Edwards, 1994, pp. 45-46; Mackie, 2009, pp. 116-117; Senelick, 1990, pp. 50-51). The courtiers’ manners in Farce are not different from a woman’s since they do not restrain themselves behaving in a feminine way to attract their superior/active/top/penetrative king. As a result of his Grand Tour, “the great pinnacle of elite education […] [including] a sojourn of many months and often years” in Europe, especially Fance and Italy, Rochester was surely aware of homosexual practices in both England and Europe (Wilson, 2002, p. 163). For him, these experiences directly “permitted homosocial and homosexual desire to flourish” (Rousseau, 1987, pp. 141-142). First, he was known to have a frequent intimate relationship with his male page (Johnson, 1987, p. 151). Second, in addition to his acquaintance with the Confraternity of Sodomites in France, Rochester’s own college, Wadham College in Oxford which became notorious due to homosexual scandals then, was one of the places he frequented regularly (Johnson, 2004, p. 34). Moreover, some men related to Wilmot from literary and theatrical circles including Duke of Buckingham, Titus Oates, Edward Kynaston, Philibert De Grammont, Prince of Conti were accused of homosociality during the 1670s (Johnson, 1987, p. 152).

Unlike its meaning reduced to male homosexual relations from the eighteenth century onwards, sodomy traditionally had three layers of meaning: “sexual intercourse between males, anal intercourse between men and women, or intercourse with beasts” (Trumbach, 1987, p. 74). Rochester employs all
these forms in *Farce*. The first form “sexual intercourse between males” is the high-plot of the play, and it is prevalent from the beginning till the end. The second one “anal intercourse between men and women” is also given in Bolloximian’s speech and Borastus’s suggestion upon the king’s statement of his boredom with female genitals: “Your grace may soon to human arse retire” (Wilmot, 1689, I.i). In this suggestion, there is no sex differentiation; therefore, anal intercourse between men and women can be observed as a usual practice during the late seventeenth century. When Cunticula causes Prickett’s premature ejaculation, her amends prove this as she offers such a carnal consummation (Wilmot, 1689, II). The third form “intercourse with beasts” is provided in Bolloximian’s and Buggeranthus’s statements. Bolloximian regards turkeys as lustful creatures when he states that “The lust in which those animals I see / Does far exceed all human lechery” (Wilmot, 1689, III). He further recommends these animals by degrading women genitals: “By oft formenting, cunt so big doth swell, / That pintle works like clappers in a bell” (Wilmot, 1689, III). The bestiality, here, can be rightfully associated with perversion – as it is throughout the centuries – since the portrayed lust exceeds any value system, but conforms the idea of Enlightenment which regards animals below human and thus puts them into the place of commodity to be used in any way for the sake of human pleasure. In addition to Bolloximian’s bestiality, Buggeranthus provides an anecdote on women’s intercourse with male dogs and horses. As he quotes, a woman “had once a passion for a horse” (Wilmot, 1689, III). With such accounts, women were deprecated as they seemed more inclined to use any animate and inanimate thing like dildoes. To support that Cartesian discourse, men were drawn as rational beings, and their actions were rationalised.

In the high plot consisting of the first form of sodomy, *Farce* deals with the issue of masculinity. The king and his men are highly interested in the perpetuity of their sexual prowess, also a commonly concentrated issue of the time’s science. In *Treatise Concerning the Generative Organs of Man* (*Tractatus De Virorum Organis Generationi Inservientibus*, 1688), Regnier de Graaf, the Dutch physician, makes a statement on the limits of a man’s sexual performance:

“It would be unseemly and disgusting, and it would totally impede one’s conduct of worldly affairs to be like the Satyrs and have a penis always erect. On the other hand to have one always loose and floppy would incommode successful conduct of the affairs of Venus.” (1972, p. 52)

As seen in de Graaf, male genitalia in the seventeenth century is expected erectile status at will; it should be ready to function under appropriate welcoming conditions and not to exceed its limits towards rape, involuntary intercourse, or beyond. The reason behind these expectations has three primary motives: “a final cause, an instrumental cause, and a material cause” (De Graaf, 1972, p. 49). The final cause is for reproduction, “the preservation of species,” for which “Nature decided that the connubial act should be linked with an enormously pleasurable sensation” (De Graaf, 1972, p. 49). As for the instrumental cause, genitals play a major part since they “are endowed with a most exquisite sense of touch [...] they are easily titillated and thereby get a wonderfully pleasurable feeling” (De Graaf, 1972, p. 49), and this cause is totally related to genitals’ relaxation. For the material cause, semen, inclusive of the sexual discharges of both men and women, is the ultimate outcome; thus, it “can excite immense pleasure, and so too can the fluid which is separated from the blood in the prostate gland” (De Graaf, 1972, p. 49). It can be asserted that Rochester, knowing these seventeenth-century scientific descriptions, deliberately employs all these conceptualisations in his play. After the young prince Prickett’s being served by Cunticula, he states he cannot continue their sexual activity and explains why:

“Prickett: Where power is wanting, will is but in vain.
   I’ve spent my last, and would fain retire,
   To sleep an hour.
Swivia:     Will that restore desire?
Prickett: If it deceitful prove -
Adieu to f[...]ing. Sleep will all care remove.” (Wilmot, 1689, II)

In addition to Prickett’s self-reservation, Buggeranthus repeats the same manners after his consummation with Cuntigratia:

But love, like war, must have its interval:
Nature renews the strength by kind repose,
Which an untimely drudgery would lose.
Madam, with sighs I celebrate the hour
That stole away my love and robbed me of my power. [Offers to go] (Wilmot, 1689, III)

Both Buggeranthus and Prickett obey the sexual norms of masculinity or male genitalia, and they do not further their heterosexual relations after one intercourse has been accomplished. Because male ejaculate was considered the most “noble portion of the blood,” seventeenth-century physicians believed its expenditure depleted male bodies’ reserves (De Graaf, 1972, p. 44). On the other hand, the material cause is emphasised in the first act when the courtiers talk about Bolloximian and Fuckadilla who reach utmost pleasure by means of these bodily fluids. Prickett is, too, proud of his material achievement when he boasts: “That through my prick there flowed a mighty stream, / Which to my eye seemed like the whites of eggs” (Wilmot, 1689, II). What is reversed is the employment of the final and instrumental causes. The instrumental cause, or the satisfaction of genitalia, is prioritised to the final cause, or the preservation of species. The declaration and spread of homosexual façade of sodomy in the kingdom of Sodom are actually related to this reversal.

The final cause related to reproduction is actually related to obligatory marriage which was despised by the Restoration libertines because it would eventually lead to the destruction of an individual’s free will and capability to take pleasure in life. Therefore, the priority of the instrumental cause, the satisfaction of pleasures/genitalia, is emphasised with queer relations. Rather than “a dominant view of sex and identity” enforced by socio-political structures, homosexual intercourse somehow “delimit[s] [these men’s] experiences” and “move [them] away from the norm” and make them deviant (Moorman, 2010, pp. 155, 156). Sodomy in Farce, then, suggests “an unsettling or deconstruction of fixed sexual identities and categories, or the celebration of differences; or simply to indicate resistance to sexual norms” (Moorman, 2010, p. 163). Such pornographic works as Rochester’s focus on the “art of [...] sexual communication” and the “advantages of gender-play”; they, thus, promotes “new and exciting ways to have sex” (Butler, 2004, p. 190) as all the citizens in Farce are practising homosexuality providing them “the hallucinatory promise of fluidity” (Patterson, 2004, p. 107) as if they craved for its legalisation by the king for long. The sodomy in its first meaning, then, provides a space of liberty for these courtiers as they strip off their obligations in their intimate relations with men, unlike with women who are portrayed as insatiable creatures throughout the play.

In conclusion, Farce is an unconventional play following a series of “feminine complaint and masculine apology” (Benedict, 2015, p. 73) with regard to their sexes’ obligations. This unconventionality leads it to be regarded as a baroque piece of literature since the traditional idea of baroque features “irregularity, movement, and perspective” as well as “kitsch extravaganza” aptly associated with a series of liminal experiences. In these liminal experiences of the citizens of Sodom, the boundaries of reality are put under multi-layered interrogations leading to the deconstruction of the time’s prevalent socio-political and philosophical structures (Vanhaesebrouck & Dehert, 2012, p. 5). Rochester’s Farce fits into this concept of baroque and makes use of a theatrical and erotic performance within an absence of moral rules to discover the limits of satire, politics and eroticism. Thus, it explores the seventeenth-century sexualities by relating the characters’ inclinations to the outside reality of the heteropatriarchal norms.
References


A Survey of Academic Procrastination among Tertiary-level Students: The Whys

Full Text

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Abstract
In essence, academic procrastination should be understood as an attempt to avoid academic duties, assigning them to the future, and finding excuses to justify attempts of delaying responsibilities. There appears to be a strong consensus in the thriving body of research for the prime importance of more systematic research on this unwanted yet common behavior to which universities pay lip-service, for it debilitates students’ academic performance and thus negatively affects life quality. The intent of the current study is to investigate the prevalence of tertiary-level student participants’ procrastination and the reasons for this behavior. To this end, 187 students (F=131, M=54) enrolled at the department of English language and literature at a large-size university in the northeastern part of Turkey took part in a survey. The data were collected in a mixed-method way via an Academic Procrastination Scale and in-depth semi-structured interviews. The participants ranging from prep class to fourth grade were found to procrastinate due to several reasons including irresponsibility, perceive characteristic of academic duty, negative perception towards teachers, academic perfectionism, to list but a few. Based on the findings, although grand claims cannot be made, several suggestions are offered to reduce this self-handicap and foster students’ well-being.

Keywords: Academic procrastination, procrastinate, tertiary

Introduction
One of the widespread phenomena among university students is academic procrastination, which should be understood as attempts to postpone academic tasks and duties for a wide variety of reasons including fear of failure, laziness (Özer & Altun, 2011; Solomon & Rothblum, 1984; Uzun-Özer, 2009; Saracaloğlu & Göktas, 2016), lack of self-efficacy (Akbay & Gizir, 2010; Klassen, Krawchuk & Rajani, 2007), inadequate time management skills (Balkıs, Duru, Buluş & Duru, 2006), to list but a few.

No matter what lies behind this unwanted behavior, it negatively affects student success. Henceforth, it is of utmost importance to investigate the possible reasons for procrastination and suggest solutions based on this field data. The current study is an attempt to investigate the issue holistically in the sense that it aimed at investigating to what extent the participants in this single case suffer from it, what their reasons for doing so are, and what they themselves as the sufferers of this behavior suggest to solve this common behavior. The researchers believe that key to the way forward is giving an ear to what these procrastinators say. This study is intended to contribute to the existing research with an in-depth investigation of a single case.
Literature Review

Although the concept procrastination is conceptualised in various ways in the documented literature, Ellis and Knaus (1977) are commonly cited, who see it as “the tendency to avoid activities, assigning works to future and using apologies to justify the delay in activities” (as cited in Naddafi, 2016, p. 514). Two of the reasons for it on which almost all scholars agree are fear of failure and laziness. For instance, Özer and Altun (2011), Uzun-Özer et al. (2009), Saracaloğlu and Göktaş (2016), and Solomon and Rothblum (1984) commonly reported that the students with low performance avoidance-goal orientation and responsibility feelings had a higher tendency towards avoiding their duties as they are frightened by academic tasks or are too lazy to take their responsibility. Here female students were found to procrastinate more than male students because of these two reasons (Uzun-Özer et al., 2009).

Self-efficacy was found another variable in this issue. The concept should be understood as believing oneself personally that they can achieve any action and feeling convinced that they can realise an academic goal by overcoming stressful element (Bandura & Schunk, 1981, as cited in Sharma & Nasa, 2014, p. 59). The negative relationship between self-efficacy and academic procrastination was documented by several scholars (see for instance, Klassen et al. (2007), who reported that that if students find themselves academically adequate, they automatically feel motivated and start to have real expectations for their academic tasks.

Bad time management skills are also associated with academic procrastination. Good time management is the use of time in an effective and productive way (Tanrıöğen & Iscan, 2009), and it is vital for a successful academic life. Several studies from diverse education contexts including Balkıs et al. (2006), who reported a positive relationship between ineffective time management and academic procrastination.

Besides the possible reasons outlined above, the literature documents some other factors associated with the attempt of delaying one’s academic duties. For instance, the difficulty in making decisions was also found a reason (Uzun-Özer, 2009). Irrational beliefs also lead to this avoidance (Berber-Çelik & Odaci, 2015). In addition, fear of negative evaluation and self-perception were also associated with procrastination (Berber-Çelik & Odaci, 2015). Also, academic motivation and academic attributional style were related to procrastination in that optimistic students (external, non-stationary, specific attributional style) were not found as the sufferers of this problem (Akbay & Gizir, 2010). Besides, motivation, negative attitude towards study and learning, and inability to concentrate were listed as the other reasons for procrastination (Balkis et al., 2006). Also a negative relationship was found between dimension of hope of success and students’ academic procrastination (Akmal, Arlinkasari, & Fitriani, 2009) tendencies. Lastly, risk taking was also found as a reason for academic procrastination in some studies in that male students were found to procrastinate more due to taking risks (Saracaloğlu & Göktaş, 2016; Uzun-Özer et al., 2009).

The related literature documents several suggestions to cope with academic procrastination. School psychological counselors play a key role in this process. They are suggested to guide students in self-regulation, self-control, effective time management and efficient study skills. Also, they should help students and change their unrealistic and negative thoughts such as irrational beliefs, low self-efficacy belief, negative self-perception and fear of negative evaluation (Berber-Çelik & Odaci, 2015). Besides, responsibility feelings should be enhanced, and as Özer and Altun (2011) rightly note, responsibility is a personality characteristic acquired at an early age. Thus, personal guidance needs to be paid sheer attention starting in primary school years to prevent this problem. In addition, procrastination is a common college-related problem as students cannot easily adapt to more task
requirements and responsibilities different than those in high schools. Therefore, university psychological counseling and guidance centers are advised to organize various orientation activities to help academic student orientation (Akbay & Gizir, 2010). Besides, as time management is vital in this process, seminars could be held on effective time management and raise awareness about how to use time wisely and have a balance between fun and study.

Methodology

The ultimate aim of the current study is to investigate to what extent the student participants suffer from academic procrastination, which reasons they report for doing so, and what they themselves as the sufferers suggest to cope with this problem. The following questions guided the study:

1. Do participants suffer from academic procrastination?
2. What are the reasons for avoiding tasks?
3. What could be done to cope with this problem?

To answer these questions, first a survey was conducted, and then individual semi-structured interviews were carried out to reach detailed information.

Settings and Participants

The study took place in the Department of English Language and Literature at a north-eastern university in Turkey. The department offers both undergraduate and graduate education in applied linguistics. The educational duration of undergraduate education is 1+4 years with preparatory programme. The newcomers who cannot get at least 70 out of the proficiency exam held in the department have to enrol at the 1-year preparatory programme in which student take skill-based courses including reading, writing, speaking, listening, grammar, and general English. In BA education students are offered both literature and linguistics-related courses such as Academic Writing, Narratology, Texts on Language and Literature, Shakespeare, to list but a few, at regular and evening programmes. MA in Linguistics and English Literature and culture, and PhD in Applied Linguistics as well as English and American Literatures were offered by the department.

The participants for this study chosen with convenience sampling consisted of 187 students. 177 students (F=131, M=54) responded to the questionnaire: 30 preparatory programme students, 34 first graders, 25 second graders, 20 third graders, and 68 fourth graders, whose age average was 21. In addition to the questionnaires, 10 more participants from all classes (F=6, M=4) were interviewed, and their information is tabulated below.

Data Gathering and Analysis

The data in the present study were gathered in a mixed-method way in that both quantitative and qualitative data gathering instruments were used (Creswell, 2009). To gather the former, Academic Procrastination Scale developed by Ocak and Bulut (2015) was used as measuring scale to investigate the possible reasons for procrastination. The survey includes 38 reason items that could be grouped under 4 themes: irresponsibility, perceived characteristic of academic duty, negative perception towards teachers, and academic perfectionism. All the negative items (19, 20, 21, 22, 23, 24, 25, 26, 27, 28, and 29) were reversed before coding. Some more items on the participants’ gender, grades, ages, their academic success and hometown were added to the existing survey, which took about 15 minutes to complete.
In order to complement the quantitative data, qualitative research was also utilised, which should be understood as the attempt “to place emphasis and value on the human, interpretative aspects of knowing about the social world and the significance of the investigator’s on interpretations and understanding of the phenomenon being studied” (Ritchie & Lewis, 2003, p.7). Semi-structured interviews were conducted with 10 more students to triangulate the quantitative findings.

While analyzing the quantitative data, SPSS (Statistical Package for the Social Sciences) was used. Descriptive statistics were utilized to interpret the findings, and the results are analysed factor by factor to create a reader-friendly text. On the other hand, the quantitative data were analysed via content analysis. The researchers transcribed the audio data into text one, read it through several times, analysed the codes, created the categories, and reported the findings with tables. During the study from the design to reporting, ethical considerations were taken into account. The participants voluntarily accepted to fill in the questionnaire, and they were fully informed about the aims of the research. Also, they were not asked to provide their names to ensure confidentiality, and they were informed about how the gathered data would be used without doing any harm to them.

Findings

The descriptive statistics calculated factor by factor cannot be presented in the text due to space limitations, yet, they could be summarised as follows.

The first 19 items aimed at investigating the role of the irresponsibility factor in academic procrastination. The item with the highest mean as a result of the frequency analysis was item 9 with M=3.28. 91 participants agreed they do not want to do the homework even though the deadline of the homework is approaching. The second highest mean was found for Item 5 (M=3.09), which indicates that almost half (46.3%) accepted to postpone to do their academic tasks to another day because there is nothing to encourage them. Interestingly, most of the participants were found not to delay their tasks due to fear of failure (132/76.4%). Another factor for procrastination was perceived characteristics of academic duty (Items between 20-29). These characteristic (enjoyment, thinking deeply, etc.) were found to affect their tendency to avoid their tasks. To illustrate, the analysis of Item 29 that aims at seeing whether they delay academic duties that make them think about it so shows that most of the participants, i.e., 52 of them, reported that as they do not like assignments that require long hours of deep thinking, they do not do them on time (M=2.64; SD=1.18) Some items (Items 30-34) were about negative perceptions towards teachers. The results show that the negative perception towards teacher plays a key role in delaying duties. According to results, the highest mean regarding the frequency analysis was found as 3, For instance, the item with the highest mean value is Item 31 (M=3.70; SD=1.26), which should be understood that most of the participants (f=114) stated that they delay their homework when they feel that their teachers do nothing. Item 30 with the second highest mean value (M=3.54; SD=1.30) shows that most (f=107) reported to delay their tasks when they feel that the teacher does not give importance to the course. Lastly, four items are about academic perfectionism (Items 34-38). The findings show that academic perfectionism does not play a key role in students’ tendency to avoid their homework.

In addition to the quantitative data, the researchers gathered qualitative data via in-depth individual interviews conducted with 10 participants, whose information is outlined. The categorized codes and the quantitative findings are given in Table 2 as follows:

Table 1. Encoded reasons for academic procrastination
As is seen above, the most frequently reasons for delaying academic duties were found as personal problems (22 codes out of 40). They reported to procrastinate as they felt tired, had various health problems such as headaches, did not know how to study effectively, had difficulty in concentrating on their studies, to list but a few. In addition, they listed several reasons related to the perceived characteristics of tasks. They said that the nature of these assignments increased or decreased their motivation to hand in them on time. Besides, some school-related problems were identified such as the high number of tasks given at the department, their absenteeism, and lack of strict and careful teachers who carefully follow the process and read and score their tasks. Lastly, some stated that they procrastinated as they simply did not want to bother themselves with academic tasks.

The participants were also asked their suggestions to solve this problem as they are the real sufferers. The following table covers these solutions for this common problem.

**Table 2. Encoded solutions offered by the sufferers**

<table>
<thead>
<tr>
<th>Category</th>
<th>Codes</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal problems</td>
<td>• Having health problems</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Tiredness</td>
<td>4</td>
<td></td>
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<tr>
<td></td>
<td>• Lack of organization abilities</td>
<td>1</td>
<td></td>
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<tr>
<td></td>
<td>• Having too much self-confidence</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Bad studying habits</td>
<td>2</td>
<td></td>
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<tr>
<td></td>
<td>• Learned helplessness</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>• Being perfectionistic</td>
<td>2</td>
<td>51.6</td>
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<tr>
<td></td>
<td>• Lack of motivations</td>
<td>1</td>
<td></td>
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<td></td>
<td>• Poor educational background</td>
<td>1</td>
<td></td>
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<td></td>
<td>• Having time management problems</td>
<td>1</td>
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<td></td>
<td>• Having concentration problems</td>
<td>2</td>
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<td></td>
<td>• Laziness</td>
<td>1</td>
<td></td>
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<tr>
<td></td>
<td>• Having personal problems</td>
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<td></td>
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<td></td>
<td>• Busy working hours</td>
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<td></td>
<td><strong>Perceived characteristic of academic duties</strong></td>
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<td></td>
<td>• Challenging tasks</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>• Easy tasks</td>
<td>1</td>
<td>20.93</td>
</tr>
<tr>
<td></td>
<td>• Lack of interesting tasks</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>School-related Problems</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Too many assignments</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>• Not attending the class regularly</td>
<td>1</td>
<td>18.60</td>
</tr>
<tr>
<td></td>
<td>• Not having strict teachers</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Other reasons</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Liking enjoying oneself</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>• Having desire to spend time with family</td>
<td>1</td>
<td>9.30</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td>40</td>
<td>100</td>
</tr>
</tbody>
</table>

As is seen above, the most frequently reasons for delaying academic duties were found as personal problems (22 codes out of 40). They reported to procrastinate as they felt tired, had various health problems such as headaches, did not know how to study effectively, had difficulty in concentrating on their studies, to list but a few. In addition, they listed several reasons related to the perceived characteristics of tasks. They said that the nature of these assignments increased or decreased their motivation to hand in them on time. Besides, some school-related problems were identified such as the high number of tasks given at the department, their absenteeism, and lack of strict and careful teachers who carefully follow the process and read and score their tasks. Lastly, some stated that they procrastinated as they simply did not want to bother themselves with academic tasks.

The participants were also asked their suggestions to solve this problem as they are the real sufferers. The following table covers these solutions for this common problem.
Discussion and Conclusion

Overall, the findings show that irresponsibility is one of the serious reasons for students’ tendency to delay their academic duties, which is in line with the study of Özer and Altun (2011), who found a correlation between high procrastination behavior and low level of responsibility. Perceived characteristics of tasks also play a key role here as the participants reported that they delayed their tasks when they were too challenging and required days of deep thinking although they were willing to complete the enjoyable ones. Another striking finding is about attitudes toward teachers in that they emphasized the importance of teachers in this situation. If they sensed that the teacher did not pay much attention to what they were doing, then they delayed these tasks. However, if they saw that their teachers were really careful about planning, conducting, and scoring their tasks, they did their best to hand in perfect assignments in time. However, academic perfectionism was not found as an important variable in their tendency to delay their tasks.

Lack of motivation was found as a very serious problem under the category of personal problems in line with the study of Akbay and Gizir (2010), and Balkıs et al. (2006), who found that when students’ motivation increases, their procrastination tendencies reduce. In addition, similar to what Balkıs et al. (2006) and Ocak and Boyraz (2016) found, time management was found a key variable in the study. Laziness was also found as a reason in line with the study of Özer and Altun (2011).

Based on the findings, it could be suggested that both individual and institutional-based precautions could be taken to end this problem. Universities should organize events in which figures inspiring students could give talks about their success stories. Departments also can do this by holding small workshops in which their staff can tell how they have reached their positions. In addition, seminars on how to manage time wisely can be organized as this was found as a key variable. Students should be informed and guided about how to organize, set goals, rid themselves of distractions, and reward themselves. Besides, lecturers should adopt the role of a real guide and warmly welcome students who need to learn more about task. Also they should show how motivated and organized they are so that students can take them seriously. At the very beginning of the process, they should clearly describe requirements, steps to follow, and scoring rubrics. Here, a good communication among department staff is vital as giving too many assignments by lecturers unaware of each other’s requirements were found to bother the participants much. They can hold opening meetings to share their syllabus and evaluation and assessment with each other so that they can see total student requirements and make necessary changes in their programmers.

Lastly, as the current study is a case one, limitations that hinder the researchers from generalizing beyond the group must be recognised. It could be interesting to conduct cross-cultural studies with more
than one setting to compare and contrast the tendency to delay academic duties among college students around the world.

References


The Marriage of Literary Texts and Language Teaching: A Student Perspective

Full Text

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Abstract

Although not being without blemish, integration of literature into language classes is highly welcome on account of several gains. Its proponents center their arguments on exposing students to authentic language use, advancing language awareness, increasing motivation, developing basic linguistic skills, creating cultural development, to list but a few. Although everything about this “marriage” seems perfect in scholarly discussions, the issue necessitates much research on classroom implementation so as to enhance our understanding of the issue. Thus, a survey was conducted to explore the perceptions of tertiary-level students enrolled at a preparatory programme towards the use of literary texts in their reading classes. A survey with 25 Likert-scale items and 3 open-ended items was opted for as the data gathering instrument. Besides, to triangulate the findings and to dig deep into their reasons underneath their attitudinal responses, a semi-structured interview with 4 items was conducted. The findings, several pedagogical implications based on these results, and contributions for future research are offered to provide more efficient environment for the use of literary texts in language classes.

Keywords: literature, language, education, integration, reading

Introduction

Language teachers around the world utilize various materials as language inputs including texts on different literature genres. Although these literary texts such as short stories, parts of novels, poems, drama texts, to list but a few, are not designed for language instruction, they are welcome by several scholars and practitioners due to their potential to cover authentic elements including complex grammatical structures, practical examples of the use of literary terms, cultural elements, and natural language use. Yet, despite the thriving body of empirical research on the effects of their employment in language classes, it is not possible to draw a complete picture of their integration into language instruction as their use are challenged by some scholars.

Aiming at constituting a supplement to the existing body of empirical literature, the current study aims at investigating perceptions of tertiary level students towards the integration of literary content to preparatory programme reading syllabus. It is the contentions of the researchers that such individual case studies could help clarify the confused picture of the issue with no shortage of theorising. Thanks to these field-oriented reports, practitioners around the world could feel much safer to bring literary texts in to their classrooms and avoid possible problems that are possible to arise.
Literature Review

Literature is a broad term to describe as everything from a user guide to the plays of Shakespeare could be a part of literature (Risdianto, 2011). Anything written about every single aspect of life is regarded as literature (Starja, 2015). Yet, the term is categorized into two as informative and imaginary. While the former aims at providing information such as the story of Malcolm-X, the latter as the common description of the term should be understood as works including feelings and emotions for giving pleasure to the reader (Risdianto, 2011).

The relationship of language and literature cannot be ignored (Babaee & Yahya, 2014) particularly in the last hundred years, for many language teaching scholars have proposed several theories about language teaching which have effects on language teaching trends in the world (Karuna, 2016). The history of language teaching and literature is documented in three periods: 19th century, years between 1960-1979, and 1980’s and today. In the 19th century when the Grammar-Translation Method was quite popular, which attached sheer importance on translation, there was a tendency to utilise literary texts to show how grammatical structures are used in the target language. However later, with the arrival of constructivist approaches in 1960 literary texts lost their popularity. Yet, starting in 1980s, they started to become popular again in language teaching.

The existing literature document several possible benefits of integrating literary texts into language teaching including authenticity, motivation, enhancement of language skills, and cultural development. One of its commonly-stated benefits is authenticity, which should be understood as their potential to allow language learners to see how target language works in real life. These texts not normally designed for language teaching purposes cover authentic language samples (Collie & Slater, 2004), which could serve as appropriate models for language learners. Another benefit of language and literature integration is its potential to increase learner motivation. Literary elements help students use their imagination in target language while other commonly used methods and materials require the use of mechanical thinking, and this emphasis on imagination makes literary elements interesting for students and thus increases their motivation to engage in language (Butler, 2002). Besides, they are believed to enhance language skills: improving skimming and scanning, increasing overall reading speed; enhancing creative writing, improving summarizing; learning new grammatical structures and practicing the learned ones; and reading texts with fun and using authentic forms in daily life (Khatib, 2011). The last benefit is cultural development in that they can be familiarised with various cultures thanks to specific cultural elements these texts cover. They have chance to compare and contrast various cultures, comprehend them easily, learn various universal values such as love, hate, happiness, sadness, to list but a few (Maley, 2001, as cited in Khatib, 2011). All these in turn enable them to know their culture much better and learn how to introduce their own culture successfully in cross-cultural interactions (Erbay-Çetinkaya, 2016).

Despite its possible benefits, teachers can face some challenges while using them in their language classes. Grammar in these texts could be too heavy for learners for particularly elementary learners (Lazar, 1993); complicated semantic structures make it difficult to understand the content and require extra effort (Khatib, 2011); and lack of knowledge about literary concepts makes it hard to understand the content (Maley, 2001, as cited in Khatib, 2011).
Methodology

The present study aims at investigating perceptions of tertiary level students towards the integration of literary texts in reading classes. To this end, the following research questions were devised:

1. What are the attitudes of preparatory programme students towards the use of literary texts in reading classes?
   1.1 Do they believe that they enhance basic language skills (reading, writing, speaking, and listening)?
   1.2 Do they increase their motivation?

2. What are the suggestions of the students about using literary texts in language teaching?

Settings and Participants

The Department of English Language and Literature at a north-eastern university in Turkey was chosen as the setting of the study. Not only undergraduate but also graduate education in applied linguistics is offered there. Undergraduates are educated 1+4 years with preparatory programme. This 1-year preparatory programme is for those newcomers who cannot get at least 70 out of the proficiency exam held in the department. They are offered skill-based courses including reading, writing, speaking, listening, grammar, and general English. In BA education students are offered both literature and linguistics-related courses at regular and evening programmes. The programme also offers MA in Linguistics and English Literature and culture, and PhD in Applied Linguistics as well as English and American Literatures.

Utilising convenience sampling strategy, the researchers reached 31 preparatory students (F=21, M=10) from both regular and evening class students who were exposed to a one-year preparatory reading course in which they read and discussed literary texts. The number of the female ones is higher as in English language and literature and English teaching departments, these two are popular among female students. They come from diverse cities of Turkey, and their age ranges between 17 and 18.

Data Gathering and Analysis

The data were gathered in a mixed-method way in that both quantitative and qualitative data gathering instruments were used (Creswell, 2009). The quantitative data was gathered with a self-devised questionnaire covering 25 close-ended Likert scale items. The close-ended items are categorised into four categories: items on vocational purposes, linguistic development, personal development, and motivation. The questionnaire also includes 3 open-ended items. They were asked to create a metaphor to describe the role of the marriage between literature and language teaching, to tell whether they would use them if they were the teacher themselves, and to provide their suggestions for successful literature integration into reading classes. The questionnaire was devised by the researchers based on their readings.

Survey was chosen as it is “inexpensive, easy to apply in many environments and a faster way to collect data” Mathiyazhagan & Nandan (2010: 44). Interview was also opted for the percentage of non-response is quite low, and it is possible to avoid misunderstandings in a controlled environment.
As Akbayrak (2000) rightly notes, by employment of these two researchers can compensate their disadvantages when applied individually, otherwise.

To supplement the quantitative data, semi-structured interviews were conducted with 10 more participants to dig deep into their answers:

1. Is there any benefits of using literary content in English reading lessons at university level?
2. Is there any negative aspects of using literary content in reading lessons?
3. If you were an instructor in this program, would you include literary texts in English reading lessons? Why?
4. What do you recommend for the successful use of literary texts in English reading lessons? What should be done and what should be avoided?

The quantitative data were analysed via SPSS 20.0 (Statistical Package for the Social Sciences) while content analysis was applied to the qualitative data from both the survey and the interviews. The researchers calculated descriptive statistics including mean, frequency, percentage, standard deviation to describe the data. In addition, to analyse the quantitative data via content analysis, the researchers transcribed the audio data into text one, read it through several times, found the codes, categorized them under certain categories, and reported the findings in a reader-friendly way with tables. They took ethical considerations into account, in that volunteers were asked to fill in the questionnaire, and they were fully informed about the aims of the research. Also, they were not asked to write their names on survey papers to ensure confidentiality, and they were informed about how the researchers would ensure their security and not do any harm to them.

**Findings**

The descriptive statistics calculated category by category cannot be presented in the text due to space limitations; yet, the researchers briefly summarized the descriptive statistics of the survey below.

Item 1, 2, 14, and 21 aimed at investigating whether they thought this integration would be useful for their future teaching career. In all items over 30 participants agreed that their use is essential for language teaching, what they practices this year would guide them in the future, lecturer should bring literary texts into reading classes, and such content should be used in reading classes (M=4.02, 4.35, 3.79, 4.05, respectively).

In addition, there were seven items to investigate the possible benefits of this integration on linguistic development (Item 4, 5, 6, 7, 8, 9, and 10). Most reported that their use enhanced their reading skills (M=3.94), developed their speaking ability (M=3.35), writing skills (M=3.79), grammar knowledge (M=3.70), improved their vocabulary (M=4.05), and improved their punctuation (M=3.69). However, only 11 participants agreed with its potential to improve listening. The remaining 13 were neutral, and 10 were negative.

Also, Item 11, 16, 17, 18, 19, 22, 23, 24, and 25 aimed at investigating their effect on individual development and various skill enhancement. 28 participants agreed that this integration increased their creativity; 31 participants noted that they had information about various cultures; 31 said that they were more knowledgeable about British and American cultures after the course; 18 participants accepted that their critical thinking abilities improved; 31 reported that they had information about literary texts in this way; 32 said that their general knowledge improved; 30 participants said that they expanded their horizon; 29 said that their language awareness increased, and 23 said that they helped them produce ideas about various issues.
The remaining five items were designed to see whether this integration increased their language learning motivation and engagement (Item 3, 12, 13, 15, and 20). Although 54 percent of them reported that their use encouraged them to participate in classroom discussions, there were 15 neutral ones. This high rate may result from the fact that it was for the first time that they were exposed to such content in their education life. However, most agreed with statement that tell that these texts increased their motivation to learn English (M=3.79), they increased their interest in English language (M=3.76), they made language learning meaningful (M=3.96), and the participants enjoyed the process (M=3.50).

In addition to these close-ended items, they were asked 3 open-ended items in the survey. They were asked to create a metaphor to describe the integration of literature into reading classes. The majority of the participants created positive metaphors, indicating this integration expands horizon, increase knowledge, increase awareness, lead to new discoveries, to list but a few: infinite water source, art (n=2) Alice in Wonderland, painting exhibition, invisible part of an iceberg, feeling awareness, herd with a shepherd, preface, treasure, sky, treasure of knowledge, encyclopaedia, sun, new world (n=2), happiness, life, a filled crate, and dream. Only 4 participants created negative metaphors: bad smelling flower, something below moderate, being stuck in purgatory, and nightmare.

The participants were also asked whether they would use such texts in their classes if they were the teacher themselves. Only 2 participants voted against their use in the classroom, arguing that first students need to develop their comprehension ability and these texts are too complicated for prep class students. The remaining, though, voted for this integration, stating several benefits for this integration: contributing to cultural development (n=7), developing linguistic abilities (n=6), being related to the department (n=6), helping learn literary terms (n=3), increasing familiarity with literary texts (n=2), improving vocabulary knowledge (n=2), improving comprehension (n=2), being motivating and entertaining (n=2), teaching students various literary patterns (n=1), developing creativity (n=1), improving point of view (n=1), and improving ability of criticism (n=1).

Lastly, they were asked to provide their suggestions for a better integration of literary texts into language classes in the future. Their suggestions could be listed as follows: choosing simpler texts (n=9), choosing tests that appeal to students (n=8), analyzing the texts in the classroom rather than reading them at home (n=5), discussing texts in the classroom (n=3), designing more activities based on the texts (n=3), designing grammar activities based on texts (n=1), and choosing only one text per course (n=1).

In addition to the survey, 10 more participants were interviewed with 4 items listed above. In line with the questionnaire results, several benefits of using literary texts in reading classes were identified: improvement of critical thinking skills (n=6), reading comprehension improvement (n=6), vocabulary development (n=4), grammar improvement (n=3), writing enhancement (n=2), imagination (n=1), listening enhancement (n=1), and speaking improvement (n=1). Different than the survey results, the analysis shows another benefit on social development. Nearly half of the interviewees (n=4) reported that thanks to such a syllabus, they got informed about what is waiting for them at the department in the future. This seems to help their department orientation.

In these interviews several negative aspects of this integration were also identified: difficult literary concepts (n=6), text not attracting students’ interest (n=4), difficult vocabulary (n=2), anxiety (n=1), and the use of too many literary texts (n=1).

The participants were also asked to provide their suggestions for better future classroom use of literary texts. Although all volunteers agreed to use literary texts in reading courses if they were lecturer themselves at the department due to the benefits listed above, 4 of 10 volunteers indicated that they would choose simpler texts. Also one of ten volunteers agreed to use literary texts in reading courses but not in the preparation program.
Lastly, the participants offered several suggestions about how to integrate literary texts into language classes much better. The majority (n=6) emphasized that lecturers should use simple texts while teaching with literary texts in reading courses. It could be said students who are at preparation program still do not have literary readiness to understand literary concepts at the university level. They also suggested that taking their students’ needs and interests into consideration lecturers should bring literary texts into classes (n=3). They also suggested that lecturers should design various activities such as drama and group work rather than simply turn these texts into input for checking reading comprehension.

**Discussion and Conclusion**

The present study aimed at investigating student perceptions regarding the use of literary texts in reading classes. The majority of the participants were found positive about the integration of literary texts into reading classes at tertiary level due to linguistic development, personal development, motivation, to list but a few. The findings are in line with those in the earlier ones. Similar to what Butler (2002) found in his action research and Van (2009) observed, when students are exposed to authentic English in literary texts, communication skills develop and their motivation increases. Besides, in line with the study of Butler (2002) integration of literature and language education is beneficial to broaden linguistic knowledge, improve creativity and enhance grammar. Similarly, the study of İsmail (2008) indicated positive attitudes towards this integration due to linguistic development and motivation. In line with these scholars, Clapsadle (2014) found positive attitudes towards their employment in language classrooms in that they reported that literature opens a door to a new culture and it is a good tool to learn a new language.

In addition, in line with the results of Tuncer and Kızıldağ (2014), the findings show that most of the participants reported that they wanted to use literary texts in their future teaching career. However, the current study yielded findings different than those of Tehan, Yüksel and Inan (2015), who found that first year students were hesitant about the use of literary texts due to their inadequate linguistic knowledge. Also, different than the findings of Çıraklı and Kılıçkaya (2011), who found that their participants did not find it necessary for their language teacher career, in the current study it was found that the participants were planning to use them in the future.

Both the current study and the existing literature document that literary texts can have the potential to add colour to language courses and result in several benefits including linguistic development, social development, motivation, language engagement, to list but a few. However, teachers should choose genres of literary texts that suit well for the interest of their students (İsmail, 2008). It is good to use literature in language teaching if linguistic level and interest of students are enough to handle these texts (Tuncer & Kızıldağ, 2014). If they cannot understand the content and the authentic feelings of the authors, then it is naive to expect them to feel motivated and engaged with language learning.

Lastly, limitations that hinder the researchers from generalizing beyond the group must be recognised. Quasi-experimental study designs could serve well to investigate the effects of such classroom implementations.
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*International Journal of Narrative and Language Studies*
The Relationship between Nature and Female Body in Witch Poems

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Abstract
Witch poems are regarded generally as a means to stimulate human interest about the supernatural and occult. However, they are also an instrument of imposing the dominant ideology about nature and female body. This work explores the relationship between nature and female body in witch poems through studying Geoffrey Chaucer’s The Wife of Bath’s Tale, Robert Burns’s Tam o’Shanter, John Keats’s Lamia, and Ann Sexton’s Her Kind. In these poems, witches are associated with nature and female body, but they are depicted from different socio-cultural perspectives. The Wife of Bath’s Tale discerns the medieval discourse favouring youth, health, and fertility, which were regarded as the signs of God’s perfectness, therefore an old, unattractive witch is stigmatized as a deformed image of a beautiful and fertile Mother Nature. Tam o’Shanter, on the other hand, imposes eighteenth-century discourse that appreciates nurture against nature through denouncing old, ugly and unhealthy bodies of witches dancing in the wilderness under the gaze of the devil. Since Keats’s Lamia was influenced by nineteenth-century aesthetic discourse valuing the wild and natural against the civilized and nurtured, it condemns Lamia, a serpent-woman, for her desire to have a young and beautiful body. Her Kind, on the other hand, reveals twentieth-century perspective focusing on the exploitation of women and nature through putting three different witches against the social norms marking them as outcasts. The present study explores the images of witches in the mentioned poems to argue that stigmatization of witches is related with degradation of nature and women.

Keywords: witch poems, nature, female body, witches, stigmatisation.
One Book to Rule Them All: The Critical Reading of *The Lord of the Rings* with References to the Holy Quran

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**Abstract**

Fantasy is a term which suggests an unreal world of different creatures not living in our universe. It refers to a created world completely different from our universe along with magical and supernatural events. Fantasy fiction has gained importance since the ninth and the twentieth centuries. Works from those centuries to the twenty-first century are regarded as belonging to modern fantasy literature. As the father of fantasy, John Ronald Reuel Tolkien produced important works in the genre such as *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*. He created a world which is named Middle Earth. To make his Middle Earth consistent, Tolkien created folklore, history and different races. The aim of this paper is to discuss Tolkien’s Middle Earth, *The Lord of the Rings*, with regard to The Holy Quran. In this sense, the concept of heaven and hell will be presented at first in relation to the text. Then, the similarities between *The Lord of the Rings* and The Holy Quran will be traced such as mithril and Dawud (pbuh)’s armour, Elves and Jinns the journey to Medina and Mordor. The concept of The Return of the King will be given with regard to The Holy Quran’s concept as Isa (pbuh). Finally, the concepts of water, angels, and the speaking tree will be discussed in relation to *The Lord of the Rings* and The Holy Quran.

**Keywords:** *The Lord of the Rings*, Middle Earth, fantasy, Tolkien, The Holy Quran
Using Corpus Tools for Thematic and Contextual Analysis of Literary Works: Case of Turkish Novels

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Abstract
The importance of critical reading has been widely acknowledged among readers such as teachers, students, etc... With the technological developments, researchers, linguists or readers have recently been using software, interface or databases such as corpus, which is a collection of texts used for language and linguistic analysis in a computer-based environment. A corpus-based analysis of any literary work is likely to make it much easily understandable in the process of analysis. The thematic and contextual analyses are possible to be done by obtaining the data qualitatively and quantitatively with the help of corpus tools. This study investigated the ways to find out the themes and motifs by using randomly selected novels from Turkish literature. AntConc 3.5.7 offline software was used in order to process the data. At the end of the study, it is aimed to discover the potential of corpus tools for thematic and contextual analysis of literary works. This study is also expected to guide the further studies about thematic and contextual analysis in the literature field.

Keywords: Corpus, novel analysis, thematic analysis, motif, symbol, theme.
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Abstract

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Özet


Bu bildiride, Sezai Karakoç’un evrensel birirdirilik öyküsünü niteliğindeki naatları, imge ve dil seviyesinde incelerek yapılış ve içerik bağlamı belirginleştirilecektir. Böylece Sezai Karakoç şiirlerinden harekette modern naatlarla Peygamber efendimizin ve ona ait değerler dizgesinin ele alındığı düzlem tespit edilecektir.

Anahtar kelimeler: Hz. Muhammed (s.a.s), sevgili, naat, çağrı, gül.

ROSE IN THE WORDS OF ROSE HERALD: NAATS OF SEZAİ KARAKOÇ

Abstract
Naat is the eternal and literary form of discourse about the love and longing felt for the Prophet. Naat is the call of the spirits which are reduced, isolated from meaning, made mechanical and left in an evil and dead-end darkness by the modern time. This call is the sign of fire transformed into words, the sign of existence by burning.

With his work-pieces indicating not the end but the beginning, not destruction but the treasure, Sezai Karakoç has the mentality that “Just as the Prophet is the horizon of the human being, naat is the horizon of the poem”. With the image of “horizon”, the artist clarifies the eternity of the collective spirit’s boundaries of existence. Poems of Karakoç, who is the organic identity of our national and immaterial context- such as “Sürgün Ülkeden Başkentler Başkentine (I-IV)”, “Gül Muştusu (I-XIV)”, “Küçük Naat”, are the global and literal reconstruction of the form of the naat. With these texts, the artist tries to save the individual from getting lost in the depth of being forgotten and to prevent his disappearance in chaotic spaces by repairing the worn out parts of the aging fairy tales of the individual.

In this paper, the naats of Sezai Karakoç, each of which is in the form of a global revival story, will be studied in terms of images and language to clarify the structural and content correlation. In consideration of the poems of Sezai Karakoç, the level our Prophet and the values related to him are dealt with in modern naats, will be identified.

Keywords: The Prophet (Muhammad), dear, naat, call, rose.
Gül Muştusu: Naat

“Gülle başla şire atalara uyarak
Ey şair kelimeler ülkesine gir gülle”


Naat, ölümlü insanın ulvi ve kutsi tine bütünleşerek ölümsüzliğe kavuşacağı ve ayakta duramayan ruhun boğulmaktan kurtulmak için sanılan<KeyValuePair> müjdedir. İnsanlığın ufku nasıl mü'minse, mü'minin ufku Peygamberdir. Peygamberlerin ufku ise, son peygamber Hz.Muhammed Mustafa (s.a.v.) dir. Naat ise, şiirler içerisinde İslami edebiyatta şiirin ufkdur.

Türk edebiyat tarihi boyunca, her şair bu ufka varmayı amaçlamıştır. Çünkü naat; sevginin, aşkın şiiridir. Hazreti Peygamber’e yönelen sonsuz sevginin şiiri, ona duylulan hasretin kelimelere, tezahüridir; her misrade biraz daha ona yaklaşılmadır, hayranlıktr, saygıdır. Bundan dolayı naat, şairin miracıdır.

Gül aydınlığında: Sezai Karakoç’un Naatları”

“Gül aydınlığı
Okunan bir kitap, bir mustuym ben”


Çok yönlü bir düşüncede ve sanat adami olan Sezai Karakoç, varoluşun simgesi ve mitin bireyine düşünceyi damgalayan Sezai Karakoç, mensubu olduğu inanç sisteminin ve geleneğin iç dinamizmini, evrim süreçlerini, kırılma noktalarını, esnekliğini modern kültürün normları ile bütünleyen özgür bir sanatkarıdır. Gül kocan bir Anadolu kasabasından büyük şehre göç ile başlayan bireysel ve edebi yolculuğunda, Doğu geleneğinin ve İslam tefekkürü belirleyici rol oynar. Taklidi, geleneksel, ritüele dönüşen inanç sisteminden kurtarak İslam’ın savunuculuğunu düşünür ve eylemsel düzlemden geçiş yaparak düşüne kavuşuyor. Diriliş Düşüncesi’nin temelinde de bu yönlendirmeye çekilenen İslam’ı çağa değil, çağı İslam’a uydurma fikri yarır.

Doğu-bati çatışması ile modern yaşam eleştirisi temel sorunsal olan usta sanatkar Sezai Karakoç’un birçok edebi türde kaleme aldığı şiirlerinde ana matrisinin, bireyen ‘şeyler’ dünyasından kurtlarak kendilik dönüşümünü gerçekleştirmesidir. ‘Diriliş Yılları’nın düşüncede, duygulu, dil ve temada diriliş metinlerini kaleme alan yazın, sağıduyulu bir ses olarak kaosu aşmayı çalıtırır. Biyografı ve toplumsal çözümlü, peygamberlerin engellemesi ne olursa olsun, sanatkar, her metninde bireysel, milli ya da evrensel boyutta kendine dönüş çağrısı yapar; kolektifin ve kutsalın bağlantısında özde dönüş olanaklarını sıralar.

Bilinçli bir Müslüman kimlik’ içerisinde modern yaşam eleştirisi temel sorunsal olan usta sanatkar Sezai Karakoç’un birçok edebi türde kaleme aldığı şiirlerinde ana matrisinin, bireyen ‘şeyler’ dünyasından kurtlarak kendilik dönüşümünü gerçekleştirmesidir. ‘Diriliş Yılları’nın düşüncede, duygulu, dil ve temada diriliş metinlerini kaleme alan yazın, sağıduyulu bir ses olarak kaosu aşmayı çalıtırır. Biyografı ve toplumsal çözümlü, peygamberlerin engellemesi ne olursa olsun, sanatkar, her metninde bireysel, milli ya da evrensel boyutta kendine dönüş çağrısı yapar; kolektifin ve kutsalın bağlantısında özde dönüş olanaklarını sıralar.

Çalışmadaki şiir alıntıları Sezai Karakoç, Gündoğmadan, Diriliş Yayınları, İstanbul 2009 adlı kitaptan yapılanmıştır.
inanç, iman, hayal, gerçek, aşk, sevgili, çarih, arayış, uyanış gibi varoluşsal izleleri etrafında sonsuzluk besteleri oluşturma hedefindedir.


“Göz seni görmeli ağız seni söylemeli
Hafıza seni anmak ödevinde mi
Bütün deniz kıyırlarında seni beklemeli
Sen eskimoların ısıması sevgililer mahşeri” (s.119)


“Aklım yeni bir akıldır çiçeklerden
Mantığım mantığın üstünde yeni
İçimde Nuh’un en yeni tüfani
Dünyaya ayak bastıyorum yeniden ” (s.119)
Yeni bir akıl, yeni mantık, Nuh’un en yeni tufanı, dünyaya yeniden ayak bermek ifadeleri işaret edilen ilk oluş dönemlerine yönelme; her ilk oluşun tazeliğini, dinamizmini eskiyen, yıpranan, bozulan yaşamı yeniden kurmak için canlandırma çabası doğal bir yönelimidir. Mircea Eliade, bu tür bir yönelimi “soyulu başlangıçlar dönme miti” (1993: 37) olarak adlandırır. İnsan ilk oluşları sihirli, büyülü ve hayali bir anlamaPERTH ORGANIZATION FOR LANGUAGE STUDIES

Bireyin parçalanmışlıktan kurtulmak için yöneldiği çocukluk, dün-bugün-yarın bağlamında yeni ve güzel bir yaşam kurma endişesiyle birleşir. Geçmişin, kurtarıcı bir imge hâlinde bugünü ve geleceği, yaşatan nitelikleri ile yeni doğanın,نتظرıma benzeyen, onun varlığı insanın umut dolu bir yeniden doğum olarak sunulur. 

14 bölümden oluşan Gül Muştusu şiiri, isminden başlayarak aşk, sevgi ve özlemin gönülde söze ulaştığı bir “yükseliş arşı destanı” (Karataş, 2013: 308) dur. 


"Baharin salâvatı güller
Yeryüzü gelerek sabahları"
Yataklara dökülerek
Aşk ezanını okurlar gençlere
Dicle’yle Fırat arasında
İpekten sedirlerinde Kur’an okunan
Açık pencereinden gül dolan
Güneşin beyaz köpüklerinde yanan
Dicle’yle Fırat arasında
Açık pencerelerinden gül dolan
İpekten sedirlerinde Kur’an okunan
Açık pencereinden gül dolan
Güneşin beyaz köpüklerinde yanan
Bir şehir bir eski kanatlar ülkesi
Ölüm kıyısında bahar bekleyen
Gül ağacından tabut yapıp içine giren (..)
Gül açar gül kapanır boyuna gönüllerinde (..)
Salavatlarla gül derer
Gül dağıtır
Gül saturlar (..)
Gül devşiriyorum anımlarında boyuna
Gül ölmenden önce gerek (..)
Gül gerek bardaklarda
Tabut için değil
İnsan için
İnsan ölmenden önce
Son insan ölmenden önce
Bir ülkü inceek bahçelere
Beton ölümler arasına sıkışmış (..)
Gül gelecek
Kıyamet demek gülün geri gelisi demek
Gül peygamber müstus peygamber sesi” (s.373-374, 378-379)

Varlığın bütün ve Allah’ın görüntülerinden ibaret oluşu yan tek anlamı gösterdiği düşüncesinin şekillendirdiği bu düşüncenin uygun olarak olan Hz. Muhammed ise, insanla her koşulda kendisi olmasının hatırlatır. Dıştan içe, içten dışa görüntülerleri ile iki yönlü bir uyanık mekanizması halinde insan ve evreni kuşatan peygamber sevgisi, ilahi aşkın dünyadaki yansımasıdır. Onun tamamen tinsel olan varlığı, insan için uyardıcı, uyandırıcı işlevle sahip tinsel seslenişler bütünüdür. Peygamberi fiziksel anlamda göremeyenlerin dilinden ona duyulan sevgi ve özlemın söze dönüştüğü Gül Muştuşu, o yüce ve ulvi düşünceye, ruha yükselme; zirveye kavuşma terennümüdür.

“Bahar dediğin de ne
Bulutun içinde kaybolan kuş
Cihetsiz şiş çek sesleri
Duman ve buğu
Atardamarda bir kitap
Aşk uğruna yaralanmış bir Karacadagının kucağımda bulunmuş:

Göğsünü aç gül habercisi bu doğuluya (..)
Ulaş toprağın ötesindeki
Gül lambasına” (s. 363-364)

gerçekleşmesi için gül habercisine çağrı yapılır. Çağrı, mutlak güzel olanadır; O’nun şahsında anlam bulan işiğa, nura, aşka, vecededir.

“Doğunun açılan alınıyazısı
Yırtılan kalbimin çile çiçeği
Çiğ
Linyit sisini dağıtan bahar sesi
Benim sesim
Bir kere daha duyulan ayak seslerim
Tabiati aşan alıştırmalar
Kağt yakan kafam
Kalem karan yüreğim
Gönlümün köleliği
Muştarlarım
Toprağın
Suya
Göge
Güneşe
Aya
Bitkilerе
Hayvanlara
Cinclere ve meleklerе
Bütün insanlara” (s.380)


“Bu gelen diriliştir kuşta ses
Menekşede koku gür çayırlarda yeşillik
Olümden sonra gelen yeşillik
Varlık üstüne meleklerden saçan dökülen” (s.381)

Öznenin ve nesnenin, bedenin ve ruhun, bilincin ve bilinçlının varoluşu gül ile ilişkilendirilerek anlamsal bir diriliş gerçekleşir. Zaman ve mekan durur; her şey, her ayrıntı gül ile anlaşırlar aile ile var, gül ile tamamlandılır. Artık gül ve gül ile simgelenen değerler dizgesi, sınırlanmışlığı ve ölümlülüğü aşmanın, yaşamı bir parçalanma süreci olmaktan çıkarmanın tek yolu, tek tutunma noktasıdır. Bu diriltici ve yaşamci tinsel güç, tüm varolanları kendi varlığını sağlayan tek bir başlıtsla bütünleşmeye davet eder. Özü aşık, sevgi olan bu davet, İlahi gücün/ Allah’un kutlu öznesi Hz. Muhammed’in simgesel düzlemdeki karşılığı olan gül ile ve güle doğru yapılır.

“Gül yaprağından kubbe
Gül fidanından çatı
Gül kokusundan anne
Gül şurubundan aşk sanatı” (s.382)
“Ölüp de dirilmiş çocuklar oluruz biz
Seni kana kana bahar bardaklarından içince
Seni içtık ve akrep yaklaşmaz bize
Güneş yakmaz ay büyülemez bizi (..)
Kan kıyamet kopsa da şehirde
Ölmez adam can verse de
Sonsuzluğa ayarlı bir sedirde
Beklenen gül açılacak seherde
Baharla gelen yemyeşil bir seherde” (s.383)
“Gül şarabından içtik sabahları
Namazın ta kendisi gül şarabı
Bir şarap oruçlarımızdı damıtam” (s.384)


“Gül uygarlığı
Gül şarabının uygarlığı
Gül kokusundan mest olup
Ölüyken dirilenler gibi
Ağacağız kente şimdi” (s.386)
“Kentin üst çizgisi gül çizgisi” (s.390)
“Ve dudaklarında gül türküleri” (s.392)
“Çay içerler gül suyu damlatılmış” (s.393)
“Akan kana gül ekle” (s.395)
“Sen beni gönderdin
Gülün mustusunu vermek için” (s.398)
“Bütün bu mustuyu sen verdin bize Tanrı
Suda kendimi gördüm Tanrı
Bu mustuyu sen verdin bize Tanrı
Geceleri bütün yıldızların saydım
En çok gece yıldızlarından sonra
Ulker yıldızında konakladım
Sabah yıldızını bekledim” (s.400)


“Tanrımda duym şu ki her şey yeniden toprak olsun
Sü toprak olsun
İnsan toprak gibi duysun yeri
Ay toprak olsun
Topraktan kaçağım toprak tutsun
Gün toprak olsun

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“Gül tohumlarını saç bize
Gül bahçesi olan türbenden” (s.403)
“Yetiş ayağının tozu olduğumuz peygamber
Yetiş her zaman dörd olan varlığınlara
Yetiş yak lambamızı
Yetiş aydınlat kararlılığımızı
Yetiş yevsellendir çollerimizi
Yetiş dirili insanımızı
Seni sevenin ismiyle yetiş bize
Yetişir bize
Günahlarımızı kül edecek ates harmanı
Verim yağmuru insin ül kemize” (s.403)
“Gül dısınler diye yeni topraklarına
İnsanın ta gönlüne
Yetişir erenlerini
Allah’ın
Amin” (s.404)


“Gelin gülle başlayalım atalara uyarak
Baharı koklayarak girelim kelimeler ülkesine
Dünya istiridiye
Dönüşelim bir ince tanesine
Dünya bir ağac
Bir özlem duvarti (..)
Senin yanında
Bütün türedi umurumda mı
Sen bir uygarlık oldun bir ömür boyu
“Geceme gündüzüme” (s. 424,427)

İslamın ve İslam uygarlığının bu dünyadan sürguna edilisi karşısında hem ağıt hem çağrının yapıldığı şirde, yer yer somut bir sevgili imajına doğru sapmalar olسا da, sevgili algısı beşeri sevgili ile medeniyet arasında belirsizleşme de anlamsal gönderge, metafizik ve mistik karakterlidir. İslam medeniyetinin yeniden dirildiği ve egemen olduğunu kökten bir değişim hedeflenir.

“Bir türkü gibi yükselirsin sen
Fısıldarım sana yıllarca içimde biriken
Söyleyemediğim ateşten kelimeleri
Şuuraltım patlamış bir bomba gibi
Saçar ortalığa zamanın
Ağaran saçın toz toprağını
Ve birden sesin gelir dört yandan (..)
Ey bitmeyen kalbimin samanyolu destanı
Sen bir anne gibi tuttun ufukları
Ve çocuklar güle anne arasında
Seninle güller arasında
Tuhaf bir ışık bulup eridiler” (s.427, 428-429)

İslam tarihini ve uygarlığını bütün halinde algılayan sanatkar, bireyin tarihsellğini ve bu tarihsellinin ontik anlamlar çerçevesinde yeniden doğumunu işaret eder. Sevgili imgesinin Allah ve Peygamber ile derinleştirildiği bu doğum, özgür içkinliğin derinliklerindeki aşkınlığın, geçmişin geleceği dönüm yüzünün ve ruh için varlıkları maddenin ebedi olarak kaydedilmesidir. İç imkanlar manzumesi halinde kutsanan çağrının/sesin duyulması, maddi ve manevi varlığıyla insan için evrensel bir diriliş öyküsünü işaret eder. Sadece dışarıının değil, içerinin de imlendiği bu uyanışta tek tek değil, bütün bir medeniyet ve ruh imanı düşlenir; ötelenen ve dışlanan tüm değerler dizgesi harekete geçirilir. Dünyaya yani sevgiliden uzaga sürguna edilen insanın, özlem ve umut dolu yakarışları bireysel değil, evrenseldir. Tüm insanlığın kurtuluşu, bu gurbetin sono ermesine bağlıdır.

“İnsanlığa anıt gibi yükselttiği
Sevgili
En sevgili
Ey sevgili
Uzatma dünya sürgünüümü benim

Bütün şiirlerde söyledüğim sensin
Suna dedimse sen Leyla dedimse sensin
Seni saklamak için görünütlereinden faydalandım Salome'nin Belkis'in
Boşnaydı saklamaya çalıştığımı öylesine aşıkarsın bellisin
Kuşlar uçar senin gönlünü taklit için
Ellerinden deşvrir bahar çiçeklerini
Deniz gözlerinden alır sonsuzluğun haberini
Ey günellerin en yumuşağı en derini
Sevgili
En sevgili
Ey sevgili
Uzatma dünya sürgünüümü benim” (s.432)
Anlambil devinim halinde olan sevgili, aşkın ve beşeri olmak üzere ikili karşılık halinde kullanılır. Önce İstanbul olarak belirirken bir medeniyet tasavvuru; medeniyetten peygambere; sürgünülük ve insannın cennetten kovuluş ile de naat olmaktan çıkararak münacata dönüşür. Dolayısıyla İstanbul, medeniyet, Diriliş düşüncesi, beşeri sevgili, peygamber kimi zaman Tanrı ve son olarak da hayal olarak metinde yer alır.

Sonuç: Diriliş

“Ey gül sen bahar yağmuruna karışan
Diriliş şarabı olursun bize”


Sezai Karakoç, hayattaki yaşamları, sancıları, dönüşümü ile bir hesaplaşmanın tarihidir. İnsanın sözde ifadesini bulan varoluşsal kaygılarını farkındalık açılımlarına taşıdığı eserlerinde İslam uygarlığının kendine özgü değer yargılari, duyarlılık ile çeşitlilerini, çatışmalarını, çözümlemelerini aynı düzlemde anlatır, insanın ontolojik sorunlarını sorunsal olarak ele alır. Onun eserleri aracılığıyla dünyayı tutklaymiş bir sürgün yeri hatta labirent halinde algılayan çağcıl mahkumlar, bunaltılarnı ve varlık sınırlarını aşma olanağına kavuşur.

Türk-İslam sentezinin modern düzlemde ve olması gereken metinleri niteliğindeki şiirlerinde direk/ topluma ait değerlerin birleşmesini ideale enderece bu eserler, akının, memleketin, inancının, dininin, dilinin, geleneginin yabancı olmayan bir düşünür olarak derişane yürüyeme devam etmektedir.

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Comparative Analysis of the Signboards in England in Turkey and their Possible Reflections towards the Culture-Specific Aspects of the Two Countries

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Abstract
The fact that language is one of the important aspects for all cultures and acculturation process around the globe makes this study which aims to highlight cultural differences among the countries and their reflections to the social life in terms of the signboards and their culture-specific aspects as evidenced and compared by the researchers all the more rewarding. The contention is that signboards have potentials to reflect the cultural traces of their countries by the possession of their varying content. The comparison is made between the signboards in Turkey and England and theoretical framework is established through Sapir-Whorfian Hypothesis. In the scope of the study, first of all, different signboards from the various areas of the cities Trabzon and Birmingham were documented through photographing technique. The resulting photos as the comparison data were selected and classified according to their cultural features and contents. The differences and similarities existing in both culture were compared and contrasted. The data gave clues about the nations, language and cultural varieties as evidenced and theorized by Sapir-Whorf hypothesis. The findings were given in tables and graphics and photos and the necessary conclusions were drawn from the comparison data.

Keywords: language, language and culture, language and society, Edward Sapir-Whorf
From Fantasy to Hyperreality: Case Study of Cosplay on Blok M ‘Little Tokyo’ Ennichisai Event 2017

Full Text

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Abstract
Cosplay stands for costume play, popular culture referring to individual as well as group action to represent anime, manga, game, idol characters, and fiction as well as non-fiction figures by wearing clothes, accessories, make up, and behaving as close as possible with the desired character. In Indonesia, society enthusiasm in cosplay could be one of them encountered on Little Tokyo Ennichisai event, which is a Japanese annual largest cultural festival across Indonesia organized at Blok M South Jakarta. Applying Jean Baudrillard theory of simulacra and hyperreality, and supported by data from 81 cosplayers, it is revealed that costume play could be freely modify role, identity, and self-concept that precisely make it complex in differentiating the real and the imaginary. Massification in consumptive society, especially the consumption of popular culture by cosplayer are impact of capital culture. Additionally, such phenomena occur due to support from various media, community, organization, institution, and other agents. Referring to Baudrillard idea, it is revealed that cosplay activity on Ennichisai 2017 ‘Challenge’ 8th pass through three of the following simulacra orders on its idea development: counterfeit (naturalistic simulacra), production (productionist simulacra), and simulation proper (simulation simulacra).

Keywords: cosplay, culture, hyperreality, simulacra, simulation

INTRODUCTION
“Cosplay” is an abbreviated term for costume play. The term originally referred to period dramas and historical plays and rehearsals that required costumes appropriate to the period. The term has gained currency in Japan since the 1970s to describe the practice of dressing up as characters from anime, manga, and games (Okabe, 2012). As the time goes cosplay then became fixture in doujin and science fiction convention since the 1975s. In the 1990s, the theme of this costume game expanded to reach anime, manga, games, band members like visual-kei and male idols (Okabe, 2012). Cosplay covers various types of costumed games, such as science fiction, fantasy, horror, mythology, fetish, and so on (Winge, 2013). Over time, cosplay has become a popular culture that is widespread both inside and outside Japan, and increasingly has many enthusiasts from various backgrounds.

In Indonesia, in the decade of the ’90s invasion of manga, anime, tokusatsu was intensively broadcasted through television stations. Nevertheless, the starting point of cosplay development in Indonesia just happened around the 2000s (Cosplayer Indonesia, 2017). Initially cosplay activities were introduced in Indonesia in 1994 through the Gelar Jepang UI event, which was the annual Japanese cultural event held by the Japanology Students Association Faculty of Humanities of Universitas Indonesia. Over time, Japan’s cultural festival was increasingly diversified and widespread throughout Indonesia. One of Japan's largest cultural events in Indonesia is Little Tokyo Ennichisai, the annual culinary, art and traditional and modern Japanese culture held in Blok M, South Jakarta since 2010 (Ennichisai, 2017). People’s enthusiasm for the Little Tokyo Ennichisai event can be seen from the increase in the number of annual visitors as shown in the chart below.
Little Tokyo Ennichisai 2017 with the theme “Challenge” was established on 13 and 14 May, and attended by 300,000 visitors. Compared to previous years —2010 (40,000 visitors), 2011 (80,000 visitors), 2012 (100,000 visitors), 2013 (150,000 visitors), 2014 (200,000 visitors), 2015 (250,000 visitors), 2016 (250,000 visitors)— 2017 was the year with the largest number of visitors. In 2017 Little Tokyo Ennichisai rescheduled a cosplay as one of the activities that can be followed by public.

In cosplay activities, cosplayer needs to identify themselves or play as closely as possible with the characters chosen if they want to be said as successful and accepted by the community. Not just the appearance alone, but the costume player needs to live the character or have an emotional bond with the character played. Without realizing it, this popular culture also directs the cosplayer to choose a different lifestyle with those who do not like cosplay. Cosplayer seemed to be trapped in the world of imagination until there is fusion between falsehood with reality. Not only that, the lifestyle of cosplayer has the potential to lead to the condition of advanced consumer society who tend to feel satisfied after discovering the meaning and existence itself through objects and commodities. This condition gives rise to the dominance of social constructionism, the symbolically culturally conditioned aspect of human desires into something emphasized.

LITERATURE REVIEW

1. SIMULACRA AND SIMULATION CONCEPT

In the context of the space of reality of culture, simulacra is a space of reality that is synthesized by reduplication and recycling of different fragments of life in the form of commodity images, facts, signs, and codes that are crossed-mixed. In this simulacra space allows one to explore the various fragments of reality, both real and false, to reproduce, engineer and simulate everything to its furthest extent. The next phase of simulacra is called simulation, in which the sign is able to form a structure and gives meaning to reality due to advanced technology (Hidayat, 2012). It can be said that the simulacra in this context is a copy of a copy that no longer has a relationship with the original. Therefore, the simulacra can no longer be regarded as a copy. Simulacrum (plural of the simulacra) eventually stands alone as a modelless copy.

The simulation is contrary to the representation. Representation comes from the principle of equality of signs and real (even if this equality is utopian, this is a fundamental axiom). Simulations are precisely the opposite, derived from the utopia of the principle of equality, from the radical rejection of the mark as the value, of the mark as the reversal and death of each reference. While the representation tries to absorb the simulations enveloping the entire representational building by
interpreting it as a false representation, covering the whole building of representation itself as a simulacrum (Baudrillard, 1999).

2. HYPERREALITY CONCEPT

Baudrillard’s concept of hyperreality is closely related to his idea of Simulacrum, which he defines as something that replaces reality with its representations. For Baudrillard, hyperreality is a virtual reality in which we live, structured by information, and technology, maintained in the incorporation of previously separated elements, such as production and consumption, and by the dissipation of a value system based on the illusion that the economy and society have a definite meaning (Roberto, 2010).

METHODOLOGY

This research uses descriptive qualitative approach. The qualitative word implies an emphasis on the quality of the entity and / or processes and meanings not tested experimentally or measured in terms of quantity, quantity, intensity, or frequency (Denzin & Lincoln, 2005). The qualitative descriptive method through literature review used in writing this article in the form of studies contained from various sources such as books, articles in journals, dissertations, and websites related to the phenomenon of cosplay culture, concept of simulacra, and hyperreality by Jean Baudrillard. In addition, the data is supported with information from 81 cosplayers and photos of cosplay activities obtained directly in Little Tokyo Ennichisai 2017 event in Blok M South Jakarta.

RESULT AND DISCUSSION

The cosplay community is not a homogeneous entity, but rather a place of negotiable meaning. Cosplayer also drives many identities, and has an engagement with outside fandom communities as college students and young working adults. They are well aware of how the media and the general public perceive themselves. This point of view then becomes the reference when cosplayers talking about cosplay (Okabe, 2012). For example, informants in the Little Tokyo Ennichisai 2017 event in Blok M came from various backgrounds, such as: students (60 cosplayers), workers (14 cosplayers), fresh out of high school (4 cosplayers), housewives (1 cosplayer), and others (2 cosplayers). Among them also claimed to be incorporated in the cosplay community such as Islamic Otaku Community, Tangerang Otaku Community, and Otaku Cyber Media. In other words, the environment and the surrounding community have control over the existence of those who are in the cosplay world. Public role to provide criticism, suggestions, and even praise, which will help the formation of an ideal image in each of the cosplayer.

The popular culture of cosplay is a game that involves the world of fantasy and reality. Although only a costume game, but creativity and professionalism, it becomes necessary for the appreciation can be obtained properly. In the world of cosplay anyone has the freedom to portray the desired character, for example, there is no prohibition for men to portray the character of women in totality, and vice versa (crossdresser). Anyone can be a robot or a monster. In addition, cosplayer can also support their performance by wearing certain makeup or accessories as a trick to disguise age and other identities. This phenomenon is part of the postmodern aspect, because of attempts to confuse concepts such as presence, identity, reality, and meaning. There is also a wider use of the terms 'modernism' and 'postmodernism' which refers to the wider cultural complexity of modernism as a culture of modernity, and postmodernism as a culture of emerging postmodernity (Featherstone, 2007).
Cosplayer tends not to play the same character for a long time, so the chance to meet through mutual interest in character does not always guarantee a sustainable social relationship (Okabe, 2012). Based on data from 81 cosplayers, it is known that 40 respondents claimed to have 1 to 3 years in the cosplay world, then as many as 21 respondents have experienced as a cosplayer over 3 years, and 1 respondent admitted less than a year in becoming cosplayer. The rest, ie 2 respondents do not provide information related to it. The longer a person becomes a cosplayer, then the desire to innovate and try to portray other characters tend to be high. The existence of this tendency, then a cosplayer unconsciously requires to always renew their false identity.

Not only in Japan, but in every part of the world, clothing is one of identity. By using a postmodern perspective, it appears that Japanese popular culture is a complex combination between traditional and contemporary or influenced by other countries before it is finally spread and applied in certain countries which regard it as part of Japanese identity. Of course the result of the combination of these complexes does not reflect the identity of Indonesia at all. So referring to Jean Baudrillard's thought, cosplay phenomenon is an example of hyperreality because the pseudo reality seems to defeat the real reality. “The hyperreal represents a much more advanced phase, in the sense that even this contradiction between the real and the imaginary is effaced. The unreal is no longer that of dream or of a hallucinatory resemblance of the real with itself” (Baudrillard, 1983).

Regardless of the plurality of manga, anime, and games in theme or content, hyperreality can be seen from the unique characteristics of fictitious characters played by cosplayers in the Little Tokyo Ennichisai 2017 activity in Blok M, for example: large faces and eyes, lips and very small nose, unrealistic hair style and color, slim figure, funny voice, above average ability, and so on. Even the fictional characters do not physically represent Indonesians who are generally black-haired, have eyes that are not as wide as figures in anime or manga, tan skins, and not very tall stature. Cosplayer can be said hyperreal when he stands as a model for other cosplayers. The complexity of sorting out these falsehoods and truths did not escape the technological developments that have achieved simulation technology.

Associated with the cosplay world, cultural pathology can be characterized as the alienation of the subject moved by the fragmentation of the subject who is unaware of his physical appearance. This indicates the characteristics of the postmodern conditions that Fredric Jameson (1991) describes as the death of subjectivity and the emergence of social schizophrenia. The end of the ego as well as the existence of a person, the accompanying pressures, whether as the emergence of new moral ideals or empirical descriptions, ultimately succeed in establishing the subject so as not to be in the real position, and this seems like an ideological mirage. Hyperreality in this context is closely related to the concept of simulacrum, because the images and figures that played did not have a reference to the original.
In postmodernism, hyperreality results from experiential technology mediation. Something that happens for reality is the network of images and signs without external references, and what is represented is the representation itself. This is the final stage of the simulation. At this stage the cosplayer creates an artificial identity by mimicking characters that are not only focused on costumes, but also behavior, posture, sound, and others. Cosplayer creates a simulation that they are the characters themselves. However, the characters can be reproduced endlessly, and anyone can play the same character.

Cosplayer can buy popular anime character clothes in stores specializing in cosplay clothing, through online stores, and auction sites. However, costumes for most characters are not available in commercially-generated form. Although there are some companies and people who work to make clothes to order, but the price is quite expensive. For this reason, many cosplayer decide to make their own clothes (Okabe, 2012). In fact, not infrequently cosplay accessories such as swords, masks, shields, and others they make their own to reduce spending. But behind it, there is satisfaction and prestige when a cosplayer manages to create his own all the things related to the hobby that he likes.

Based on the results of a brief interview with 81 cosplayers in the Little Tokyo Ennichisai event, most of them, exactly as many as 51 cosplayers chose to buy costumes through online media shop and go directly to a special store sells costume. Nevertheless, there are times when some of them, as many as 3 cosplayers choose to make their own costumes to minimize the cost of spending. Furthermore, as many as 12 cosplayers get their costumes by special ordering or going to tailors. The rest, ie 3 cosplayers chose to borrow a costume on their acquaintance.

The emergence of sites such as Cure WorldCosplay, a free website to send cosplay photos that can be accessed by cosplayer in countries from around the world also helped trigger the cosplayer desire into a consumer society. The existence of print media such as Cosplay Realm Magazine, Cosplay Gen, Cosmode (Costume Mode Magazine), and iCosplay Magazine are not merely to show off photos or present articles, but loaded with ideological contents. Simulations constructed by sites and magazines are capable of indoctrinating readers who are unwittingly victimized by certain interests. Imagery displayed through various media, sooner or later encourage the process of massification of consumer society. At the Tokyo Litte Blok M Ennichisai event, the presence of about 150 food booths and typical Japanese trinkets also helped facilitate the cosplayer's desire to buy. Related to the phenomenon, Baudrillard explained as follows.

“We consume the product through the product itself, but we consume its meaning through advertising. Picture for a moment our modern cities stripped of all signs, their walls blank as an empty consciousness. And imagine that all of a sudden the single word GARAP appears everywhere, written on every wall. A pure signifier, having no referent, signifying only itself, it is read, discussed, interpreted in a vacuum, signified despite itself - in short, consumed qua sign... Advertising’s true referent is here apparent in its purest form: like GARAP, advertising is mass society itself, using systematic, arbitrary signs to arouse emotions and mobilize consciousness, and reconstituting its collective nature in this very process” (Baudrillard, 1996).

Decisions in buying certain products are often influenced by signs or symbols that are intentionally internalized through advertising or capital owners. People buy goods not entirely as an effort to meet the needs, but more as the fulfillment of desire. For example, 7 cosplayers in the Ennichisai 2017 claim to be satisfied when they can play costumes complete with their accessories, and 15 other cosplayers felt more confident when wearing fictional character costumes. This indicates that the cosplayer group no longer consume objects or products based on exchange rates or use values, but because the value of signs or symbols that are abstract and constructed.
If analyzed further using Baudrillard's point of view, the cosplay activity illustrates three orders of simulacra in developing his ideas: counterfeit, simulacra productionist, and simulation simulacra. As an example, these three stages can be illustrated by the Uzumaki Naruto character exhibited by the cosplayer in the 2017 Ennichisai event in Blok M South Jakarta.

Naruto is portrayed as a cheerful, zealous, hyperactive young man, and has the goal of becoming the strongest ninja and leader. It has several stellar tricks-for example, kagebunshin no jutsu or a thousand-shadow stance—which is often used when defending against enemy attacks. At the first order simulacra, the fake or fake simulacra, Naruto's character is presented through a clear imitation. In picture 3, seen two men trying to portray the character of Naruto as shown on television, comics, or other mass media. Azuma (2009) describes the world of anime and manga as a world no longer composed of original narratives, but is made up entirely of derivative works. Baudrillard describes this derivative work as a simulacra that refers to matter that is neither original nor copied, but an interim form. The first stage can also be said to be a natural stage, a naturalist simulacra based on images, imitations, and forgery (Baudrillard & Evans, 1991).

In the second stage of simulacra is production, not only an object repetition but also includes abstract level of operation. Remain with the same example, the real Naruto is a young man in whose body is sealed stealthy nine-tailed fox able to mingle with other humans and lead a normal life. Like ordinary people, he can undergo routines such as work, eat, drink, school, and interact like a human in general. This stage is quite clear in indicating the theatrical presence of a Naruto figure that is contrary to the actual human condition. Therefore, cosplayers who have a strong interest in certain fantasy characters will try to enter the imaginary world, behave, and perform in accordance with the character.

In the latter stage, the third simulacra, there are simulations similar to replicas, android, or replicas (identical twins) that are replicated. At this stage the replica comes from pure imitation. The existence of Naruto clones with specifications as well as other personalities then becomes a simulation of the original character. In line with Baudrillard's thought, hyperreality is the separation of an ideal existence and a plausible existence. Imaginary representations lose connection to real. The "real" is produced from miniature cells, matrices, and memory banks, control models—and can be reproduced infinitely many times. This is no longer rational but operational (Baudrillard, 1999). A simulation form that dominates and the simulation defines itself with something that has been reproduced (Gane, 1991).

From the beginning, awareness of realism in cosplay tends to be weak. According to Azuma (2009), even the original works created the world through citation and imitation of pre-existing works. Without having a reference to the real world, the original "produced" is produced as a simulacrum of
earlier works, and in turn the simulacrum of the simulacrum is propagated by fan activity, and consumed on a large scale.

Jean Baudrillard's idea of simulacra and hyperreality can be clearly observed through cosplay activities in the Ennichisai 2017 event in Blok M, South Jakarta. In the cosplay world, one can freely change the role, identity, and self-concept which then leads to the complexity of distinguishing between the false and the real. In the simulation mechanism, cosplayer is in a room that they think is real, when in fact they are stuck in a pseudo-world. Since the beginning of realism in the cosplay world tends to be weak, it has no reference to the real world. The mass produces popular narratives endlessly repeating and recycling other works. However, the existence of popular culture such as cosplay in Indonesia created by mass production supported by the presence of various print and electronic media, communities, institutions or international organizations such as the Japanese Embassy, institutions such as Japan Foundation, JETRO, JNTO and other actors, ultimately leading to the massification consumption of Japanese popular culture. In this case, consumption can be understood as a sacrifice to get something desired by prioritizing desire rather than needs.

CONCLUSION

The popular culture of cosplay directs cosplayers to choose different lifestyles with those who do not like cosplay. Cosplayer seemed to be trapped in the world of imagination until there is fusion between falsehood with reality. In practice, the cosplay activity describes three orders of simulacra in developing the idea, ie fake or counterfeit simulacra, production (simulacra productionist), and simulation (simulation simulacra). Not only that, the lifestyle of lovers of cosplay has the potential to lead to the condition of advanced consumer society who tend to feel satisfied after discovering the meaning and existence itself through objects and commodities. Ultimately, the notion of hyperreality in the cosplay world is beneficial in providing insight into how cosplayer comes, senses, and receives, artifacts as something that makes sense.

VI. ACKNOWLEDGEMENT

I would like to thank Indonesian Endowment Fund for Education (LPDP) as financial sponsor that support this research.

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A Comparative Research on Impact of Erasmus Exchange: Does Erasmus Affect Turkish or European students most?

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Abstract
We are living in a world where the importance of personal quality as much as knowledge is valuable. The purpose of this study is to investigate the benefits of Erasmus exchange program on Turkish and European Erasmus students’ personal growth and to make a comparison between European and Turkish students’ attitudes, ideas, values, perspectives which were gained during their exchange. I categorized gains on personal development of studying abroad programmes into four subthemes, these being, grasp of culture, maturity, change on worldview and interpersonal competences. Although there are numerous studies in Turkey conducted in this field, there is not yet any study which focuses on personal growth in terms of grasp of culture, maturity, change on worldview and interpersonal competences. Students from Karadeniz Technical University, Department of English Language and Literature who experienced Erasmus+ exchange program before and randomly selected European students who experienced Erasmus+ exchange program before were compared by open-ended questionnaire complemented with close-ended questions. The data were manually analysed and the interviews were analysed through thematic codes. Initial findings indicated that Erasmus experience were mostly positive on Turkish and European students who had this experience.

Keywords: maturity, culture, Erasmus, perspective, Turkish, culture shock, European.
Reshaping Attitudes to Learning English through Games

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Abstract
Language learners’ attitudes towards learning a foreign language are of vital importance for an effective process of teaching and learning English as a foreign language. Trying to teach English to students who have negative attitudes towards learning it poses a great challenge for language teachers. Therefore, it is quite necessary to “reshape” students’ attitudes towards foreign language learning. One of the tools that is worth taking into consideration in language classrooms to trigger positive attitudes can be playing language games. In this research study, the researcher has tried to explore the effects of using language games on learners’ attitudes towards learning English. The study was carried out with students of a preparatory class at a state university. The study was conducted through a pre-test and post-test research design in which students’ attitudes towards learning English were measured before and after the implementation of game-based activities. The results of the study suggest that integration of language games could lead to development of positive attitudes towards learning English with university level students.

Key words: language games, foreign language teaching, attitude

Attitude
Factors such as language aptitude, age, gender, socio-demographic properties and individual differences that are considered to be possibly influential in foreign language learning processes have long been researched. One of the factors the role of which is questioned in terms of foreign language learning is language learners’ attitude towards learning that foreign language (Sparks & Ganschow, 2001), which is English within the scope of the present study. Although there is not a clear-cut definition of attitude, referring to some definitions provided in the research literature can provide insights about the conceptualization of attitude. Allport (1954, p. 45; cited in Gardner, 1985) states that “an attitude is a mental and neural state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual’s response to all objects and situations with which it is related.” Another definition of attitude is provided by Gardner (1985, p. 9) as “an evaluative reaction to some referent or attitude object, inferred on the basis of the individual’s beliefs or opinions about the referent.” These definitions emphasize the fact that attitudes are not formed all by themselves, instead they are formed as a result of certain experiences which may be negative or positive; in addition, attitudes can have some effects on how an individual reacts to a related situation. Oskamp and Schultz (2005, p. 9) suggest that attitude is “a predisposition to respond in a favorable or unfavorable manner with respect to a given attitude object.” In line with that definition, Gardner (1985) suggests that if students have ‘favorable’ attitudes, they can perceive that their experience with the language is pleasant and positive so that they may be expected to be willing to go on studying the language. However, if they do not have positive attitudes then it may be expected that they will have ‘unfavorable’ experiences. He asserts that the teachers and the methodology they apply in language classes may affect how students’ attitudes are shaped. Experiences that language learners have in the process of foreign language learning can influence their attitudes and motivation. As a result,
introduction of novelties in programs is suggested to have a role in leading to important changes in learners’ attitudes.

Within the framework of the idea that introducing some novelties in foreign language teaching environments can lead to changes in learners’ attitudes, the present study aimed at exploring the effects of introducing language games in teaching English as foreign language classrooms. For that end, first, basic issues about the implementation of language games will be presented, and then the research study and its findings will be illustrated with possible implications.

Language games

Wright, Betteridge & Buckby (2006, p. 1) provide a comprehensive definition of a game which is defined as “an activity which is entertaining and engaging, often challenging, and an activity in which the learners play and usually interact with others.” Language teachers need to be careful about the format of the games and should consider whether they are appropriate for their students’ profile in terms of being entertaining, engaging, competitive or challenging.

Language games that can be used for vocabulary learning in foreign language classrooms can have various types. Hadfield (1999; 2008) classifies games under two main titles as linguistic games and communicative games. According to this distinction, linguistic games refer to the games which demand players to find out language items which are correct or accurate linguistically; for instance, they may be required to fill in a gap using the correct structure of a verb. On the other hand, communicative games require players to arrive at a goal which does not need to be linguistic; for example, students can be asked to draw a picture following their peers’ directions. Communicative games may not result in the production of correct linguistic structure; however, the players have to use language in order to accomplish their goal (Hadfield, 1999; 2008). Therefore, both linguistic games and communicative ones can be applied in language classrooms in order to enhance students’ knowledge of language. Under that general classification of types of games, it is possible to list the kinds of games varied basically in accordance with their format and the purpose. These include caring and sharing, doing, identifying, describing, connecting, ordering, and remembering games (Wright et al., 2006; Hadfield, 1999; 2008). No matter how different the games are, it should be clear that the games are played with a purpose which is not only having fun but also using the target language in order to improve language skills in that language.

Games are suggested to have a variety of benefits in foreign language teaching environments. Games can provide a learning atmosphere in which language learners find the opportunity to communicate in a meaningful way in order to achieve a goal within a specific game. Instead of being compelled to practice a certain language feature or certain vocabulary items in an isolated way and without any context, language games enable learners to practice language to convey a meaning or to talk about their emotions, personal knowledge, previous experiences and thoughts within the context of achieving a purpose which is set by the rules of a game (Wright et al., 2006). Such a communicative, interactive and purposeful game-context provides language learners with a learner-centered, communicative and anxiety-free learning environment. As most of the games are based upon pair work or group works, they can be considered as stimulating factors for increasing interactive, communicative and cooperative learning as language learners need to exchange knowledge and experiences with each other and they also need to cooperate in order to achieve a goal together. In addition, as playing games provide an environment which is friendlier and which is less “official”, the students can be expected to be less anxious and feel emotionally more relaxed; therefore, they can express themselves better and they can act in a more creative way (Chen, 2005). In addition to providing learners with the opportunity of using language spontaneously within a context, language games enable learners to learn through performing various actions such as analyzing, discovering, interpreting, problem solving, remembering, moving physically (Foreman, 2003). Such a case can
detach language learning from being a monotonous activity composed of mere drilling of certain language structures and vocabulary items.

Using games in language classes can also be handled within the framework of multiple intelligences suggested by Gardner (1983; 1993), as well. He suggests that each and every learner is unique and the way a person learns something can be totally different from another person’s way of learning the same thing depending on the dominant intelligence they possess. In that vein, he determines at least eight types of intelligences that are influential in how someone learn something; these are verbal, mathematical, musical, visual, kinesthetic, interpersonal, intrapersonal and natural intelligences. The existence of different types of intelligences actually implies that learners do not have to learn the same thing exactly in the same way. Within that framework, games played for language learning purposes can provide a teaching learning atmosphere with a variety of instructional tools addressing language learners’ different ways of learning (Armstrong, 2000; Campbell, 1994).

In order to acquire language items effectively and retain them and reuse them when needed, the repetition plays an important role in language learning. One of the most frequently used technique for repeating language items is drill exercises. However, drill exercises are often carried out isolated repetition of certain items in a limited span of time. Such a case may hinder the reuse of those items when needed within a context in order to conduct a meaningful and purposeful communication. In order to enable language learners to transfer what they learn in language classes to their real life experiences, it may be suggested that learning atmospheres prepared in line with the spontaneous real life circumstances can help language learners to experience language in a more vivid way just like in real life (Macedonia, 2005; Wright et al. 2006). At that point, language games can be considered to be a means of setting up learning situation similar to real life settings as most of the games include meaningful and purposeful conveyance of meaning, communication of ideas and reflection of emotions. In addition, instead of memorizing language elements repeating them out of context, language games provide learners with the opportunity to use target language items repeatedly within a context which requires learners to convey meaning and achieve a purpose.

Although the importance of English in today’s world is accepted by most people, and many people strive for learning English, it is often stated that English language learners do not seem to be quite motivated to learn English particularly at university level classrooms. The case was similar in the state university where the researcher decided to conduct the present research study the details of which are provided in the following sections.

The Study

The study aimed at exploring the effects of language games on students’ attitudes towards learning English in an English as a foreign language context.

Method

In order to explore the research question, a quasi-experimental research study with a pretest-posttest design was conducted. In addition to quantitative data, the researcher collected qualitative data through semi-structured interviews.

Participants

The participants of the current research study consisted of 32 EFL students, in a preparatory class at a state university. They had been exposed to English for nearly seven years, but not intensively, and their level of English had been determined to be pre-intermediate. They were at the age of 18-20.

Data collection instruments

In order to measure the participants’ attitudes to learning English, an attitude scale adapted from a five-point Likert-type attitude scale developed by Gömleksiz (2003) was applied. The scale used in the study consisted of fifteen statements. Cronbach Alpha reliability coefficient of the scale
was measured to be .95. In addition, face-to-face, semi-structured interviews about students’ attitudes were conducted to collect qualitative data to have an in-depth understanding of participants’ thoughts and feelings.

**Data collection procedure**

At the beginning of the research study, the participants were given the attitude scale as a pretest. They were required to rate the statements from strongly disagree to strongly agree. Then the instructional process during which language games were integrated in the language classes started and that process lasted for five weeks, that is for 20 hours of classes.

Before the research study, the common routines of the vocabulary courses was as following: the teacher used to require the students to read a text, then the text was used to be translated into Turkish; during translation, students were provided with Turkish correspondences of the new words, followed by reading comprehension exercises. At the end of the class, the instructor required the students to memorize the words for the word quizzes given to the students to make them memorize the words. The instructional processes conducted during the research were similar to the ones adopted before the study; however, the participants were required to play vocabulary games in which they could practice new words in language classes. The games played in the classes were easily applicable ones which required only a few materials such as papers, pencils, dice, colored markers.

At the end of the study, the participants were required to take the attitude scale for the second time and rate the items considering the instructional process conducted within the framework of the research study. At the end of the research, ten (five males, five females) randomly selected participants were interviewed.

**Data analysis**

In order to analyze the data obtained from the attitude scale, the researcher first assigned a number to each option. As it was a five-point Likert scale, the options were assigned numbers as ‘strongly agree’ = 5; ‘agree’ = 4; ‘no idea’ = 3; ‘disagree’ = 2; ‘strongly disagree’ = 1. Then, the scores for the items were averaged. Paired samples t-test analysis was conducted on pretest and posttest scores to see whether there was a significant difference.

**Findings**

**Findings from the attitude scale**

Table 1 presents the statistical results of the paired samples t-test analysis.

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<tr>
<td>Pre-attitude</td>
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<td>31</td>
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<td>Post-attitude</td>
<td>32</td>
<td>3.81</td>
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*p<.05

Table 1 suggests that the mean of the participants’ responses to the attitude scale was 2.56 before the implementation of instructional games; however, the mean increased to be 3.81 in terms of posttest scores, suggesting that there was a significant difference between pre- and post-attitude scores of the participants. This finding can imply that use of games in teaching processes can have positive effects on students’ attitudes towards learning English as a foreign language.
Findings from the interviews

Ten randomly selected participants were interviewed about their feelings and thoughts in terms of their learning experiences before and during the research study. They were basically required to make comparison in terms of the techniques that they used to make use of beforehand and that they experienced during the study. A number of themes arose from the detailed inspection of the interview data. These can be summarized as following:

Almost all of the participants interviewed stated that they had become more willing to have English classes in which they play games. The basic impetus for that willingness was the learning atmosphere which they defined as “stress-free, fun and enjoyable.” They emphasized that they could have more opportunity to repeat what they learn through games, and they stated that they actually repeated the same items many times without being “aware of repeating them,” and that made it easier for them to learn and remember words. For example, one of them said:

“I used to write long lists of vocabulary items and try to memorize them. It was okay with a few words but as the number of the words that we had to memorize increased, it became quite hard for me to memorize and remember them. When playing games, we had chance to repeat them again and again without getting bored, we play the games even after school so that memorization and recalling becomes easier.” (Interviewee 8)

Another aspect stressed by the interviewees about learning through games was that games enabled them to use language within a context in which they tried to use language spontaneously. For instance:

“You have to speak English in order to reach a goal in a game, if you don’t speak or if you don’t find the correct word, you can’t succeed in that game. Through games we found chance to speak English.” (Interviewee 5).

It could be inferred from the statements of some of the participants that they were more self-confident to speak English in classroom. They were aware of the fact that they made mistakes, but using English as a communication tool seemed to be contributing to their self-confidence to speak in English.

“It was entertaining to try to explain something in English and to try to understand something said in English. I know we made lots of mistakes, but we could communicate in some way.” (Interviewee 3).

It is possible to outline more themes and subthemes, and analyze the data more deeply; however, to cut it short, it can be inferred from the interview data that participants had positive attitudes towards learning English when games are used as a part of teaching process. When they were asked whether they would prefer to use games in the following English courses, without hesitation, they said they would, which also makes it clear that games have positive effects on participants’ point of views about learning English.

Conclusion

Within the framework of the present study, the possible effects of the games on students’ attitudes to learning English were explored. The findings can imply that integrating games in language classes can lead to the development of positive attitudes within the limits of the courses in which they were implemented. As attitudes are formed through the socialization process of individuals; therefore, it is plausible to think that they can be changed, as well. Providing individuals with new information
can be a way to change their attitudes towards a phenomenon (Pickens, 2005). In addition, providing individuals with some novelty and enabling them to have different experiences related to an attitude object can lead to changes in their attitudes (Gardner, R.C., 1985). Within this scope, the findings of the study suggest that integration of games (which was a novelty for the participants of the study) in language classes, can have positive effects on language learners’ attitudes towards learning English. The findings of the present study are in line with the previous research studies on language games (e.g. Roth 1998; Gee, 2007; Macedonia, 2005; Rohani & Pourgharib, 2013). The positive sides of games mentioned by the participants include that games can provide language learners with the opportunity to repeat and practice language items, and be exposed to language in meaningful and purposeful settings; games can contribute to increasing and sustaining learners’ interest in the courses providing a communicative, cooperative and entertaining learning atmosphere. These benefits are parallel with the ones suggested by various researchers (e.g. Armstrong, 2000; Chen, 2005; Hadfield, 1998, 1999, 2008; Pivec & Dziabenko 2004; Uberman, 1998; Wright et al. 2006).

The study has certain limitations, as well. These involve being conducted with a limited number of participants through a relatively short period of time. Therefore, in order to arrive at more generalizable findings, it may be suggested that similar research studies can be conducted with a higher number of participants through a longer period of time. Despite these limitations, the study has important implications about the possible roles of games in foreign language learners’ attitudes and teaching-learning processes.

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International Journal of Narrative and Language Studies
The Use of Dramatic Monologue in Carol Ann Duffy’s Poetry

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Abstract
Traditionally the dramatic monologue is assumed to be a term mostly related to Victorian Era and such Victorian poets as Robert Browning and Alfred Tennyson. Contrary to the common belief, the term is popular both in modern and contemporary literature. As a postmodern Scottish poet laureate of Britain, Carol Ann Duffy frequently uses the dramatic monologue in her poetry. This study deals with the functions and implications of the dramatic monologue in Carol Ann Duffy’s poetry collection The World’s Wife (1999). The poems in this collection can be categorized as contemporary revisionist dramatic monologues as they draw upon characters from literature, history or myth to show how rigid and standard cultural beliefs and traditions are. As many women poets do, Duffy wants to be the voice of the silent and suppressed female figures from the past by presenting a contradictory ‘I’ which combines the fictional, historical or mythic speaker’s world with the contemporary poet’s world. This stylistic study aims to identify, describe and discuss the verbal indicators in selected poems in The World’s Wife (1999) by Carol Ann Duffy.

Keywords: dramatic monologue, Carol Ann Duffy, The World’s Wife.

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Abstract
Thomas Hardy, who wrote nearly a thousand poems, several short stories, and many novels, favored poetry as a means of art. He started his writing career as a poet and ended up with poetry. Although he wished to be called a poet, his works of prose are also undeniable. Namely, as a prolific writer, who lived in the transition period between nineteenth and twentieth century, Hardy is often called a Victorian novelist, yet a modernist poet. During his long career in verse, he wrote several kinds of poetry such as ballads, sonnets, love and lyrical poems, elegies, war poems, philosophical poems and commemorative poems in different periods of his life. Yet, this study aims to bring a close look to his five specifically representative poems: “Ah, Are You Digging On My Grave” (1913), “After a Journey” (1912), “Afterwards” (1917), “The Last Signal” (1886), and “An August Midnight” (1899) that share the themes of life and death in common, respectively. Although the first four poems directly deal with death in different contexts, the last example includes and questions the meaning of life for all living creatures as Hardy, an older man then, felt himself closer to death.

Keywords: Thomas Hardy, Poetry, Life, Death.
The EFL Teachers’ Opinion about the Employment of Teaching Reading Strategies in EFL Classes

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Abstract
Nassaji (2003) defines reading as a multi-factor process which involves focusing on the central parts. In the complex process of reading, Nassaji identifies two different skill levels: lower-level and higher-level. In this regard, lower-level identifies letters; on the other hand, higher-level explains acquiring background information into the reading text (as cited in Yukselir, 2014, p.66). This study aims to investigate EFL teachers’ beliefs about the use of reading strategies. However, this study explores the strategies they employ through reading stages in EFL classrooms. A total of 25 EFL teachers (18 females, 7 males) working in secondary and high schools participated in this study. Moreover, data were collected by the questionnaire which included 31 close-ended and 1 open-ended questions. According to the results of the research, most of the teachers believe that the reading strategies are necessary. In other words, the EFL teachers have positive beliefs toward the use of reading strategies. In addition to this, the results indicate the teachers prefer to use reading strategies almost in all stages.

Keywords: teaching reading, reading strategies, teachers’ beliefs about reading strategies
A Research on Students’ Experiences with Corpus Technology in Second Language Academic Writing at Karadeniz Technical University

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Abstract
Writing has always been regarded as a prominent skill in learning a second language and researchers usually focused on the development of writing skills and used various tools to investigate the proves and development of writing. An increasing number of recent studies have applied the insights and methodologies of corpus linguistics to second language (L2) writing pedagogy and research. Previous learner corpus studies have illuminated various kind of tendencies observed in a highly theoretical understanding of corpus use in L2 writing, but still leave gaps about the practical application for L2 writing teachers. The purpose of this study is to examine how corpus technology can be integrated into L2 writing instruction, how it affects their development of L2 competence, and most importantly, the quality of students’ writing experiences through corpus use. The study aimed to investigate EFL students’ perceptions about corpus concordance use in academic writing. A total of 200 students from the English department of a middle-size university in the northeast part of Turkey participated in the study. Subjects of this study consisted of 1st, 3rd and 4th year students enrolled in academic writing course. The general design of the study was quantitative and qualitative in nature and a questionnaire and a focus-group interview were used for data collection procedures. This research also involved such data gathering techniques as classroom observations, open-ended interviews and a grounded survey. Evaluation of the data obtained through surveys was done through frequency analysis using the SPSS 16.0 (Statistical Package for the Social Sciences) program. Findings indicated that corpus concordances were quite useful for some students but was relatively complex to understand for others.

Keywords: corpus, academic writing, EFL students
Diversity and Significance of Youth Events in the Development of Interactive, Creative and Intercultural Medium of Education: KTUDELL Case

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Abstract
Based on a rooted view of education, KTUDELL (Karadeniz Technical University, Department of English Language and Literature) has been one of the few departments that have adopted, to a great extent, a student-centered education, which has long been literally practiced at the department. Various youth activities and academic events organized by the students, as well as extraordinary classroom meetings based on drama techniques designed for academic purposes are observed to have positively supported the development of an interactive, creative and intercultural atmosphere at KTUDELL and made the department an actual decentered “center”. In this survey, the majority of the social, cultural, educational and sports activities performed at KTUDELL during 2016-2017 / 2017-2018 academic years are visually exhibited as well as documented with figures and statistics. The purpose of this survey is to show that KTUDELL has proved active and successful in that it involves quite a few students in the versatility of the medium of education in a very short period of time, and is an example for other departments in this respect. This survey aims to make an inventory of the KTUDELL events and categorize them in terms of their scope and contents.

Keywords: KTUDELL, activities, education, interactive, department
The Discrepancy in Turkish Translation of Time Regulation Institute

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Abstract
This paper attempts to read the translated version of Ahmet Hamdi Tanpınar’s Time Regulation Institute by Ahmet Ender Gürol with a focus on analysing the issues of untranslatibility, cultural adaptation which consists of foreignisation and domestication formed between two different audience and loss of meaning arising from this cultural difference in the translation of Time Regulation Institute. It also intends to show how the possible feeling of foreignness encountered by the target audience upon reading the translated version can be reduced through the use of various translation techniques and strategies. This present article intends to analyse the discrepancy which occurs during the process of translation of literary texts based on some examples from Ender Gürol’s translation.

Keywords: translation, untranslatibility, cultural adaptation, foreignisation and domestication, loss of meaning
A slice of teacher written feedback: The students’ preferences

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Abstract
Writing instruction has always been a prime concern for English teaching in higher education especially in terms of giving guidance and support to learners. Although written feedback appears to have an assured status in ELT, still there is a pressing need to investigate students’ preferences to draw a clearer picture of what has been done and what could be done to improve the existing practice. Thus, this study aims at furthering the existing works by investigating students’ preferences for receiving teacher written feedback as an educational guidance practice to develop academic writing skills in a preparatory programme. A survey with 34 Likert-scale items was opted for to explore these attitudes and preferences. Besides, focus-group interviews were carried out to dig deep into the participants’ reasons underneath their preferences. It was found that the participants had positive attitudes towards making errors in their written works and tended to see them necessary to improve, yet they frequently reported their wish to get feedback from their teachers without any delay. They also wanted feedback on their spelling, language use, vocabulary choice, punctuation, organization, and ideas. Pedagogical implications and suggestions for future research are also offered in the current paper.

Keywords: feedback, written feedback, writing, higher education

Introduction
In higher education, feedback especially in writing instruction is a common practice around the world since due to its potential to serve as guidance and support for language learners. As the name speaks for itself, feedback feeds learners back and provides larger information about what can be done or what should be done. As English is used as a global language for both spoken and written communication, improving learners’ academic writing skills has been primary concern for higher education institutions.

The related literature documents a high number of studies on feedback practices in academic writing. Yet, there is still a pressing need to investigate students’ preferences at local level to draw a clearer picture of what has been done and what could be done to improve the existing practice especially in higher education. Thus, the current study aims at investigating both perceptions and preferences of Turkish English language learners enrolled at a preparatory programme about written teacher feedback.
Literature Review

The term has a variety of definitions, yet it should be understood as a judgment about the effort which is made by a learner with the purpose of closing a gap both in knowledge and skill playing an active role in education (Askew, 2000). Similarly, to Hattie and Timperley (2007), the main purpose of feedback is to reduce the gaps between current understanding and a specific goal. These gaps can be lowered, when students can increase their effort or choose much more effective strategies or reconsider about the goal while teachers can provide assistance for the students to reach this main objective via effective learning strategies.

There are several dichotomies regarding feedback; however, due to space limitations, teacher versus peer feedback will be touched upon here. As the name speaks for itself, in peer feedback students let their friends give feedback to their work mostly in progress while teacher feedback can be given formally or informally by the teacher. Informal feedback provides students with immediate advices and changes as long as teachers make a comment on learners’ work. On the other hand, in formal one teachers can meet with students at a conference where teachers are able to check their improvement towards targets, make a discussion on their progress, and collaborate with learners to define new targets. While giving written feedback in academic writing, teachers are supposed to provide a wide variety of comments including praise, criticism, imperative, advice, closed questions, open questions, mechanics, and the symbol “?” (Hamp-Lyons & Chen, 1999). Teachers need to adopt a both positive and non-controlling manner in praises (see for instance, Well written! Much improved; Quite nicely structured). On the other hand, criticism covers negative comments or evaluation given in an authoritarian manner (Contradictory sentences. Confusing; Careless with the transition of ideas!). Imperative comment types include direct messages indicating that students are supposed to do or change something within a work (Do not change the tone and style suddenly. Be consistent). While giving some suggestions about the work, teachers offer advices (Perhaps you could expand the topic sentence). Besides, open and closed questions could be used. While the former one can be answered through one word such as ‘yes’ or ‘no’ (Do you think you’ve given an adequate evaluation?), the latter one requires much more than single-word answers (Who gives/gets the lessons?; What does this mean?). On the other hand, mechanics including some linguistic skills such as grammar, punctuation, spelling, or word choice give some clues about grammatical items mostly. Lastly, the use of “?” means that the agent who is supposed to give feedback does not understand what is meant by the learner.

While teachers are giving feedback, the content can vary in focus, comparison, function, valence, clarity, specificity, and tone (Brookhart, 2008). To start with, the main focus can be on the work, the process, students’ self-regulation, or the student personally. Teachers are supposed to describe not only the product but also the process and avoid personal comments while giving feedback. Second, teachers need to determine criteria for a good work. They can compare students in relation to one another by using norm-referenced feedback which provides information about students’ process and effort. They can also use self-referenced feedback so as to show unsuccessful students how far they are from the targeted level. While doing this, they must be careful about function of our feedback. It must be a descriptive one, not a judging one. Valence of feedback is another issue. Feedback should cover both positive and negative aspects. Teachers should inform students about what is well done and provide some advices so as to motivate them towards learning goals. While doing this, clarity matters a lot in that feedback must be understandable by the students, and thus teachers must be careful about their word choice. Yet, specificity is another issue as it arranges teacher voice towards the student and the work. They should let students search for the correct one rather than provide the correct versions. Lastly, tone is important. Teachers should use words that indicate their respect and prefer such words that cause students to think or wonder.
Methodology

This study sets out to inquire Turkish EFL learners’ perceptions and preferences for teacher written feedback. To this end, the following research questions were formulated:

1. What are Turkish EFL students’ attitudes towards teacher written feedback?
2. What are Turkish EFL students’ preferences for receiving teacher written feedback?

Settings and Participants

The study was undertaken at the Department of English Language and Literature at a public university in north eastern Turkey. At this higher education institution, the medium of instruction is English and the educational duration is 1+4 years with the one-year preparatory programme. The department offers a wide number of courses at both preparatory programme and Bachelor of Arts degree. Using convenience sampling, the researchers targeted the preparatory programme students. The sampling of this study included 46 students, 13 male and 33 female whose age changes from 18 to 24.

Data Gathering and Analysis

Survey was opted for to gather the data as survey research has the potential to gather opinions and feelings effectively. Both questionnaire and interview were used as they are economical and require less effort. Besides, anonymity of the participants can be easily secured via paper-and-pencil surveys. The data of the current study was elicited through the use of questionnaires and interviews.

In the current paper, due to space limitations only quantitative data gathered with the self-devised questionnaire will be shared. Utilising similar questionnaires in the existing literature, the researchers devised a questionnaire covering both demographic and 34 Likert-scale items. These are categorized under seven themes: attitudes towards error, time of feedback, content of feedback, amount of feedback, method of feedback, format of feedback, audience of feedback, and feedback agent. The descriptive statistics are summarized theme by theme below.

The quantitative data were analysed with SPSS 16.0, and the researchers calculated frequencies and percentages about the responses given to the questionnaires tabulated the important mean scores in a reader-friendly way.

Findings

The quantitative findings are presented theme by theme below. The first five items were designed to investigate the participants’ attitudes towards making mistake in writing. The descriptive statistics are presented below in Table 1.
Table 1. Attitudes towards error

As is seen in the table above, nearly all participants were found to be determined not to make any error in their written products (M=4.39; SD=.613). Most also believe that their writing error free is also important for their teachers, whose task is to locate and correct students’ mistakes (M=3.82; SD=.957). Although they believe that their teacher is supposed to find and correct their mistakes, they also noted that students themselves also should locate and correct them. Lastly, nearly all were found positive about making mistakes (M=4.43; SD=.543) in that they reported that they are needed to learn much better.

Three items were designed to find out their perceptions towards time of feedback. The results are tabulated below.

Table 2. Time of feedback

The results indicate that most of the participants believe that feedback must be given directly

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and immediately (M=3.86; SD=1.00). They did not want their teachers to delay giving feedback or give it whenever it is appropriate.

Besides, six items were devised to find out their perceptions about the content of feedback. The descriptive statistics are provided below in Table 3.

**Table 3. Content of feedback**

<table>
<thead>
<tr>
<th>Items</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Feedback must cover marks indicating errors in grammar.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>27</td>
<td>5.87</td>
</tr>
<tr>
<td>10. Feedback must cover marks indicating errors in vocabulary choice.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>21</td>
<td>45.7</td>
</tr>
<tr>
<td>11. Feedback must cover marks indicating errors in spelling.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>21</td>
<td>45.7</td>
</tr>
<tr>
<td>12. Feedback must cover marks indicating errors in punctuation.</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>4.3</td>
<td>2</td>
<td>22</td>
<td>47.8</td>
</tr>
<tr>
<td>13. Feedback must cover comments on the ideas/content.</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>4.3</td>
<td>7</td>
<td>19</td>
<td>41.3</td>
</tr>
<tr>
<td>14. Feedback must cover comments on the organization of the paper.</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2.2</td>
<td>5</td>
<td>25</td>
<td>54.3</td>
</tr>
</tbody>
</table>

The results show that the participants wanted their teacher to provide feedback on their spelling mistakes (M=4.50; SD=.547), grammar problems (M=4.36=SD=.531) their vocabulary choice (M=4.32= SD=.668), punctuation (M=4.30= SD=.756), organisation of their papers (M=4.17; SD=.708), and their ides/contents (M=4.17; SD=.842). Although most wanted feedback on their content/ideas, this interestingly comes from other aspects including spelling, punctuation, grammar, vocabulary choice, and organisation.
The participants were also asked three questions about the amount of feedback. The results are provided below.

**Table 4. Amount of feedback**

<table>
<thead>
<tr>
<th>Items</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>15. Feedback must be given about the most important points.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2,2</td>
<td>23</td>
<td>50,0</td>
</tr>
<tr>
<td>16. Feedback must be given according to the learning objectives by locating them.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>10,9</td>
<td>29</td>
<td>63,0</td>
</tr>
<tr>
<td>17. Feedback must be given by taking students’ developmental level into consideration.</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>4,3</td>
<td>7</td>
<td>15,2</td>
<td>30,4</td>
</tr>
</tbody>
</table>

As is seen above, almost all the participants thought that feedback must be given about the most important points in written products (M=4.47=SD=.547). A high number of them agreed with the statement that feedback must be given by taking students’ developmental level into consideration (f=37). And most thought that there should be association between feedback and learning objectives.

The participants were also inquired about their preferences about method of feedback. The findings are presented below.

**Table 5. Method of feedback**

<table>
<thead>
<tr>
<th>Items</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>18. Feedback must be given by crossing out what is incorrect and writing the correct word or structure.</td>
<td>4</td>
<td>8,7</td>
<td>6</td>
<td>13,0</td>
<td>8</td>
<td>17,4</td>
<td>32,6</td>
</tr>
<tr>
<td>19. Feedback must be given by showing where the error is and giving a clue about how to correct it.</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>4,3</td>
<td>2</td>
<td>4,3</td>
<td>50,0</td>
</tr>
<tr>
<td>20. Feedback must be given by only showing where the error is.</td>
<td>15</td>
<td>32,6</td>
<td>11</td>
<td>23,9</td>
<td>10</td>
<td>21,7</td>
<td>19,6</td>
</tr>
<tr>
<td>21. Feedback must be given by ignoring the errors in grammar, spelling, punctuation etc. and only paying attention to the ideas expressed.</td>
<td>16</td>
<td>34,8</td>
<td>16</td>
<td>34,8</td>
<td>7</td>
<td>15,2</td>
<td>8,7</td>
</tr>
</tbody>
</table>

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The findings above show that most thought that feedback must be given by showing where the error is and giving a clue about how to correct it (M=4.28; SD=.750). However, 28 participants preferred to be told directly the problematic part and its corrected version. It seems that a high number disagreed with the idea of just showing where the mistake is without correcting it (N=26). Surprisingly, 32 of them disagreed with the idea of ignoring errors in language and only paying attention to ideas.

The participants were also asked about their preferences about the format of feedback, the statistics of which are tabulated below.

Table 6. Format of feedback

<table>
<thead>
<tr>
<th>Items</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>22. Feedback must include teacher-student interaction as much as possible</td>
<td>0</td>
<td>1</td>
<td>2,2</td>
<td>1</td>
<td>20</td>
<td>24</td>
<td>52,2</td>
</tr>
<tr>
<td>23. Feedback must be given in written form.</td>
<td>2</td>
<td>4,3</td>
<td>8</td>
<td>17,4</td>
<td>6</td>
<td>13,0</td>
<td>34,8</td>
</tr>
<tr>
<td>24. Feedback must be given in oral form.</td>
<td>6</td>
<td>13,0</td>
<td>7</td>
<td>15,2</td>
<td>11</td>
<td>23,9</td>
<td>13</td>
</tr>
<tr>
<td>25. Feedback must be supported by visuals or examples.</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>4,3</td>
<td>13</td>
<td>28,3</td>
<td>17</td>
</tr>
<tr>
<td>26. Feedback must be given by asking some questions to students.</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>10,9</td>
<td>11</td>
<td>23,9</td>
<td>20</td>
</tr>
<tr>
<td>27. Feedback must be given by giving advices to the students.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2,2</td>
<td>26</td>
</tr>
<tr>
<td>28. Feedback must cover corrections.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>10,9</td>
<td>29</td>
</tr>
</tbody>
</table>

Most wanted feedback to be given in an interactive environment with their teacher (M=4.45; SD=.656) and expressed their wish for advices by their teacher (M=4.39; SD=.536) and corrections (M=4.15; SD=.595). Several also preferred feedback covering visuals and examples (N=31) and some questions (N=34). Both written and oral feedback were highly preferred, yet the former was more popular (M=3.69).

The participants were also asked questions about the audience of feedback and by whom it should be given.
Table 7. Audience and feedback provider

<table>
<thead>
<tr>
<th>Items</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feedback must be given individually.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>8,7</td>
<td>20</td>
<td>43,5</td>
</tr>
<tr>
<td>Feedback must be given in groups</td>
<td>17</td>
<td>37,0</td>
<td>10</td>
<td>21,7</td>
<td>13</td>
<td>28,3</td>
<td>5</td>
</tr>
<tr>
<td>Feedback must be given by teachers</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2,2</td>
<td>18</td>
<td>39,1</td>
<td>27</td>
</tr>
<tr>
<td>Feedback must be given by peers</td>
<td>18</td>
<td>39,1</td>
<td>12</td>
<td>26,1</td>
<td>9</td>
<td>19,6</td>
<td>5</td>
</tr>
<tr>
<td>Students can give feedback to themselves</td>
<td>14</td>
<td>30,4</td>
<td>9</td>
<td>19,6</td>
<td>14</td>
<td>30,4</td>
<td>8</td>
</tr>
</tbody>
</table>

Their wish for individual feedback (M=4.39) rather than group ones and teacher feedback (M=4.56) rather than peer and self feedback could be easily seen in the table above. This could be associated with teacher-centred Turkish learning culture where teacher is seen as an authority and thus relied on much.

Discussion and Conclusion

The present study aimed at inquiring Turkish tertiary level learners’ perceptions and preferences for teacher written feedback. A high demand for receiving written and individual teacher feedback without any delay was found different than those of Ludvigsen, Krumsvik, and Furnes (2015), who found positive attitudes towards peer discussions. These findings are in line with those of Saito (1994), who found negative attitudes towards peer or self correction, Kahraman and Yalvaç (2015), who found high preference for explicit teacher feedback, and Wang (2010), who found a strong willingness for written feedback. However, these are different than the study of Alamis (2010), who found a strong desire for written teacher corrective feedback rather than clues about how to correct mistakes. The findings of the current study are contradictory with those of Alamis (2010) and Salteh and Sadeghi (2015), who found high participant willingness to receive feedback about the content/organization of their papers. However, in this study the participants wanted to get feedback about particularly language use. This may result from the fact that grammar matters a lot for Turkish EFL learners, and its teaching is prioritised in Turkish language education although the curriculum has been revised several times to make it communication-oriented. The current findings are also different than those of Rahimi (2012), who found high preferences for correction of transitional words and low one with spelling.

It seems that students’ preferences for feedback are associated with learning culture of a particular context. However, as suggested by Wang (2010), teachers they should raise students’ level of awareness by using various feedback giving practices including error-awareness activities, games, discussions as a whole class, use of corrective codes, and peer correction. This variety could help the development of positive attitudes towards alternative feedback practices. Otherwise, teachers will stay the only authority to rely on and their schedule will be much busier and much more tiring.

Lastly, limitations that hinder the researchers from generalizing beyond the group must be recognised. Other techniques such as classroom observations think-aloud protocols, to list but a few could serve well to investigate students’ reactions closer. Besides, further research investigating the issue from teacher perspective could add color to the existing literature.
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The Use of Hedging in Tertiary Level Turkish EFL Learners’ Academic Essays

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Abstract
It is an undeniable fact that writers need to show their stance towards a particular subject when writing about it or that they need to strengthen or weaken the meaning in their essays at times when necessary to do so. Today, cautious language or specifically hedging is recognized as an important feature in academic writing. This study attempted to investigate the use of hedges in the academic essays of tertiary level Turkish EFL learners. Essays written by EFL learners were analyzed through the taxonomy of different hedges presented by Salager-Meyer (1994). This study presents a quantitative corpus-based comparative study of hedges in Turkish EFL learners’ writings. For this purpose, Karadeniz Technical University Corpus of Academic Learner English (KTUCALE) and the Turkish International Corpus of Learner English (TICLE) were used as non-native corpora and the Louvain Corpus of Native English Essays (LOCNESS) was used as a reference corpus. Specifically, this study aimed: 1) to determine how often the EFL students use hedges in their academic writings. 2) to examine what hedges they mostly use. 3) to reveal whether there are overuse or underuse patterns between non-native and native students in terms of using hedges. Finally, the findings seem to suggest that there are significant overuse and some underuse patterns in terms of using hedges in all corpora.

Keywords: Hedging, academic writing, Turkish EFL learners, native students, corpus, contrastive study.
The Relationship between Cultural Identity and the Degree of Pronunciation Anxiety

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Abstract
Proper pronunciation of words has been a problem for Turkish EFL students, and recognition of pronunciation anxiety for learners has been a late bloom. Therefore, there is paucity of research regarding the causes and impact of it. Therefore, the aim of the current study is to find out if there is a relationship between the cultural identity and the degree of pronunciation anxiety. This research attempts to elicit the perceptions of English major learners in a north-eastern state university in Turkey. The results will be discussed.

Keywords: pronunciation anxiety, cultural identity, pronunciation self-perception
The Use of Pragmatic Markers in Turkish EFL Learners

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Abstract
Pragmatic markers are mostly used both speakers and writers, though learners may overuse or underuse them while they are writing. This study investigated the use of pragmatic markers in Turkish Tertiary EFL Learners and examined the use of pragmatic markers in the written text of Turkish English as foreign language (EFL) learners. The purpose was to find out how Turkish EFL learners use the pragmatic markers. In addition, it is important to investigate whether or not learners overuse or underuse such features when compared to native speakers. To reveal the differences between native and non-native learners, two corpora were used. The Turkish data KTUCLE (Karadeniz Technical University Corpus of Learner English) was collected from argumentative essays, written by students of first, second, third and fourth grade Turkish Tertiary level learners and it contained 350,000 words. And the second corpus was LOCNESS was compiled from the argumentative essays written by native learners from British university students, and American university students, including approximately 325,000 words. Both of them are argumentative academic corpora and the focus of the comparison was the frequency of several mostly-used words such as “I think, and then, sort of, you know, maybe, I guess, that’s/ this is why, by the way, I mean”. The raw frequencies were calculated in both corpora and the inferential analysis process and the variances of these phrases in the two corpora had statistically significant differences. And end of the research, the results validated the estimates as true. That is, the research revealed that the Turkish EFL learners have more underuse and overuse of pragmatic markers than native learners.

Keywords: Pragmatic Markers, Corpus, Turkish Learners (Efl) And Native Learners, Ktucle, Locness
Attitudes and Intentions of EFL Students about Sharing Homework and Plagiarism in Papers

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Abstract
Plagiarism has been one of the problematic factors in the academic world since ancient times. Because of technology, it has become much easier to plagiarise than it was in the past. From primary school to universities, this academic dishonesty is a problem that should be dealt with seriously. Except for plagiarism from internet, sharing homework is used by students as a way to cheat and it is becoming hard to control for teachers. This study aims to investigate the attitudes and intentions of plagiarism and sharing homework for senior EFL students studying at the Department of English Language and Literature in Karadeniz Technical University. It specifically examines the ways and reasons that influence the students’ intention to plagiarize or share homework with others. The data were obtained through a questionnaire and 60 senior students participated in the study. The results showed that the participants in this study had negative attitudes towards plagiarism and sharing homework and think that they are unfavourable, bad, foolish and harmful. No gender differences were found. Implications of the study are also presented.

Keywords: plagiarism, sharing homework, cheating, EFL, academic dishonesty.
The Evaluation of the Efficiency of Initial Teacher Training with a focus to Students' Views

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Abstract
Initial teacher training goes back to the early years of the century in Turkey. This training program aims to educate the teacher candidates for their future teaching careers. It represents first step to the profession, and no doubt that the way it is organised will have a key role in determining both the quality and the quantity of teachers. The main purpose of this study is to determine the possible problems in conducting this training and gather information about candidates’ satisfaction levels about the training program in a Turkish University (Karadeniz Technical University). Open ended questions were conducted and interviews were carried out. The data from the interviews were recorded and transcribed verbatim. This study was carried out during the fall and spring semesters of the 2017-2018 academic years. Finally, the results were evaluated by using the content analysis and presented in tables and graphics.

Keywords: Initial teacher training; efficient; inefficient; satisfaction level; advantages; disadvantages
Language Pollution as evidenced in Signboards in Trabzon and the Possible Solutions

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Abstract
With today's developing technology, distances become closer for people and many actions can be realized through communication means. The most important tool we need when using these tools is language. Proper using of language will facilitate communication between people and contribute to the preservation of national identity and culture. Taking into consideration the interaction between the language and the thought, the contamination that may occur in language patterns may deteriorate the cultural structure over time as well. There are many words and languages that come into contact with Turkish and sometimes these contacts may have negative effects on the word choices and preferences of Turkish people in the signboards. This is called pollution in language. As a descriptive study aiming to investigate language pollution in the signboard in the city of Trabzon, the study seeks solution for the language pollution in the signboards in Trabzon and to focus on the possible reasons for the use of foreign words in the signboards. The fact that the signboards in the major streets of Trabzon city as well as Forum AVM are written in English creates the problem of mutual intelligibility and this study aims to investigate the reasons language preference in a country where Turkish is the native language. As a data collection procedure in which signboards where photographed and documented by researcher. Interviews were made with the shop owners regarding the possible reasons why they are using English signboards.

Keywords: Trabzon, language pollution, signboards
Attitudes of Turkish EFL Learners towards Native, Native-Like and Nonnative Speakers of English: A Matched-Guise Study

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Abstract
Language attitudes are the settled ways of thinking or feeling by evaluating speakers of different language varieties. With the growing plurality of Engishes and English speakers, the language people speaks considerably more than the utterances captured by the ear. Therefore, there is a tremendous need to understand the perceptions of people towards speakers from different linguistic categories. In an effort to address this gap, the present study aimed at revealing attitudes of Turkish EFL learners towards three groups of speakers: native, native-like and nonnative ones. In this respect, 93 English major students contributed to this mixed-method study which includes the matched-guise technique and interviews. The findings show that Turkish EFL learners have positive attitudes towards native-like speakers, nonnative speakers and native speakers of English respectively.

Keywords: language attitudes, matched-guise technique, perception, EFL learners
Correlation between Writing Anxiety and Learner Autonomy: EFL Learner Perspectives

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Abstract
The shift from teacher-centered instruction to student-centered learning practices did not result in a corresponding fostering of learner autonomy. Therefore, a considerable number of students in writing class suffer from writing anxiety, and they find it difficult to have control over their learning. The study attempts to investigate the link between learner autonomy L2 writing anxiety. The data for the study were obtained through questionnaires administered to 90 students in a preparatory program at a state university in northeastern Turkey. Findings from the questionnaires are discussed with particular focus on learner autonomy and L2 writing anxiety.

Keywords: writing anxiety, learner autonomy, foreign language anxiety, writing, students’ perceptions
Student’s Perceptions towards Teacher Feedback and Peer Feedback in their Writing: The Case of EFL Students at KTU

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Abstract
Recently, many second language theories attach feedback a significant role on the way to writing improvement, and written feedback has correspondingly received widespread attention. Generally, it is thought that teacher feedback is the most extensively practiced modality in both ESL and EFL settings. Nowadays, peer feedback has gained a wider recognition even though the teacher feedback seems to occupy a dominant place. Therefore, the need to understand the EFL students’ perceptions towards teacher and peer feedback in their writing is greater than ever. To fulfil such an aim, this study investigates the perceptions of EFL students at KTU (Karadeniz Technical University) DELL (Department of English Language and Literature) toward teacher feedback and peer feedback in their writing. The Teacher-Peer Feedback Questionnaire adapted from the study of Yang et al. (2006) was administered to 103 students aged between 18 and 24 in a public research university in Turkey. The results from quantitative data reveal that there is a statistically significant difference (p < .05) in the students’ perceptions toward teacher feedback and peer feedback. Accordingly, teacher feedback is perceived more motivational, practical, self-efficacy enhancing, useful, and less anxiety provoking compared to peer feedback. The findings of the study are discussed along with implications for further studies.

Keywords: perception, teacher feedback, peer feedback, writing, EFL students.
An Investigation into the Nexus between Language Learning Strategies and Foreign Language Anxiety

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Abstract
A considerable number of foreign language learners suffer from language anxiety when they are exposed to learn a new language. Therefore, understanding the correlates of language anxiety seems to be growing necessary. Research has revealed that language anxiety is associated with use of language strategies, which play an important role in the overall language acquisition. Language learning strategies are specific actions which increase learners' awareness and make their learning easier. Learners’ strategy use can help learners in providing better language learning. To this end, this study aims at exploring the language learning strategies of EFL learners who have a high and a low degree of language anxiety. The study conducted at a north-eastern state university in Turkey identifies the anxiety level of 142 language learners and investigate what language learning strategies they employ while they are learning English. In this regard, the data were gathered through questionnaires. The language learning strategies of EFL learners are examined in relation to their foreign anxiety levels. The findings of the study are discussed.

Keywords: language anxiety, EFL learners, language learning strategies.
A Case Study in Corpus Analysis: 15 July Coup attempt in Turkey

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Abstract
The aim of this study is to examine the corpora of leading American and Turkish newspaper media regarding their treatment of the coup attempt on 15 July 2016 in Turkey. The Newyork Times, USA Today and Washington Post were selected as the American newspapers whose corpora were analysed from the news published between 16 July and 16 August. Similarly, the corpora of two Turkish newspapers (Dailysabah, Dailynews) were extracted from the news published within the first month following the failed coup attempt. This study specifically investigates the lexical properties of the newspaper corpora with specific focus to most frequent content verbs, nouns, adjectives and adverbs and other and complementary words such as “Gulenist”, “Gulen” from a semantic prosody perspective in all the corpora. The user-friendly software application “Sketch Engine” was used in the collection of data from a total of 136 news regrading the issue. Sketch Engine is a corpus manager and analysis software developed by Lexical Computing Limited since 2003 and is used for enabling people study language behaviour, to search large text collections according to complex and linguistically motivated queries. To separate vocabulary genres gathered from these newspapers and put them into tables under six different categories were the most crucial benefits provided by Sketch Engine during the study. The final purpose of the study is to discover the most logical reasons for the similarities and the differences between word selection of the American and Turkish newspapers analysing the tables obtained from the corpus analysis. Findings indicated interesting word preferences by different newspapers, revealing partly their ideological stance as well as the perspective they adopt against the Coup event.

Keywords: coup attempt, 15 July, corpus analysis, media
Introspective Observation of EFL Learners as Evidenced in Their Translation Studies

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Abstract  
This study aims to analyze tertiary level EFL learners’ translation errors and actual translation practices in terms of lexical and grammatical levels, to understand their perceptions of translation universals and find out the difficulties EFL learners face while translating. This study also attempts to put forward some possible solutions in order to help tertiary level EFL learners to overcome these grammatical and lexical problems in their translations. The results show that tertiary level EFL learners displayed problems in both lexical and grammatical levels and the majority of these problems may be attributed to L1 transfers. On the other hand, findings also indicated that Turkish EFL learners presented more lexical problems than the grammatical ones and part of these problems can be attributed to the lack of lexical competence.

Keywords: EFL learners, translation, lexical problems
A Corpus-based Study on the Use of MAKE by Turkish EFL Learners

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Abstract
This study analysed the lexical and grammatical useges of a high frequency verb ‘MAKE’ by Turkish EFL learners. KTUCLE, Karadeniz Technical University Corpus of Learner English and LOCNESS, The Louvain Corpus of English Essays were used in this study. Through the two corpora, frequency analysis of the verb “make” were done. The aim was to investigate whether Turkish learners of English use “make” appropriately in their argumentative essays and to see to what extent L1 transfer plays a role in such usage and to what extent different learner groups from different L1s shared common interlanguage features. Overuse, underuse and misuse patterns of “make” were gathered and analyzed through their frequencies from native and non-native corpora. The comparison among them constituted the quantitative backbone of the research. The findings were given in tables and graphics and indicated that the use of the verb “make” displayed interesting variations, which were seen as a sign of interlanguage developmental steps on the parts of the tertiary level Turkish EFL learners.

Keywords: Learner Corpus, High frequency verbs in English, L1 Transfer
Factors Influencing the Selection of a University by EFL Students

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Abstract
Students have important decisions in their life, choosing a university is one of these decisions. Universities are affecting students from many ways. Some universities can be a good reference for students’ future career; however, these universities may be costly for students. Some universities help students’ personal growth, however, family of students may not approve the students’ university choice, because of the universities location. So, many reasons have an influence on university choice. To this end, this study investigates the reasons influencing EFL students’ decision to study at a specific university, Karadeniz Technical University. The data were gathered from a sample of 67 prep and first year undergraduate students. A 28-item questionnaire was used to measure several factors that are important in choosing a university such as: cost, reputation, proximity, job prospect, parents, etc. The findings showed that career prospects; academic, social and campus opportunities of the university and the presence of international exchange programmes were the most important factors in the students’ decision of choosing KTU.

Keywords: university choice, higher education, Karadeniz Technical University, EFL
Unveiling the Mystery of Authorial Identity: Pseudonym and Motifs

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Abstract
The main aim of this paper is to explore the novel of *Gizli Kalmış Bir İstanbul Masah* by Ali Teoman, a postmodern novel full of fictitious, by means of Mythological Approach as a literal device. From this point of view, the scope of similar motifs, recurrent pattern, falsehood, trickster figure, and pseudonym that was explored regarding the characters in the narration, and the literary deception of the author. Firstly, the point is that even though the novel is constituted by a trilogy these stories are interconnected to one another with similar motifs that resemble and remind, when encountered, each other in the narration. Secondly, in the third story two main characters are introduced to its reader. While one of two characters deals with his job diligently and professionally as antique dealer, the other one introduced as telling lies produces counterfeit and imitation pieces of this antique dealer. However, at the end of the narration the readers are explicitly and surprisingly uttered that these two characters actually take each other’ place via pseudonyms. Thirdly, the book is awarded with Haldun Taner Story Prize, a prestigious literary prize, under the name of Nuray Ay. The reason for this, the author of the novel fictionalizes a literary play for the critics and the readers via pseudonym that cause confusion about real the authorial identity of the novel. Based on this, this present paper examines underlying causes of used pseudonym by comparing the story of the novel itself to make it more understandable.

Keywords: literary play, pseudonym, deception, authorial identity, postmodernism, motif
The New University Entrance Examination System (YKS): A Survey of Students

Full Text

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Abstract

Turkish university entrance system officially starting in 1960s has undergone several revisions which all have weathered several storms since then. Thus, these revisions need to be investigated regarding the perspectives of all related parties in education. Yet, what remains scarce in the related literature is research on the attitudes of students towards these revisions, which could enhance our understanding of the system, which is far from complete, and let the education authorities remedy its possible weaknesses. Therefore, the current descriptive survey was motivated by the need to investigate the perceptions of 78 voluntary students from Trabzon, Kütahya, Kocaeli, Kayseri, and Sivas about the recent change in the university entry system in 2017. To this end, a self-devised questionnaire with 30 Likert-scale items and 3 open-ended questions was given to the participants. To dig deep into their perceptions, a semi-structure interviewed with 8 prompts was carried out. The findings show that most of the candidates were anxious about their future and were not satisfied with the new system revision and its justification.

Keywords: university, exam, YKS, candidate, system, perception

Introduction

Universities could be defined as institutions that train students academically for their future career. These higher education institutions are vital as they are connected with other social institutions and respond to their needs (Brennan, King & Lebeau, 2004). They determine the development of countries by helping the production of studies needed for economic, cultural, political, and national improvement (Eşme, 2014). In addition to their academic role, they help transfer cultural values to next generations. These key institutions are revised time to time to meet the needs of all parties, i.e., the authorities, teachers, students, parents, to list but a few. Turkish university entrance system is no exception in that the system has been revised recently in 2017. These revisions need to be evaluated by all these parties for successful education experiences and satisfying outcomes. Students are one of the most important education parties, and their ideas matter most to have a complete understanding of the issue. As this revision is so recent, there is no study on students’ perceptions of the system, which could justify the newness and originality of the current study. The present study aims at investigating the perceptions of university candidates about the latest system change in Turkey.

Literature Review

Higher education institutions, i.e., universities, have several aims including raising new generations equipped with qualities such as productivity, creativity, and discipline, adding to the scientific and technical background of a country, helping solve both local and global problems,
to the existing research, and training staff needed for industry (Bolay, 2011). As is seen, they play important roles for both individual and social life.

These key institutions have been revised to meet all these expectations and needs of increasing populations and developing technology. One of the revised aspects is the entrance system to universities. Every education context has different requirements for acceptance to university. For instance, in Sweden, in addition to a skill test, students’ grades determine which university they will be admitted. In the United States of America, every institution has the freedom to set their own conditions of acceptance. They generally ask the candidates to compile a file covering the result of the Scholastic Aptitude Test, a high school achievement test, a report on the academic performance at high school, documents of extracurricular activities, motivation letter, to list but a few.

In Turkey, students are accepted with a high-stake test to university, and this university entrance system, i.e., exam, has been revised several times to answer the needs of the country (see Türkiye’de Üniversiteye Giriş Sistemi Araştırması, 2005). The latest revision in university entrance exam was made in 2017, which will be applied as two steps in 2018. Prof Dr. Yekta Saraç, the head of the higher education board, argues that the new system with two steps aims at minimising exam pressure. The exam to be held in 2 days in 135 minutes covers 120 questions: Turkish Language (40), social sciences (20), mathematic (40), and science (20).

The existing literature documents that no matter what their titles are, these exams are one of the main problems of the Turkish educational system, and they negatively affect candidates. Therefore, it is of utmost importance to investigate student perceptions regarding these exams. There are several studies on these revised systems. To illustrate, Karshı and Üstüner (2001) conducted a descriptive research to investigate student perceptions regarding the last change in the university entrance examination system in Antalya. They found no effect on students’ interest in school and their studying process. They were found hopeful to be accepted to a university with the recent change in school point. However, they were found not to have enough knowledge about the new system.

Methodology

The current study aims at investigating students’ perceptions regarding the lastest revision in the university entrance examination system in Turkey. To this end, the following research questions were devised:

1. What are the opinions of students about the latest change in the university entrance exam?
   1.1. Do they have enough information about the exam?
   1.2. Do these changes result in anxiety?
   1.3. Does the new system have an effect on school attendance?
   1.4. Do the student participants see the earlier and the current systems similar?

In order to answer these questions, a survey was designed. While quantitative data were gathered via a survey, the qualitative data were collected with the 3 open-ended items in the survey and the individual in-depth semi-structured interviews.

Settings and Participants

78 highs school students formed the sampling of the survey study. The survey was conducted in Kocaeli, Sivas, Trabzon, and Kayseri. Although most of them are still active high school students, some graduated from high school. Both parties are supposed to sit for the new university entrance
exam this year. In addition to the survey, 7 more participants (F=3; M=4) from Kütahya, Trabzon, Kayseri, and Kocaeli were interviewed to dig deep into perceptions of the new system.

Data Gathering and Analysis

Both a questionnaire and interview were opted for. The researchers self-devised a questionnaire based on their review of the existing literature and their observations as a teacher and student. The questionnaire served well for the current study as the participants were scattered over a large area, i.e., five different provinces in Turkey. Generally collective administration was preferred in that most of the students were obtained in their classrooms. However, some participants were asked to fill in it in public places. On the other hand, interview was preferred as it was an appropriate tool for the research questions, helped researchers collect in-depth data, and was suitable for the sample (Kumar, 1996).

Findings and Discussion

Due to space limitations, all the statistical information covering descriptive statistics cannot be presented here. However, the main findings will be summarised instrument by instrument, i.e., the questionnaire and the interview.

Four items (Item 1, 19, 20, and 23) aimed at investigating whether the candidates have enough information about the latest revision in the university entrance exam. While the percentages of the ones reporting to have enough knowledge is 40, 24% were found uninformed about it. Yet, a high number of them were found neutral (36%). Also, more than half of them reported that they did not know why the old system was changed. The reason for this high percentage could be that the revision is so new that they could not internalised the changes, and the authorities also seem confused as they added new revisions later, i.e., first they announced that students will not be responsible for history, but later they added it to assessment content. Therefore, it is vital to make all parties be

Nine items out of 30 (Item 5, 10, 13, 14, 15, 17, 18, 21, and 22) were devised to investigate whether the new system created anxiety in the candidates. Most were found stressed and undecided about the chance to be placed in a university with the new system (38% and 54%, respectively). Furthermore, 59 participants (77%) openly stated that the new system does not reduce their exam anxiety. The analysis also shows that those who believed that the new system increased their motivation to participate in classes more enthusiastically (12%) is far lower than those who said just the opposite (62%). This anxiety cannot be attributed solely to the new system as exams are naturally anxiety-breeding. However, in this case it was found that the revised scoring system requires candidates to answer questions about not only their field but also the other lessons, and this increases their anxiety and makes them less hopeful about being placed in their target department and higher education institution. Lowering this test anxiety is vital as it affects their performance negatively (Bozkurt, Ekitli, Thomas, & Cassady, 2017). Hence, school guidance services are strongly suggested to hold various activities and provide more guidance about how to reduce exam and future anxiety (Şahin, Günay, & Bati, 2006).

In addition to those, there were 11 items on candidate attitudes towards the new examination system (Item 3, 7, 8, 9, 11, 24, 25, 27, 28, 29, and 30). 51% of the participants did not agree with the statement that the new system will be more beneficial for student selection and placement. More than half (N=46) believe that it will not finish rote learning. Also, several participants (30%) believed that the new system does not allow their parents to be interested in their education. However, as Yolcu (2015) rightly notes, the attitudes of parent who are the biggest supports of exam takers are vital in the sense that they affect children’s attitudes towards their environment. Interestingly, more than half
(56%) believe that student selection will not be done fairly in the new system. Besides, while only 6% believed that the new system will affect their future positively, 43% were found negative. There were many who were undecided about the effect of the new system. This could be resulted from the fact that the new system is going to be applied this year for the first time. In addition, most of the participants (47%) did not believe that the curriculum in the new exam is related to their school courses.

Some more items (Item 2, 6, and 26) were designed to see whether the new system made any change in their attitudes towards school. More than half (63%) were seen not have an increased interest in school due to the new revision. This interest loss may result from the fact that the school curriculum and exam content are believed not to be compatible, and candidates may see each other competitors (Büyüköztürk, 2016). However, this compatibility is believed to reduce the negative effects of the system on candidates (Kelecioglu, 2002).

Lastly, the survey investigated whether the candidates found the old and the current system similar. More than half (54%) did not believe that the recently revised system would compensate the weaknesses of the earlier one. And while only 15% found the new system better than the old one, still 38% were negative. Yet, nearly half of them (47%) were undecided, which could result from the fact that the exam had not been applied at the time of the survey.

In addition to those close-ended items, there were 3 open-ended ones in the questionnaire. They were asked to compare and contrast the old and the current systems. 23 participants (41%) found the older system better than the new one. Most stated how unsatisfied they were with the fact that the exam will be held in two days, and they have to sit for the exam on the second day without knowing how they did on the first day. They found this uncertainty stress-breeding. Particularly the candidates from vocational high school were found negative about the new system as they found exam and school content incompatible. Although the older system enabled them to go to a 4-year university with their score form the first exam, the revised system requires them to sit for the exam on the second day that assess students’ proficiency in Turkish, mathematics, science, and social sciences. Thus, the curriculum of vocational high school need to be revised to cover these fields, and vocational knowledge should also be assessed. However, 10 were found pleased with the current system. 17 participants found both systems useless, and 6 stated no difference between them. In these open-ended items, the participants were also asked to describe their imaginary transition system to university. 18 participants said that students’ talents and interests need to be taken into consideration in placement. 18 participants said that the exam content needs to be compatible with course outcomes at school. 5 participants said that each university should have their own exam to accept their students, and 7 said that there should be no exam to be accepted to a higher education institution.

In-depth semi-structured interviews were also conducted with 7 voluntary participants to dig deep into student perceptions. While 4 found this revision negative, the remaining 3 reported no difference between the old and the current system. Generally, these system revisions were seen as groundless as every management tries to establish their own system. The following participant explains this as follows:

An existing system can change based on the education policy. (...) Well, what I mean by the government policy is that when the head of Ministry of National Education and head of Higher Education frequently changes, every new management discredits the earlier one and tries to set their own system, and completely demolishes the whole system rather than revise it, well this system is doomed to fall down. [Participant 1 from Kayseri, male]
One of the salient findings is that most of the participants were found anxious about the new examination system. They mostly stated that their anxiety stemmed from the fact that they could not grasp the system completely at the very beginning. However, the more they obtained information about the new system, the easier the felt. To illustrate, one participant explained himself as follows:

Of course [I felt nervous when I first learned the revision]. To be honest, I thought that we were the real victims because I learned this system change while I was preparing for the exam in the older system. [Participant 5 from Trabzon, male]

Another participant clearly stated how he was lost in the system:

Of course [These revisions brought about anxiety in me]. As I said, they have been continually changing some parts of the exam. As you see, it turns into a toy in the hands of children. Teachers at school do not exactly know the nature of the new system. We are anxious as something could change immediately. I naturally feel stressed. [Participant 6 from Trabzon, male]

Here as rightly put by Köse, Yılmaz, and Göktaş (2018), both school staff and parents play a key role. School guiding and counselling services need to help students manage their exam anxiety as well as inform them about the latest changes, exam content, exam strategies, time management, to list but a few. Besides, parents also need to be offered such services as they are one of the biggest supporters of exam candidates.

The interviewees were also asked to compare and contrast the old and the current systems. 3 interviewees found it less stressful to have all the exams in just two days while 2 thought just the opposite. 2 participants, on the other hand, saw these two systems exactly the same. Only 1 participant guessed that the new test would be easier, but 2 thought that the old system was far more reliable.

The participants were also asked to describe their imaginary university entrance exam. 2 participants voted for a more systematic system starting from the primary school. 2 more participants said that rather than have a high-stake test, each university should design and implement their own acceptance system. Still, 2 voted for the current system, noting that everyone will be responsible for only their field. Lastly, 1 participant wanted a system without an exam. The following participant described a detailed system based on bottom-up decisions:

I would apply a totally different system. I would ask teachers to gather together and choose the competent ones from their fields. After these competent ones are chosen, I would ask them to choose the students that they want to send us. I mean on province and town basis. Lets say Turkish teachers and mathematics teachers have arrived from 81 provinces. Later, I would ask experts at their fields, I mean associate doctors and professors at universities, come together and describe me the student profile they want to see in their department. This is because for example a literature professor does not say that their students should solve trigonometry questions. S/he would say that their students should like reading. The ones who do not read should not be sent to me. What happens here then: questions related to books and interpretation start to earn higher points to those students. Then we gather teachers together and say that these professors described their desired student profile like this. Now we will empower you to design the appropriate curriculum for these objectives. How could we form it? We will use a bottom-up process and ask teachers. For example, what do your students need: to socialise, read books, or play games? Now we have taken teacher opinions. It is time for students now. We would ask them whether the exams are very tiring for them. A system without any exam is not possible, but the student, for example, can say that teachers always teach them formulas but want them to comment on questions. Such awareness need to be increased and a totally new curriculum would be created. This would last 1 or 2 years, but it would be more durable. Students will be educated with such a curriculum from the 1st grade. [Participant 1 from Kayseri, male]
Conclusion

The current study aims at investigating students’ perceptions about the attest revision in the university entrance examination system in Turkey in 2017. Most of the participants were found anxious, for the education policy authorities have been continually changing some parts of the system, and even their teachers at school are not completely aware of the true nature of the exam. Besides, they believe that as the authorities want them to attach equal importance to all courses, students need to answer questions unrelated to their departments. Also, it was found that the participants did not think that this revision is a radical change as they regarded both systems similar. They believed that the only difference is in their names, and therefore their motivation for school did not increase, which supports the study of Karslı and Üstüner (2001).

Lastly, the current study was conducted before the candidates sat for the new exam, and they were found quite negative and anxious. However, it would be interesting to replicate the same study after the exam and compare and contrast student perceptions. Besides, the issue could be investigated from the perspectives of other education parties, including teachers, administrators, and parents to draw a complete picture of the issue.

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Gratitude Expressions and Gender Differences EFL Learners

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Abstract
This study examined the strategies employed by tertiary level EFL learners from different regions and countries while they are using gratitude expressions. With this purpose in mind, 150 samples which were chosen on a purposive sampling methodology from the various English Departments were asked to answer an open-ended Discourse Completion Task designed and by Bald and Einstein (1969) and adapted by the researchers based on the specific needs and conditions. It is very important to know how people from different regions perform gratitude in expression. Hence in this study, we have considered four goals. First of all, we analyzed the types of gratitude strategies employed by EFL learners. Secondly, we aimed describing the types of gratitude strategies used by EFL learners. Thirdly, we investigated a cross-linguistic study on expression of gratitude by native and non-native Turkish speakers. Finally, we aimed to reveal the types of gratitude strategies in terms of gender and education year. The preliminary findings indicated that tertiary level Turkish EFL learners used various strategies in L1 but these strategies remained relatively limited in English. The findings also indicate that the ways gratitude is expressed do not show a certain tendency for one specific region.
Student Retention and Persistence: Social, Academic and Environmental Factors

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Abstract
Persistence and retention are the strongest predictors of success in academic life. Although these terms differ technically, it could not be denied that they are connected. As the importance of persistence and retention are becoming more important day by day, almost all institutions try to find out some effective and long-lasting methods to enhance them. The reasons why persistence and retention decrease, or increase are considered during the process of finding these effective methods. Any factor, from academic to social, might have an impact on a student’s level of persistence and retention. Therefore, this study mainly focuses on persistence and retention of 2nd year students of KTUDELL and factors which predict the rate of both terms. Accordingly, some data are needed to investigate the level of persistence and retention of students. These required data include social, academic, and environmental factors that affect persistence and retention the most. The data were gathered from fifty 2nd year students. Consequently, 86% of samples (n=43) had signs of persistence while 64% (n=32) showed retention, institutional commitment, by other words. Ignoring other factors, income was the most powerful factor to determine the persistence and retention of students.

Keywords: persistence, retention, academic, social, environmental
Polysemous Verbs and Modality in Native and Non-Native Argumentative Writing: A Corpus-Based Study

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Abstract
One of the important objectives of the study is to introduce and define the concepts of lexical verbs, polysemous verbs and modality, and explain them in details. The study is likely to reveal whether academic writing students are aware of polysemous lexical verbs when they are expressing modality in their argumentative writing. The aim is expanded to include a corpus-based analysis of a selected polysemous lexical verbs used to express modality in student native and non-native argumentative writing. It is hoped that this study will help us increase our understanding of learners’ lexical verbs. The present study is a corpus-based analysis of a selection of polysemous lexical verbs used to express modality in student argumentative writing. Twenty-five lexical verbs were searched for in two corpora of argumentative essays TICLE written in English by Turkish university students, and LOCNESS, The Louvain Corpus of English Essays. Concordance lines were examined to determine their use in the two corpora. Findings indicated significant underuse patterns in non-native corpus.

Keywords: Polysemous verbs, lexical verbs, modality, writer stance, argumentative writing, foreign language writing, learner corpor
An Exploratory Study of Aegean Turkish Students’ Attitudes and Motivation Levels Toward Learning English

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Abstract
The role of learners’ attitudes and motivation toward learning a language is recognized as a key factor that influences the language learning process, hence this paper explores different dimensions of the Aegean Turkish students’ attitudes and motivation levels toward learning English. A specially designed questionnaire that included closed and open-ended items was administered to 1224 Turkish high school students from the Aegean region. In the closed-ended part, a likert type questionnaire consisting of 48 statements on a scale of 6 options from Strongly Agree to Strongly Disagree was employed; while several general questions related to the English teachers, the Turkish education system, course materials, and the English language itself were used in the open-ended part. The results of this study reveal that the students displayed slightly moderate attitudes and motivation levels toward learning English, and several statistically significant background variables, for example, the students’ age, gender, multi-lingualism, high school types, duration of English studies, parents’ education, English proficiency, and income levels, were found to influence the students’ attitudes and motivation levels.

Keywords: language learning attitudes and motivation, Turkish high school students, the English language
Propagation of English through Music in Korea

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Abstract
English has always been present in Korean music. This paper quantifies exactly how much English there is in proportion to Korean in the lyrics and tries to analyze the factors that affect this ratio. Hip-hop’s emerging presence in Korea is the primary factor that is looked into here. While some literature points to the sources for authenticity in hip hop songs around the world coming from creative use of lyrics and an anti-establishment tone, other literature points to the tendency for hip hop songs having to pay homage to previous hip hop songs and history. Hip-hop songs in Korea should thus have more English content and the quantitative analysis of the lyrics shows as much. Other popular literature that analyzes the content of Korean hip hop lyrics specifically also seems to confirm the other literature that talks about hip hop as a global phenomenon gaining authenticity by confronting social factors of its local “scenes.” Finally, one other finding that emerged from the quantitative analysis of the lyrics by accident has been the correlation between English content and the average temperature at the time. It is a factor that was not under scrutiny at first, but seems to hold some implications about English use being connected to seasonal factors.

Keywords: English, k-pop, Music
Abstract
This paper explores the concept of individual identity construction and code-switching amongst Algerian students living in the UK. By adopting social media as the main context because although code-switching tends to only occur in spoken language, social media use tends to have moved into informal language use similar to that of the spoken rather than the written form. The interest and rationale lies in understanding the evolvement and the globalisation of language through immigration and also access to global communication media.

In this respect, a triangulation approach to research is followed to capture the data required. In parallel, an interpretivist approach is used to explore the type and prevalence of English language code-switching that occurs, through social media interactions amongst a group of Algerian students. Moreover, a sample size of 15 participants are recruited to send their post, tweets and conversation over the course of three-month period. At the outset of the research each participant will complete a detailed questionnaire to provide a profile of individual identity including gender which is then further explored in their subsequent use of code-switching if and where it occurs. Finally a sample of code-switching users will be interviewed to explore perspectives on how and why this phenomenon is occurring, what purpose it serves, and to establish whether there is a link to identity and code-switching use. The outcomes are aimed at contributing to academic discussions on the evolvement of Arabic as a language, the link between gender and Arabic code-switching and also the influences of social media on Arabic language use.

Keywords: code-switching, Arabic/English, code-mixing, gender, identity construction, social media
Abstract
Identity and professional identity are two concepts that are widely used in the educational literature. Discussions on both aspects draw on a number of theoretical disciplines that include philosophy, sociology, psychology and psychotherapy and involve various research approaches. This presentation, which is part of my doctoral research, discusses the findings of a qualitative study that aimed to explore how a group of EFL novice teachers in the Algerian context constructed their professional identities. Using semi-structured interviews to gain a rich understanding of the participants' experiences, this paper will look at the factors that contributed to the development of their professional identities. This study follows a sociocultural theory that considers the development of an identity as an interplay between individual and society. I have applied a thematic analysis to analysing my interviews. The preliminary findings of this study showed the role of the school culture, students, colleagues and administration in shaping the professional identities of novice teachers during their transition period from students to teachers. In addition to that, their previous personal histories (motivation and aspiration) and academic careers (teacher training) had a major influence in defining who they are and their choices of who they want to become. In this paper, I will further examine those factors with examples and extracts from teachers' interviews.

Keywords: Teacher identity, EFL teachers, Novice teachers.
The Semantics of the Cinematic Narrative: A Postcolonial Study of the Cinematic Adaptations of the Colonial Texts

Full Text

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Abstract

My paper would like to explore the transfluidity of the narrative language as it gets modified with the process of the transmutation of a written text into a cinematic text. My paper, from the postcolonial point of view, would re-read and analyse the Indian cinematic adaptations of the famous English texts. It would further address as to how the narrative perspectives change with the change of the representative mediums. For example, when Shakespeare’s Hamlet becomes Haider in Indian cinema, the re-appropriation of the sixteenth century British narrative is being utilised to tell the story of the 21st century Kashmir, India. In this process, the whole narrative perspective is thoroughly modified and as the text passes through the sieve of postcoloniality, it poses a question to its own identity. Thus my paper, by analysing the Indian cinematic adaptations of Pride and Prejudice (Bride and Prejudice), Emma (Aisha) Othello (Omkara) Hamlet (Haider) Romeo and Juliet (Raam-Leela), would show as to how the postcolonial revamping of the colonial texts brings about a modified outlook to the whole concept of ‘narratology’.

Keywords: Cinematic Narrative. Adaptations, postcolonial, narrative language, semantics of cinematic language

‘You taught me language, and my profit on’t./ Is I know how to curse’. This is not just what caliban spoke, rather this is the uttering of all the colonised ‘others’ who had been christened with the western education. As Macaulay, in his minute dismissed the knowledge of the East saying ‘a single shelf of a good European library was worth the whole native literature of India and Arabia’; the western education was profusely introduced to the native others so that they can become capable servants of the colonial masters. Sanjay Seth, in his book ‘Subject Lessons: The Western Education of Colonial India’ [1] talks about the reception and consumption of the Western education in India. He uses chiefly Western paradigms for understanding knowledge—as the only framework available—also to understand how Western epistemic presumptions were problematized in India, and how they reshaped the education enterprise of India to further a much longer intellectual tradition of accommodation and assimilation. Such assimilation is the first step towards the appropriation—the appropriation of the language. Language, simultaneously being subject, site and autonomous agency, is dynamic and flexible. In the context of colonial experience, it is beyond the boundaries of the both verbal and nonverbal semiotics. It is intense, immediate and apt.

When the West came with their white supremest pride of knowledge and power; and wanted to civilise the barbarian Indian subjects; they handed them over with the ultimate power—the power of language. Here, by language I do not mean English, nor do I mean the education came tagged along with the West; rather the language here is the tool—the tool of expression. The language of the Empire’s writing back is the language of ‘acquisition’. In other words, it is not the usage of the Western language, or that of the Western canonical texts that comprises of the postcolonial linguistic bearings; rather it is
the procurement as well as the appropriation of such in the Indian context—there lies the postcolonial linguistic manifestation.

The triumph of such postcolonial linguistic acquisition occurs when the once-colonised natives devour and ruminate the colonial canons and reproduce them in the light of the postcolonial hybridity. The texts, once deemed as exclusively western and hence beyond the reach of the colonial others; remain no longer sacred and unobtainable by the native others, when they re-contextualise them in their own situation. The representation of such western canonical texts through the filter of the postcolonial experience is in itself a complete language.

When the sixteenth century Venetian moor, Othello, becomes a twenty first century Indian political goon, Omkara—that is the acquisition of the coloniser’s language; when the politically turmoiled Denmark of Hamlet replicated in the politically tensed 21st century Kashmir of Haider—that is the acquisition of coloniser’s language; when the nineteenth century English middle-class maid, presumably in groom-hunting process, Elizabeth, becomes a twenty first century Indian girl winning over the heart of the Westerner friend of her NRI brother in law; or when the rich spoilt girl of nineteenth century English countryside of Highbury becomes a high society papa’s girl of twenty first century posh urban Delhi—that becomes the acquisition of the coloniser’s language. And these are not just the mere acquisition of language but are the examples of stark and vivid demonstrations by the postcolonial marginalised ‘others’ to reclaim the position in the centre.

It was not until 1775 that Shakespeare was introduced and performed around in India. When English came to Calcutta, the Englishmen brought with them the reverence for Shakespeare. In 18th century the formation of Calcutta Theatres initiated the practice of regular English play performance. Shakespearean plays like Hamlet and Richard III became quite popular. In the process, other theatres like The Chowringhee Theatre and a theatre called Sans Souchi played a major role in staging Shakespearean productions. Plays like Othello, Merchant of Venice, Macbeth were staged frequently. Shakespeare’s major translations in Hindi began as late as 19th century. The earliest translation appeared in the year 1879 by Ratnachandra who adapted Shakespeare’s The Comedy of Errors as Bhramajalaka. [2] Jane Austen was, rather, a late introduction to the Indian pedagogical and aesthetic arena. As Nalini Natarajan puts in her essay, ‘Reluctant Janeites’ [3] that Austen became more popular Among the nouveau independent middle class Indians only after 1950s. It was the time when Austen became very popular as a choice for the college text book. As Natarajan argues, that it was very easy for the middle class Indian parents as well as their daughters to identify themselves with Austen’s characters. But, perhaps, the real acquisition of colonial language takes place when the mode of representation shifts from the printed text to that of the cinematic version. When the coloniser’s printed texts got transmuted in the colonised’s cinematic medium, the language of expression obtains an altogether different dimension. It freed itself from the mesh of the presumed sense of accountability—the accountability of being true to its source material. While being transmuted in cinema, a printed text—even that of a play—gets coded in an altogether different medium of language and thus it can never be the same with the audio-visual rendition of the text in a dramatic version.

Interestingly, it is with Austen’s Emma’s Indianised appropriation that we see the first glimpses of the postcolonial appropriation and acquisition of the colonial language. Written loosely based on Emma, Swami (1918) is a text by Sharat Chandra Chatterji that appeared exactly a century later to its original text. And it was cinematised in 1977—almost sixty years later than that. Nalini Natarajan further argues that ‘the pedagogical separation at the time of English text from Indian context offered no discursive or critical space to link the reading experience of Emma or other Austen novels with the viewing experience of Swami (1977). In fact the juxtaposition offers a pretext for examining a Western genre, novel of manners, in the context of late colonial and modern India.’
In Swami, the Emma-like free spirited Soudamini wants to live her life on her own terms. She is, like Emma, Western-educated and indulged in by her uncle. But when, early nineteenth century Emma of Britain becomes early 20th century Soudamini of Bengal, India; she is a hybridised nomad who has nowhere to go. She could neither be bold enough to live up to her own standardised thoughts—spurred by the Western-education of liberation nor resign to her fate of conformity to the unquestioned tradition of settling into matrimony. It took another thirty five years for Emma to become Aisha, who had the equal, if not more, opportunity for exercising the freedom and rights like Austen’s Emma. Austen’s Emma had faulty yet noble disposition of bringing supposedly happy changes into others’ lives by making matrimonial alliances. But Aisha actually goes a step beyond that, as she introduces changes to her friend Shefali’s life—a girl from Indian village, by introducing her to the global brands of attire, multi cuisine restaurants and multiethnic music.

Nevertheless, Aisha is not a hybridised ‘half-Indian-half-Western’ confused sense of identity; rather she represents the modern India that is a blend of the evolving Indian tradition and imported multicultural ethnicity. What is most intriguing here is that the portrayal of the Indian version of Jane Fairfax—the only character that Emma envied because of her beauty and accomplishment—Aarti Menon. Here Aarti is a prototype of the Westernised Indians who, apart from some ontological connection through their own nomenclature, have nothing, nor do they prefer having anything, Indian. Their appearance, language, or even perspectives have very little to do with the conceptual Indianness that the cinematic language of Aisha tries to establish. ‘Aisha’ reduces these Westernised figures to objects of very little or no substance. While Jane Fairfax was priorly and secretly engaged with Frank Churchill; Aarti had no such connection with Dhruv Singh, the Aisha version of Frank Churchill. Yet she had no emotional squirm to instantly making out and marrying Dhruv—a flirtatious Casanova with a very little sense of integrity. The audience would hardly have any sympathy for Aarti who is disdainful towards everyone; provocatively dresses to capture male attention and sings in a heavily Western accented Indian song in a Diwali party. Aarti, in terms of binary, symbolises everything that is Non-Indian—the ‘other’ for the self of Aisha. While Aisha can stand on the Indian street and enjoy ‘gola-chuski’ (Indian ice candy), she can also go to a polo match wearing ultra sophisticated clothes; she can play handball wearing funky casual outfits, and also wear sari and perform Indian dance at a friend’s wedding.

The fundamental necessity of creating Aarti is synonymous to the Homi Bhabhaesque construction of the binaristic identity of difference. The agency of power of representation lies in the hand of the Indian ‘self’ of Aisha that creates the ‘non-Indian’ other of Aarti. What is even more intriguing is that in Aisha’s western version ‘Emma’ the only possible antagonistic character Jane Fairfax became the culturally ‘other’ Westernised Aarti. Similarly in Bride and Prejudice, Anne De Bourgh, the possible rival of Elizabeth Bennet for Darcy’s attention, also was portrayed as a Western social butterfly who carelessly refers Lalita as ‘Lolita’ and thus trying to dismiss Lalita’s Indian identity. In Gurinder Chaddha’s version of Pride and Prejudice, though Mr. Bingley is a British-Indian, Balraj, Darcy is an unmistakably westerner. While Chaddha had the liberty of transforming Darcy as an Indian man, she stuck to his Western identity, even at the risk of compromising the plausibility of the text—for, Bakshi family, being quite of an orthodox Indian one, has been shown to have no problem in accepting Darcy as their future son-in-law. By doing this necessary compromise, Bride and Prejudice as a Postcolonial text, actually obtained a semiotic height of an ulterior kind. Darcy’s submission to Lalita is a triumph of the postcolonial self that could gain mastery over the subjugating West. Lalita, symbolically dancing dandia on Bollywood tune, wearing colourful Indian clothes and being shot in the backdrop of The Golden Temple, is a prototype of the Indian self.

When Darcy, chooses her against his mother Lady Catherine’s/ Mrs Darcy’s will; Darcy is defying the Western dictum that calls Indians as racially inferior ‘others’. It is the language of
representation that takes Bride and Prejudice beyond the periphery of a mere remake of a Western canonical text. It, rather being a colonial mimicry, becomes an appropriation of the Western text in the Indian context to manifest the fundamental identity of Postcoloniality as the representing authority of self.

So does the film Omkara do. When Desdemona, the ‘white ewe’ of Shakespeare becomes fair Dolly Mishra of Omkara, she is set as a stark contrast against all the coloured characters of the film, Omkara (Othello), Tyagi (Iago), Keshu (Cassius), Indu (Emilia). Dolly or Desdemona is the White ‘other’ who can sing English song and look foreign among the rural goons of Uttar Pradesh, India. Conforming to the Shakespearean trope of Desdemona as the symbol of white, civilised normativity, Omkara has Dolly Mishra as a contrast with the every single character present other than Dolly. But unlike the death of Desdemona that was caused by the misjudgement of the racially ‘other’ Othello amongst the white supremest ‘self’; here Dolly Mishra’s death signifies the triviality of the existence of the Western symbol of everything that is ‘white and pure’. Rather Dolly is the insignificant ‘other’ among the intense and immediate presence of the postcolonial self of Omkara and Tyagi.

Dolly, being the nonentity, is the spectre of the Western sense of civilisation, among the socio-political rawness of complex power play of the Postcolonial India. Like her name, Dolly, she is represented as a playful doll that powerful Omkara acquires and destroys, gullible Keshu pleads at in order to save his job; and Tyagi uses to vindicate his ambitious rights. Othello, the tragic hero of Shakespeare was the culturally pariah who could never understand the ways of the White self, and therefore remained to be the helpless ‘other’. Thus Othello’s hamartia yet can be pleaded for. But Omkara was the very own ‘Omi bhaia’ or the elder brother Omi to his clan. He, himself was the ‘self’ where there was the presence of ‘others’ in the form of Dolly too meek and negligible to harm him. Omkara is represented more responsible for his own fall, than Othello was and thus it comes with a coded insinuation of a more self sufficient Postcolonial self of India—sufficiently independent even in its tragic grandeur. The power of autonomy that the postcolonial self manifests is equally visible in the film Raam-Leela, one of the many Indianised versions of Romeo and Juliet. Raam and Leela, Romeo and Juliet, are both from the fictional Gujarati village of Ranjaar, and they belong to the families making ammunition and fire arms. Unlike Shakespeare’s version, Raam and Leela, both are fiercely passionate and uninhibited in terms of their expression of love and enmity. They don’t hesitate to point gun at each other, nor do they adhere to any societal taboo in exhibiting affection physically. Postcolonial Juliet, Leela, is not a silent sufferer who depends on Romeo’s agency in order to make her lovelifeline successful. Rather, she deliberately chooses to accept and then discard Raam. On one hand she dares the wrath of her mother Dhankor Baa by refusing to put on the engagement ring of her NRI suitor, and thus letting her mother to chop her finger off; on the other she takes the position of Dhankor Baa, the chieftain, and boldly goes for an upfront bloody negotiation with Raam—the representative of the rival clan.

It is not just Juliet who exercises authority and power; rather, in Raam-Leela the whole power dynamics are shown to be entirely matriarchal. The cinematic text of Raam-Leela modulates itself in a way that every bit of the narrative topography of ‘Romeo-Juliet’ gets subverted. Shot in a location of Indian village with abundance of earthen colour, local dialects and colourful Indian costumes; Raam-Leela becomes a completely separate narrative of self assertion and rich emotional experiences of India as a Postcolonial nation—with its burning issues and sociopolitical problems—that cannot possibly be defined by any singular Western scheme of linguistic understanding.

Perhaps, the most apt appropriation of the Western canonical text in the Indian context is seen in the film Haider, that brings into foreground the socio-political tension of the present day Kashmir, using the text of Hamlet. Set in the turmoiled background of Kashmir, Haider ends with a symbolically
pregnant scene of Ghazala or Gertrude’s suicide bombing. Haider, having an Oedipal bond with Ghazala, discards the idea of revenge—the very idea on which this Western canonical text thrives. Unlike Shakespeare’s Hamlet, Haider does not die, nor does he kill Khurram—his uncle, the Indian Claudius.

While the mutilated body of Gazhala represents the body of the postcolonial Indian nation that has been tattered and mutilated many times, mostly because of the seed of hatred and revenge sown by the former colonial masters of the West; Haider’s decision to not to follow the path of vengeance shows a breaking away from the adherence to the Western narrative of ‘an eye for an eye’. It has been widely acknowledged that the main reason for the contemporary communal tension and partition of India was the Western colonial interference that ensured a continuous cycle of hatred and vengeance. Haider brings out the Indian values of ‘kshama and titikshya’ or ‘forgiveness and willingness to let go’ twi qualities of a perfect human being described in Ancient Indian texts, overriding the emotion of hatred and vengeance associated with the Western ‘others’. Thus subverting the pattern of the Western narrative and appropriating the master text as per the contemporary context, Haider has set an example of an ultimate linguistic triumph of the postcolonial self.

Haider does not die, nor does Khurram. They continue to live defying their fate, set by their colonial masters. And Omkara, unlike Othello, dies—not as the ‘other’, but with the solace of being a self assertive self. Lalita commands the subjugation of the Western others—subverting the orientalist binaries of the ‘self and other’ and Aisha emerges heralding the new Indian citizens who are multiethic and cosmopolitan in essence. The linguistic appropriation of the Western canonical texts, thus, played a significant part in formulating and representing the postcolonial truth of India—a truth that has built the corner stone of the linguistic construction of the Indian ‘self’ beyond the binaristic proposition of its colonial past, and established itself with the uniqueness and individuality towards the journey of a globalised Cosmopolitan world.

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Image Courtesy:
www.wikipedia.org
Screenshots from the original motion pictures
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<td>‘Shame or Pride’: Slave Narratives in Andrea Levy’s <em>The Long Song</em></td>
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<td>Merab Nachkhelia &amp; Levan Pachulia</td>
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<td>About One Case of Echo Reduplication in Megrelia</td>
<td>William Wordsworth’un Şiirlerinde Leopoldeği Düşünün</td>
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<td>Life and Death in Context: Thomas Hardy’s</td>
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<td>People of Georgia</td>
<td>Maxwell Anderson’s Verse play Mary of Scotland as a typical story of his Theory of Drama</td>
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<td>How Long is Present?: An Analysis of Temporality and Being in</td>
<td>Luqman Rababah</td>
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<td>Linlithgow: An Imitation of William Wordsworth's</td>
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<td>The Actual Use of Brainstorming Strategy among Teachers of English for</td>
<td>The Practical and Ideological Use of Foreign Languages in the Middle Ages</td>
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<td>Speakers of Other Languages in Writing Classes</td>
<td>Mariam Miresashvili</td>
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<td>The Aesopian Language as the Main Concept of the ‘Warming’ Period of</td>
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<td>Georgian Literature</td>
<td>Nana Gaprindashvili</td>
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<td>The Influence of Literature</td>
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<td>Inspecting Historical Validity: History as Narrative or Postmodern</td>
<td>Öğretmenler Yanıtı Erdoğan University</td>
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<td>Historiography in Literature</td>
<td>Turkish Anti-Proverbs in Social Media Discourse</td>
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<td>The Practical and Ideological Use of Foreign Languages in the Middle Ages</td>
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<td>English in Turkey</td>
<td>Hakan Taşkaya</td>
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<td>Investigating the Effects of DynEd as a Complementary Tool to Learn</td>
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<td>Turkish Anti-Proverbs in Social Media Discourse</td>
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<td>Reshaping Attitudes to Learning English Through Game</td>
<td>Zennure Elgün Gündüz</td>
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<td>Enhancing Vocabulary Retention</td>
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<td>The Making of Americans</td>
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<td>Brainstorming Strategy among Teachers of English for Foreign Language</td>
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<td>About the Case of Alan Kurdi</td>
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<td>Vina Ardiha Sukma</td>
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<td>17.00</td>
<td>From Fantasy to Hyperreality: Case Study of Cosplay on Blok M</td>
<td>Ahmet Aktüřker</td>
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<td>‘Little Tokyo’ Ennichisai Event 2017</td>
<td>Gümüşhane University</td>
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<td>Ammar Shamil Al Khafaji</td>
<td>University of Baghdad</td>
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<td>Diffusion of cultures: Birch Tree in the Context of Georgian-Belarusian</td>
<td>Giresun University &amp; Ordu University</td>
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<td>Written Corpora</td>
<td>EFL Instructors’ Perspectives of English-as-a-Foreign Language Assessment in the Turkish Universities</td>
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<td>Mariam Miresashvili</td>
<td>腐蚀词的意识在提高英语水平中的作用</td>
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<td>The Aesopian Language as the Main Concept of the ‘Warming’ Period of</td>
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<td>Jane Yolen’s Briar Rose as A Fairy Tale Journey to the Holocaust Environment</td>
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</table>
Assessing L2 Vocabulary through Multiple-choice, Matching, Gapfill, and Word Formation Items

Arkadi Gaydar’ın Timur ve Oğulları Eseri Örneğinde Çocuk Dünyasında Savaş
<table>
<thead>
<tr>
<th>Time</th>
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<tr>
<td>09:00 – 09:45</td>
<td>Plenary Session I</td>
<td>Prof. Dr. Yasemin Bayyurt</td>
<td>Boğaziçi University</td>
<td>Teaching English Literature in English Language Classrooms in the Post-EFL Era</td>
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<td>09:45 – 10:00</td>
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<td>10:00 – 11:00</td>
<td>NIHAT TURAN HALL I</td>
<td>Fehmi Turgut</td>
<td>Karadeniz Technical University</td>
<td>A Tale of Two States: Deep and Parallel States in Shakespeare's Julia Caesar</td>
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<td>NIHAT TURAN HALL II</td>
<td>Şafak Horzum</td>
<td>Social Sciences University of Ankara</td>
<td>The Critical Dynamics of the Restoration Sexualities in John Wilmar’s The Quintessence of Debauchery</td>
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<td>AHMET SELIM TEYMUR HALL</td>
<td>Karam Nayebpour</td>
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<td>Reading George Eliot as an Educationalist</td>
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<td>Cüneyt Özata</td>
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<td>The Trick of the Mind and Memory as Murderer: Shakespearean Characters Victimized by their Memory</td>
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<td>Göçce Kolecu</td>
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<td>Reflection of America in Kurt Vonnegut’s A Man without a Country</td>
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<td>Turgay Han &amp; Halis Gözpınar &amp; Manolya Akyüz</td>
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<td>NIHAT TURAN HALL II</td>
<td>Parısa Yeganehpour</td>
<td>Ağrı İbrahim Çeçen University</td>
<td>ELT Students’ Perception Toward Intercultural Communicative Competence</td>
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<td>AHMET SELIM TEYMUR HALL</td>
<td>Gökhlan Demirdökken</td>
<td>National Defense University</td>
<td>A Needs Analysis Study: Do Students Really Want to Share Their Desks with Technology?</td>
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<td>Serpil Meri Yılan</td>
<td>Ağrı İbrahim Çeçen University</td>
<td>Explicit Vocabulary Teaching: An Analysis of Classroom Learning of Multilingual Adults in a UK Institution</td>
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<td>Erding Parlak</td>
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<td>Terror, Fear and Violence in Martin Mcdonagh’s Lieutenant of Inishmore</td>
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<td>13:15 – 14:00</td>
<td>Plenary Session II</td>
<td>Asst. Prof. Dr. Tzu Yu Allison Lin</td>
<td>University of London</td>
<td>A Moment of London: Poetry</td>
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<td>Erding Parlak &amp; Uğur Ada</td>
<td>Ordu University &amp; Gaziosmanpaşa University</td>
<td>Negotiation of Narratives through the Lens of Participants in Reminiscence Theatre</td>
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**DAY 2 – MAY 15, 2018 (TUESDAY)**

**FAHİR KURAN HALL**
A Critical Reading of *Adeim* by Azra Kohen within the Context of Ecocriticism

Derya Akgöz
Karadeniz Technical University
The Sense of Modernism in *Kew Gardens* by Virginia Woolf

Ozlem Erdem Çavdar & Mustafa Naci Kayaoğlu
Arvin Çoruh University & Karadeniz Technical University
The Effect of Flipped Classroom Approach into Students’ Performance in EFL Course

**15.15 – 15.30**

Chair: Muzaffer Zafir Ayar
Dilek Cankur
Chair: Cemal Çakır
Virtual Session

**15.30 – 16.30**

Chair: Muzaffer Zafir Ayar
Dilek Cankur
Chair: Cemal Çakır
Virtual Session

**16.30 – 17.00**

Chair: Mustafa Zeki Çıraklı
Öznur Semiz
Chair: Cemal Çakır
Virtual Session

**17.00 – 18.00**

Chair: Mustafa Zeki Çıraklı
Öznur Semiz
Chair: Cemal Çakır
Virtual Session

**18.00 – 18.15**

Chair: Mustafa Zeki Çıraklı
Öznur Semiz
Chair: Cemal Çakır
Virtual Session

**18.15 – 19.00**

Chair: Mustafa Zeki Çıraklı
Öznur Semiz
Chair: Cemal Çakır
Virtual Session

**19.00 – 19.15**

Chair: Mustafa Zeki Çıraklı
Öznur Semiz
Chair: Cemal Çakır
Virtual Session

**19.15 – 20.00**

Chair: Mustafa Zeki Çıraklı
Öznur Semiz
Chair: Cemal Çakır
Virtual Session
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<td>Corpus-Based Investigation of Conditionals by Native and Non-Native Corpora of Tertiary Level EFL Learners</td>
<td>Social Media and Arabic: Code-switching amongst Algerian Students Living in the UK</td>
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<td>Sule Hekim</td>
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<td>One Book to Rule Them All: The Critical Reading of <em>The Lord of the Rings</em> with References to The Holy Quran</td>
<td>Applying IRF model to Classroom Interaction: Exploring Gender patterns in Teacher-Student Talk</td>
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<td>Saye Zibande &amp; Asuman Dilbaz</td>
<td>The EFL Teachers' Opinion about the Employment of Teaching Reading Strategies in EFL Classes</td>
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<td>Analyzing Idioms and Their Frequencies in Two Textbooks: A Corpus-Based Study</td>
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<td>Betül Tuğçe Mert &amp; Furkan Kara</td>
<td>A Research on Students' Experiences with Corpus Technology in Second Language Academic Writing at Karadeniz Technical University</td>
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<td>Diversity and Significance of Youth Events in the Development of Interactive, Creative and Intercultural Medium of Education: KTUDELL Case</td>
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<td>The Discrepancy in Turkish Translation of <em>Time Regulation Institute</em></td>
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<td>Şakire Erbay Çetinkaya &amp; Eren Kaya</td>
<td>A Slice of Teacher Written Feedback: The Students’ Preferences</td>
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<td>Ferhan Er土耳其</td>
<td>The Use of Hedging in Tertiary Level Turkish EFL Learners’ Academic Essays</td>
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<td>The Relationship between Cultural Identity and the Degree of Pronunciation Anxiety</td>
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<td>The Use of Pragmatic Markers in Turkish EFL Learners</td>
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CLOSING SESSION:
A Play within
3rd KTUDELL ShakesWeAre & 14th Drama Festival
Drama Performance
“ADVENTURERS’ CLUB”
Directed by Fehmi Turgut