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Öznur YEMEZ
Hasan SAĞLAMEL

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Editors' Note

It is our pleasure that we hosted the Sixth International KTUDELL Conference on Language, Literature and Culture 2017. The conference has been a gateway between Europe and Asia, covering different fields of academic research and survey into language, literature and culture. This year, the event 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 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 highlight the invaluable support of Prof. Dr. Hikmet Öksüz, Prof. Dr. Temel Öztürk, Prof. Dr. Ülkü Eliuz and Asst. Prof. Dr. Fehmi Turgut, from the Faculty of Letters and the School of Foreign Languages, KTU, Trabzon, Turkey. We should like to thank our keynote speakers for sharing this medium of insight with us; Assoc. Prof. Dr. Dimitrios Kargiotis from the University of Ionnia, Greece, and Prof. Dr. İbrahim Yerebakan from Recep Tayyip Erdoğan University, Rize, Turkey. They are distinguished scholars in the field, whose erudite contribution, we believe, will be of note for long in the history of the conference.

All in all, we would love to express our gratitude to those who come from different spots of the world to meet us. We would like to extend 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.

The present e-Book of Abstracts and Proceedings at hand brings together a variety of ideas concentrating on the issues outlined above, and much more. We have revised the first edition of the book, corrected some formal mistakes and checked missing names or sections, developing the text into a more user friendly form. We hope that you will be highly stimulated and inspired by the abstracts and papers included in this volume of the second impression.

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*6th*INTERNATIONAL KTUDELL CONFERENCE ON LANGUAGE LITERATURE AND CULTURE

Abstracts & Proceedings e-Book

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The Function of Tracts in the Victorian Period: A Study of Miss Clack's Narrative in *The Moonstone*

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The Moonstone by Wilkie Colins is prone to be examined in various different ways as it is aptly classified under different generic categories. Some consider it sensation novel; others call it mystery and/or detective fiction, which are all acceptable. *The Moonstone* is narrated by several different contributors and has thus a complex narrative structure as a multi-perspective novel. It opens with a prologue, continues with a sequence of narratives related by different characters and ends with an epilogue, which finally discloses the central mystery. Each narrative voice in the novel reflects his/her perspective when relating and interpreting the events. By doing this, the narrators of *The Moonstone* inevitably mirror the value system of their own social class positions. The first narrative of 'the second period' belongs to Miss Clack, who is a distant relative of the Verinder family. She is a pious Christian; yet her ludicrous depiction makes it difficult to take her religious bearing seriously. Her narrative is full is scenes in which she (sometimes kindly sometimes irksomely) offers tracts of various kinds to other characters. The tracts Miss Clack carries with herself aim to guide people regarding the right conducts and attitudes. Shaping, governing and disciplining people's demeanor was very important in the Victorian period. As the Victorians were avid readers, both fictional and non-fictional works were considered very influential in shaping communal thoughts, feelings, and demeanor of reading populations and tract writing was also an important part of this. Though a bit caricatural, Miss Clack's narrative perfectly pictures this phenomenon, which is what this paper intends to examine.

Keywords: Victorian Tracts**,** Wilkie Collins, *The Moonstone*, Miss C

Adaptation as Intersemiotic Translation: The Case of Sherlock Holmes

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Roman Jakobson's tripartite classification of translation as intralingual, interlingual and intersemiotic translation has been dwelt upon and criticized from certain aspects by various scholars (Eco, 2004; Derrida, 1967). However, it is indisputable that this classification placed translation studies into a broader context and opened a new path for further interdisciplinary studies. In the light of these discussions, this paper seeks to deal with TV serial adaptations of one of the most popular characters of all times, Sherlock Holmes, and presents an interpretation of BBC TV serial Sherlock (2010) as the latest intersemiotic translation of Sir Arthur Conan Doyle's well-known stories. Drawing an analogy between the concept of "evolution" and "adaptation" (Bortolotti and Hutcheon, 2007), this paper brings in a different point of view towards intersemiotic translation, which will certainly challenge criticisms it has received so far.

Keywords: intersemiotic translation, adaptation, Sherlock Holmes, Jakobson

Göstergelerarasi Çeviri Olarak Uyarlama: Sherlock Holmes Örneği

Abstract (Turkish)

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Bir yüzyılı aşkın süre önce Sir Arthur Conan Doyle tüm zamanların en ünlü detektiflerinden biri olan *Sherlock Holmes*'ü yarattı. Yayımlandığı ilk tarihten bu yana çok sevilen bu karakter, çok sayıda uyarlamanın da kapısını araladı. Pek çok kez dizi ve film çevirisi yapılmış olan bu hikâyeler, hangi dönemde yayımlanmış olursa olsun çok sevildi. Bu çalışmada, milyonlarca insanın sevgi ve ilgi ile takip ettiği *Sherlock Holmes*hikâyelerinin BBC tarafından 2010 yılında *Sherlock* ismiyle günümüze uyarlanmış hali, Roman Jakobson'ın üçlü çeviri tanımlarından biri olan göstergeler arası çeviri bağlamında incelenerek, 130 yaşındaki bu karakterin günümüz izleyici kitlesinde yakalamış olduğu bu ilgiyi hangi güncellemeler aracılığıyla elde ettiği ve bu güncellemeler aracılığıyla dizi bir çeviri ürün olarak ele alınacaktır.

Anahtar Kelimeler: Sir Arthur Conan Doyle, Sherlock Holmes, BBC, Jakobson, Göstergeler arası çeviri

Göstergelerarasi Çeviri Olarak Uyarlama: Sherlock Holmes Örneği

Full-Text (Turkish)

Giriş

Sir Arthur Conan Doyle 1859 yılında İskoçya'nın Edinburgh kentinde dünyaya gelmiş, Edinburgh Üniversitesi'nde tıp eğitimi almıştır. Tıp çalışmalarını sürdürdüğü dönemde kısa hikâyeler yazdığı bilinmektedir. Yazmış olduğu bu hikâyelerde, *Sherlock Holmes*hikâyelerinde olduğu gibi, muhtemelen yapmış olduğu çalışmaların etkisiyle, bitkilerin tıbbi etkileri ve adli tıbba ilişkin detaylar bulunmaktadır (Doyle, 2013). Ancak kendisi, sadece kısa hikâye türünde değil, roman, tarihi roman, tiyatro ve düzyazı türünde de eserler vermiştir. Her ne kadar *Sherlock Holmes*, Doyle'un en bilinen eseri ve karakteri olsa da, eleştirmenler tarafından oldukça iyi olarak nitelendirilmiş tarihi romanları da Doyle'un yazarlık kariyerinde önemli bir yere sahiptir (Doyle, 2013).

Conan Doyle üniversitede kendisinden ders aldığı ve yaptığı tıbbi gözlemlerle hem meslektaşlarını hem de genç öğrencileri etkileyen Dr. Joseph Bell ile tanışmış, bu hocasının onu kendisine asistanlık yapması için seçmesi üzerine, onun hastalara ilişkin kısa sürede vardığı sonuçlar ve ileri gözlem yeteneği, Sherlock Holmes karakterini oluşturmasına zemin hazırlamıştır. Doyle, hocasına yazdığı bir mektupta bu durumu şu şekilde dile getirmektedir:
Sherlock Holmes'ü kesinlikle siz borçluyum; öykülerde detektifi pek çok müşkül duruma sokma avantajına sahip olsam da onun analitik çalışmalarında, sizin koğuşlarda sahneleyişinize tanık olduğum çıkarımlarınızı abartıyor değilim. Bizlere aşıladığınız tümdengelim, istidlal ve gözlemleme öğretisini temel alarak işleri gidebildiği yere kadar, genellikle de bunun ötesine kadar iten bir adam yaratmaya çalıştım. (Doyle, 2013: xxiii)

Conan Doyle'un Sherlock Holmes karakterini yaratırken aklında hocasının tam olarak kendisini etkileyen özelliklerinin olması yüksek bir ihtimaldir. Zira Noel Baba ile dünyanın en çok tanınan ismi olma özelliğini taşıyan karakterimiz, Doyle'un kendi tecrübelerindeki gibi hayranlarını nasıl yakalayacağını çok iyi bilmektedir. Doyle, Sherlock Holmes'ün bu özelliğini şu şekilde anlatmaktadır: "Bir adamın zeki olduğunu söylemek kolaydır da, okurun asıl istediği şey bunun örneklerini Bell'in koğuşlarda bize her gün verdiği türden örnekleri görmektir." (Doyle, 2013: xxiii).

Conan Doyle'un ilk başlarda yazmasının sebebi para kazanma hırsı olmuştur (Doyle, 2013: xxiv). Nitekim *Sherlock Holmes,* Sir Arthur Conan Doyle'u zamanına göre en iyi ücreti alan yazarlardan biri haline getirmiştir (Doyle, 2013). Holmes hikâyeleri farklı girişimler sonrasında *Strand* dergisinde yayımlanmış ve derginin editörü hikâyelerin potansiyelini keşfederek görsel editörün tavsiyesi üzerine Sidney Paget isimli bir illüstratörle birlikte çalışmış, "yazar, karakter ve ressamın birlikteliği devasa bir başarıyı ardından getirmiştir" (Doyle, 2013: xxix).

Conan Doyle'un yazım stiline baktığımızda ise, John Le Carre'nin (2013: xiv) deyimiyle okuyucu bir hayal kırıklığı yaşayabilir, zira sayfadan yükselen güzelcümleler, zekice sıfatlar, çarpıcı psikolojik tespitler yoktur. Bunlar yerine bir tür hikâyecilik ile karşı kaşıyasınızdır: Diyalog ve betimleme arasında mükemmel bir etkileşim, mükemmel bir karakter yaratımı ve mükemmel bir zamanlama vardır. On dokuzuncu ve erken yirminci yüzyılın öteki büyük öykü anlatıcılarının aksine Conan Doyle'un pratikte her dile hiçbir kayıp olmadan çevrilebilmesine şaşırmamak gerekir.

Doyle'un yarattığı bu karakter ve onun hikâyeleri, çokça sevilmiş ve büyük bir başarıya ulaşmıştır. Bu hikâyelerde okuyucu ve izleyiciyi kendine çeken şey Holmes'ün bizlerden çok ileride olması ve onun dehasını yakalayamayacağımızı bilmemizdedir. Ayrıca, hem hayranların hem de eleştirmenlerin şimdiye kadar değindiği gibi, Doyle'un yarattığı karakter İngiliz olmanın bir simgesi haline dönüşmüştür. *Strand Dergisi*'nde hikâyelerin basıldığı dönemde bu kadar popüler olmasının sebepleri arasında bu İngilizliğin de etkisi büyüktür. Dahası, Londra şehri bu hikâyelerde kimi hayranları tarafından ayrı bir karakter olarak değerlendirilmektedir. Londra'nın o dönemlerdeki puslu, dar, gaz lambalarıyla aydınlatılmış sokakları, Sherlock Holmes'ün akıl ve bilim ile dönemin Londra'sında doğaüstü gibi gözüken gizemleri çözmesiyle bir tezat oluşturmakta, bu da okuyuculara sağladığı güven hissiyle hikâyelerle olan bağlarını güçlendirmektedir. Sir Arthur Conan Doyle işte bu yüzden Londra'da çok bulunmamış olsa da "şehrin edebi tarihiyle ilişkilendirilen en ünlü isimlerden birisidir" (Doyle, 2013: xxii).

BBC tarafından 90 dakikalık bölümler halinde bir diziye dönüştürülen Sherlock Holmes hikâyeleri*Sherlock* adıyla 2010 yılında yayımlanmaya başlamıştır. Her sezonu 3 bölümden oluşan bu dizi 2017'de yayımlanan 4. sezonu ile şimdilik ekranlara veda etmiştir. BBC *Sherlock* dizisini ilk yayımladığında neredeyse bir yüz yıldan fazladır uyarlamaları yapılmış bir karakteri yeniden canlandırmaya teşebbüs etmiştir (Stein ve Busse, 2012: 10). Bu diziyi özel kılan ise, önceki uyarlamaların aksine zeki dedektifimizi milenyuma uygun uzmanlık alanlarına sahip, interneti ve

akıllı telefonları müthiş bir verimlilikle kullanan bir 21. yüzyıl figürü olarak izleyiciye sunmasıdır. Ancak bu teknolojik yardımlar, karakterimizin dehasını küçültecek birer ekleme olarak görülmemektedir. Zira onun tıpkı bizim hayatımızda olduğu gibi internet ve modern zamanların tüm imkânlarını kullanarak çıkarımlara hızlı bir şekilde ulaşmasının da izleyiciyi etkileyen sihirli bir yanı vardır.

Bu çalışmanın bütüncesini Sherlock Holmes hikâyelerininbaş kahramanlarının tanıştığı hikâye olan *Kızıl Araştırma*hikâyesi ile onun BBC tarafından uyarlaması olan Sherlock dizisinin birinci sezonunun birinci bölümü olan "A Study in Pink" oluşturmaktadır. İncelemeye geçmeden önce esere ilişkin genel bazı bilgilere değinmek gerekmektedir. İlk Sherlock Holmes hikâyesi olan *Kızıl Araştırma* 1886'da yayımlanmıştır. 1890'da *Dörtlerin İşareti*yayımlandıktan sonra Doyle kendini tamamen yazmaya adamak üzere hekimliği bırakmıştır. Kendisini bu kadarşöhrete kavuşturan Sherlock Holmes karakterine Doyle'un hissettikleri karmaşık olarak adlandırılabilir (Doyle, 2013: xxx). Zira 1893'te yayımlanan *Son Muamma*'da bu karakterden sıkılan Doyle, onun ezeli rakibi ve bir suç dehası olan Profesör Moriarty tarafından öldürülmesine izin vermiştir. Ancak, karaktere duydukları aşırı sevgi yüzünden okuyucuları, Sir Arthur Conan Doyle'a çokça baskı yapmış, bunun sonucunda Doyle 1901 yılında karakteri yeni bir hikâye ile hayata döndürmek zorunda kalmıştır (Doyle, 2013: xxx).

İlk yayımlandığı tarihten bu yana çokça sevilen bu karakterin sinema ve televizyon dizilerinde ve hatta video oyunlarında kendine yer bulmuş olması çok da şaşırtıcı değildir. Zira karaktere olan sevgileri yüzünden yazarını o karakteri yeniden canlandırmaya zorlayan insanlar, bu detektifin maceralarını farklı ortamlar ve aracılarla da yaşatmaya devam etmek istemişlerdir. İlk televizyon uyarlamalarının 1900'lü yılların başında yapıldığı bilinmektedir.[1] İlk sinema uyarlaması ise 1916 yılında gerçekleştirilmiştir. [2] Günümüze en yakın televizyon uyarlaması 2010 yılında BBC tarafından yayınlanmış olan *Sherlock* isimli dizi ile yine günümüze en yakın sinema uyarlaması da 2009 ve 2011 yıllarında iki farklı Sherlock Holmes hikâyesini konu edinen Amerikan yapımı filmleridir. Holmes hikâyelerinin devamını arzulayan hayranların tek uğraşısı elbette ki çeşitli uyarlamalara sınırlı kalmamıştır. İnternet üzerinden ve çeşitli gruplar aracılığıyla bir araya gelip paylaşımda bulunan Holmes hayranların kendileri de çeşitli hikâyeler yazmışlardır. Söz konusu Sherlock Holmes olduğunda hayranların yazdıkları bu hikâyeler de göz

[1] http://www.imdb.com/find?q=sherlock%20holmes&s=tt&ref_=fn_al_tt_mr

[2] http://www.imdb.com/title/tt0007338/?ref_=fn_tt_tt_14

önüne bulundurulduğunda, hayranlar bir nevi yazar konumuna gelmekte, yeni okuyucuları bu daireye katarak bu sonsuz döngüyü devam ettirmektedir (Stein ve Busse, 2012: 6).

BBC dizisinin hem yapımcısı hem de çevirmen-senaryo yazarı olan Steven Moffat ve Mark Gatiss de kendilerini Sherlock Holmes hayranı olarak tanımlamakta ve bundan dolayı bu projeyi hayata geçirmeye karar verdiklerini belirtmektedir (https://www.youtube.com/watch?v=WXOaQmVpVVk). Sherlock karakterinin tamamen modern bir kişilik olarak diziye yansıtılmasını ise yeniden yaratma olarak bile görmemektedirler, zira onların algıladığı Sherlock karakteri zaten Viktorya Dönemi içinde, o koşullar içinde tamamen modern bir kişilikti ve kendilerinin tek yapmaları gereken şey bunu 21. yüzyıla taşımaktı (Stein ve Busse, 2012: 11). Viktorya Döneminin sonlarında tanıştığımız bu karakter nasıl o dönemin popüler kültür unsurlarından haberdar bir kişilikse BBC'nin Sherlock'u da dedektiflik becerilerini son dönem dijital imkânlarla donatan bir kişiliktir (Stein ve Busse, 2012: 11).

Kuramsal Arka Plan

Bu çalışmanın bütüncesi olarak seçilen Sherlock Holmes *Kızıl Araştırma* (*A Study in Scarlett*, 1886) hikâyesi ile BBC'nin *Sherlock* adlı yapımının ilk bölümü olan *A Study in Pink* (2010) ele alınırken Patrick Cattrysse'nin "Film (Adaptation) As Translation" isimli makalesinde belirttiği gibi çeviri kavramına ilişkin anlamın genişletilerek film çalışmalarında da ele alınabileceği düşüncesinden yola çıkılmıştır (53). Yani, çeviri denildiğinde sadece diller arası bir aktarımın değil herhangi iki gösterge arasındaki aktarımın da söz konusu olabileceği çalışmanın temel dayanaklarından biridir. Göstergeler arası çeviri kavramı esasında çok da yeni bir kavram değildir. 1959 yılında yazmış olduğu "On Linguistics Aspects of Translation" isimli makalesinde Roman Jakobson çevirinin üç şekilde gerçekleştirilebileceğini belirtmiştir. Buna göre "dilsel bir gösterge aynı dildeki başka göstergelere, başka bir dile ya da dilsel olmayan bir simgeler dizgesine çevrilebilir" (Jakobson, 2000: 62). Bu çalışmanın konusuna ilişkin olarak üzerinde duracağımız tür göstergelerarası çeviri ya da dönüştürmedir (İng. transmutation). Jakobson'a göre çeviri dar anlamıyla diller arası bir aktarım olayından ibaret değildir. Daha geniş kapsamda değerlendirilen çeviri bir tür yeniden yazım ya da yaratımla ilişkilendirilmektedir. Örneğin yazılı bir metnin/eserin işitsel, görsel ya da çok araçlı göstergeler aracılığıyla aktarımı da çevirinin sınırlarına girmektedir.

Çeviribilimin sınırları içerisinde göstergelerarası çeviri türüne odaklanan çalışmaların çoğu edebi eserlerin filmlere aktarımına odaklanmaktadır (Jane

Austen'ın *Aşk ve Gurur*'u, Charles Dickens'ın *David Copperfield*'ı gibi). Ancak, bu çalışmaların bazı sorunsalları da beraberinde getirmesi kaçınılmazdır. Zira bir edebi metnin dilbilimsel bazı birimlere ayrılması ve incelenmesinin karşısında, film uyarlamaları birden fazla duyuya hitap eden yapılarıyla ister istemez kaynak metinde bulunmayan pek çok unsuru da barındırmaktadır. Bu da elde edilen erek ürünü pek çok açıdan eleştirilebilir bir konuma taşımaktadır. Ancak, Eco'nun (2004:2) da belirttiği üzere, filozofların ya da dilbilimcilerin belirttiklerinin aksine, bir çevirinin diğerinden daha iyi olduğunu kanıtlayabilecek hiçbir kural bulunmamaktadır. Herkesçe malumdur ki böylesi bir yargı son derece özneldir. Bu bağlamda Eco (2004) bizlere bir örnek sunmaktadır: Farz edelim ki A4 formatında, Times Roman 12 punto yazılmış 200 sayfalık bir metnin İtalyanca'dan İngilizce'ye çevrilmesi gerekiyor. Eğer çevirmen size aynı formatta 400 sayfalık bir metin getirirse, burnunuza pis kokuların gelmesini göz ardı etmemelisiniz. Hatta belki de bu sebeple çevirmeni görevinden bile edebilirsiniz. Ancak, eğer bir yönetmene, Augusto Monterroso tarafından yazılmış en kısa romanı olan,"Uyandığında, dinazor hala oradaydı."cümlesini bir filme çevirmesini söylerseniz, o da size 2 saatlik bir film getirirse, sonucun kabul edilebilir/edilemez olduğuna karar vermek için herhangi birkriterimiz yoktur. Önce filmi seyredip, yönetmenin böylesi esrarengiz bir hikâyeyi nasıl canlandırdığına bakmanız gerekmektedir (2004: 2-3).

Jakobson kendi belirlediği üç çeviri türünü de tanımlarken, 'yorum' kelimesi bu üç tanımda da kendine yer bulmuştur. Çeviri sürecini yorumla bağdaştırdığımızda ise çevirinin kaynak metnin okunmasının ardında, muhatabının onu algıladığı ölçüde yorumlayıp başka göstergeler dizine aktarması olarak bakabiliriz. Ancak, biçemsel özellikleriyle ön plana çıkan eserlerde, sadece anlamın yorumlanıp aktarılması yeterli olmayacağından, yorum kısmının kendi içinde bir belirsizlik taşıdığını da söyleyebiliriz (Eco, 2004: 130). Yine de, belirsizliğin kritik bir öneme sahip olduğu estetik değeriyle daha çok ön plana çıkan eserlerde, sadece göstergelerarası aktarımın değil, dilden dile aktarımın da benzer şekilde sorunlar teşkil edebileceğini de kabul etmek gerekir. Zira kişilerin ardalan bilgisi, bu aktarım sürecinin şekillenmesinde önemli bir rol oynayacağından ve iki kişinin tıpatıp aynı bilişsel ardalana sahip olma ihtimali olmayacağından, aktarım sürecinde adına kayıp ya da kazanç ne denirse densin bazı değişikliklerin kaçınılmaz olacağı bir gerçektir.

Umberto Eco (2004), Jakobson'ın göstergelerarası çeviri kategorisini hem eleştirmekte hem de bu türden örneklerin önemini kabul etmektedir. Eco'nun eleştirisi, uyarlama sürecine giren ürünün, süreç sonunda elde edilen erek üründen başlayarak, geriye gidilmesi durumunda, tekrar kaynak metni elde edemeyeceğimizi belirtmektedir. Buna örnek olarak da bir şiirin bale olarak yorumlanmasının ardından sadece müzikten ya da sadece koreografiden, o şiiri yeniden

oluşturamayacağımızı belirtmekte, bu yüzden de uyarlamanın çeviri olmadığını iddia etmektedir (2004: 159). Ancak, hangi edebi eserin başka bir dile çevirisinden sonra, çeviri metinden yola çıkılarak birinci kaynak dile doğru yapılan ikinci çeviri süreci bize özgün metnin tıpatıp aynısını verebilir ki? Bu durumda, bunun sadece göstergelerarası çeviriye has bir durum olmadığını söyleyebileceğimize inanıyorum öte yandan, her ne kadar bildiğimiz anlamda çeviri kategorisinde görmese de.

Son olarak Eco (2004: 159) göstergelerarası çevirinin, tahrif/manipulasyon aracılığıyla, çevirisi yapılan eserin çok daha geniş kitlelerce tanınmasını ve takdir edilmesini sağladığını da belirtmektedir. Ancak, bunu yaparken kaynak metnin söylediğinden fazlasını ya da daha azını hedef kitleye aktarmak gibi sorunu da beraberinde getirdiğine de değinmiştir (kaynak). Tüm bu eleştiriler ele alındığında, göstergeler arası çeviri olarak kabul edilen uyarlamaların sorunları ve çıkmazları kaynak metin karşılaştırmasına dayandırılmaktadır. "Özgün" olanın bu karşılaştırma içerisindeki üstünlüğü ise kendisini hissettirecek seviyededir. Ancak, diğer tüm alanlarda olduğu gibi edebi eserler ve onların çevirileri söz konusu olduğunda da çeviribilim kuramları farklı dönemeçlerden geçmiş ve kaynak odaklı bakış açısının da sınırlılığı sorgulanmıştır (Toury, 1985).

Bu bağlamda ele alındığında uyarlamaların da özgün halleri ile arasında bir alt-üst olma ve birincillik-ikincillik ilişkisi söz konusudur. Kuramsal alanda önemli bir eleştirmen ve akademisyen olan Linda Hutcheon bu konuya kendisi bir biyolog olan Gary R. Bortolotti ile farklı bir akış açısı geliştirmiştir (2007). Biyolojik ve anlatımsal uyarlama arasında türdeşlik olduğuna değinerek, uyarlama çalışmalarının bu bağlamda yürütülebileceğini belirtmişlerdir (Bortolotti & Hutcheon, 2007). İlk olarak her iki türden uyarlamanın da bir çoğalma süreci olarak değerlendirilebileceğini ve hikâyelerin değişen ortamlardan kaynaklı olarak evrim geçirebileceğini belirtmişlerdir (2007: 444). Bu durumda, çoğu zaman sadık olmamakla suçlanan uyarlama çalışmalarının bu özelliklerinin aslında zamanın ve ortamın gerektirdiği özellikler olduğunu ve aslında onları değerli kılan şeyin de yine bu özelliklerde gizli olduğu savunulabilir. Bortolotti ve Hutcheon (2007) uyarlamaların başarısını kaynak metinlerine olan sadakatleriyle değil daha geniş ve farklı kitlelere seslenmesinde yattığına dikkat çekmektedir. Bu bağlamda verdikleri örnek, bu çalışmada ele alınan Sherlock dizisinin bir benzeri gibidir: Baz Luhrmann Romeo ve Juliet oyununu ekranlara taşırken, sadece taşımakla kalmamış, onu günümüze göre güncellemiş ve gençlere hitap eden bir ürün ortaya koymuştur (2007: 444). Eleştirmenler onun bu yaptığını doğru bulmasalar da, oyunun çok daha farklı bir kitle tarafından tanınırlığını sağladığı bir gerçektir.

Bu bağlamda, uyarlamanın kaynak metinden bağımsız bir eser olarak görülmesi ve ona göre değerlendirilmesi gerekmektedir. Aslında, bu tartışmalar çeviribilim alanında da kaynak odaklılık erek odaklılık kapsamında çokça tartışılmıştır. Zira çeviri eserler de bir dönem kaynak metne göre ikincil konumda görülmüş ve sadakat kavramı pek çok tartışmanın uzun süre odağında kalmıştır.

Ancak, günümüzde öznellik daha ön planda olduğundan ve çeviribilime sosyo-kültürel dönemeçte etkide bulunan kuramlar, odak noktasını farklı etmenlere kaydırmışlardır (Toury kaynak ekle). Buna karşın, Bortolotti ve Hutcheon, biyolojide "özgün" olana sadakatin geçerli bir yaklaşım olmadığını, hatta bunun gündeme bile gelemeyeceğini belirtmekte, aynı kökenden gelseler dahi farklı yaşam formlarının varlığını kabul edildiğinin altını çizmektedir (2007: 445).

Burada iddia edilen durum uyarlama eserlerin de biyolojik birer organizma olduğu değildir. Sadece bu eserlerin evrim geçirdiği, çoğaldığı ve değiştiği göz önünde bulundurulmalıdır (2007: 446). Zira bu değişimlerin varlığı kaçınılmazdır. Günümüzde hızla insanların tüm olguları hızla tükettiği bir toplumda yaşıyoruz. Bu da kaçınılmaz olarak 'daha fazla' hikâye istenmesine sebep olmakta, sinemada, televizyonda ya da diğer mecralarda fark etmeksizin aynı hikâyelerin anlatılmasını gerektirmektedir. Tıpkı genler gibi, anlatılar da "replikatördür" (çoğalandır) ve bu çoğalma işlemi zaman içinde hayatta kalabilmeyi gerektirmektedir (Bortolotti & Hutcheon, 2007: 447). Bu da değişimi kaçınılmaz kılmaktadır.

Öte yandan, günümüzde her alana yayılan bir teknoloji kültürünün varlığı kaçınılmazdır. Teknolojinin sürekli gelişen ve değişen doğası, yeni anlatıuyarlamalarına zemin hazırlamaktadır. Anlatılar kendilerini yeni ortam ve koşullar içerisinde bulduklarında, yeni rolleri üstlenebilmek adına değişiklik geçirirler ve mutasyon olarak adlandırabileceğimiz bu değişim, ne kadar sebatkâr ve çeşitliliğe sahip olursa, o kadar uzun ömürlü olur. Bu yüzden, bir adaptasyonun başarısı, bu anlatının kaç kişiye ulaştığıyla yakından ilişkilidir. Özünden kopmadan, kopyalama yoluyla elde edilen en temel sadakat, çeşitli mutasyonlarla bir araya geldiğinde, başarılı adaptasyonlardan söz etmekmümkündür (Bortolotti &Hutcheon, 2007).Bir başka ifade ile adaptasyon/çeviri süreci sonrası elde edilen ürünün başarısını kaynak metne olan paralelliğinde aramak, göstergeler arası aktarımda elde edilen ürünlere kısıtlı bir bakış açısı geliştirmeye neden olmaktadır.

Özetleyecek olursak, hangi formda olursa olsun, ilk ortaya konduğunda insanların bir şekilde ilgisini çekmeyi başarmış ve zamanın ötesine geçme kapasitesine sahip anlatıların, zamanın koşulları gereğince evrim geçirmesi ve yeniden anlatılarla, güncellemelerle, dönüşümlerle yeni kitlelere ulaşması, kaynak metinle olan

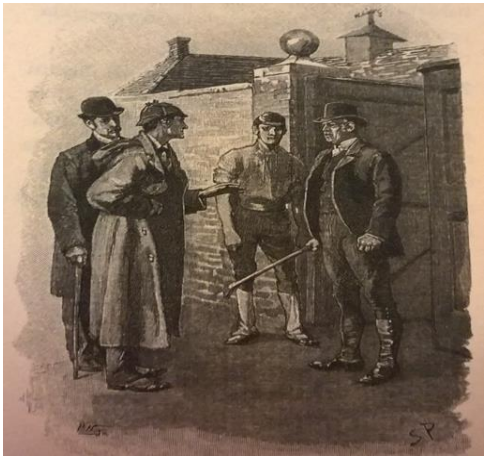
farklılıklarından ötürü o ürünün kaynak metnin çevirisi olmadığı anlamına gelmez. Bu fikirden hareketle bu çalışmada, Sherlock Holmes hikâyelerinin ilki olan *A Study in Scarlett* (Kızıl Dosya) ile BBC uyarlaması/çevirisi *A Study in Pink*, 21. yüzyıl kitlesine hitap ederken ne gibi güncellemelerden geçtiği ele alınacaktır. Adaptasyonların bir anlatının özünü verirken nasıl mutasyona uğradığını gözlemleyebilmek için bu çalışmadaki örnekler 21. yüzyılın en belirleyici özelliği olan teknoloji kavramı etrafında seçilmiştir. Zira herkesin kabul edeceği gibi bu yüzyılın insanları, teknolojinin eğitimden sağlığa, ekonomiden siyasete kadar her alanda nasıl bir hüküm sürdüğüne şahit olmaktadır.

Öte yandan, kaynak metinde bulunan tüm öğelerin (ortam, karakterler, olay örgüsü gibi) karşılaştırmalı olarak ele alınması hem bu çalışmanın kapsamını aşacağından, hem de karakterler ve teknolojik değişiklerin çalışmanın amacıyla en iyi şekilde örtüşmesinden ötürü çalışmanın örnekleri teknolojinin altyapısını oluşturduğu değişiklikler ilehikâyelerinbaşkarakteri olan Sherlock Holmes ve John Watson ikilisinin üzerinden belirlenmiştir. Tüm öğelerin ele alınacağı kapsamda bir çalışma gelecek çalışmaların konusu olabilir.

Sherlock Holmes:

İlk olarak ana karakterimiz olan Sherlock Holmes'ün fiziksel görünüşünün kaynak metindeki betimlemesi ile BBC Sherlock dizisindeki canlandırılması üzerinde durulacaktır. Aşağıdaki alıntıda kaynak metindeki Sherlock Holmes tasviri ve diziden alınan bir görsel karşılaştırılarak yorumlanacaktır.

Kaynak Metin



Sidney Paget, *Strand Magazine*, 1892

In height he was rather over six feet, and so excessively lean that he seemed to be considerably taller. His eyes were sharp and piercing … and his thin, hawk-like nose gave his whole expression an air of alertness and decision. His chin, too, had the prominence and squareness which mark the man of determination (Doyle, 2003: 11)
"He returned in a few seconds enveloped in an ulster and a cravat." (Doyle, 2003: 43)
"In his tweed suit and cloth cap he looked like any other tourist upon the moor" (Doyle, 2003: 116)
"…Sherlock Holmes, with his sharp, eager face framed in his ear-flapped travelling-cap…" (Doyle, 2003: 521)
Türkçesi:
Boyu 1.80'den fazlaydı ve o kadar ince yapılıydı ki çok daha uzun gözüküyordu.

BBC Sherlock Versiyonu



(BBC-ASIP- 00:11:08)

Gözleri keskin ve delicibakıyordu…**inceve şahine benzeyen burnu** tüm ifadesine bir **tetikte** ve **kararlı** olma havası katıyordu. Çenesi de **kararlı** bir insan olduğunu vurgulayan kare şeklinde bir çıkıntıya sahipti. Birkaç dakika içinde **uzun ve kemerli paltosu** ve **boynunda bir atkı** takmış halde geri döndü. **Tüvit takımı** ve **kasketinin** içinde kırdaki başka herhangi turistten farkı yoktu. (*Çeviri bana aittir*.) Sherlock Holmes ise **kulaklıklıyolculukşapkasıyla** çevrelenmiş, **zeki**, **heyecandoluyüzünühevesle**.. (Doyle, 2013: 388)	

Kaynak metinle, BBC dizi versiyonundaki Sherlock Holmes karakteri kıyaslandığında, karakteri canlandıran oyuncu Benedict Cumberbatch'in kitaptaki tasvire genel olarak uygun olduğu görülmektedir. Bakışlara ilişkin kaynak metinde verilen detayları, dizideki karakterde gözlemlemek mümkün olmakla birlikte, karakterin kıyafetleri de dikkat çekicidir. Her ne kadar ilk alıntıda belirtilen uzun palto ve boyun atkısı BBC *Sherlock* karakterinde bulunuyor olsa da, Sherlock Holmes ile özdeşleşmiş ve sonraki hikâyelerdeki alıntılarda da belirtilen o meşhur kasketi/avcı şapkasını 21. yüzyıl karakterinde görmüyoruz. Onun yerine, ciddiyetini, kararlılığını, sahip olduğu bilgilerle herhangi biri olmadığını simgelercesine takım elbise içinde ve uzun paltosuyla karşımıza çıkan Sherlock, zamana uygun bir şekilde tasarlanmış boyun atkısıyla artık tam bir günümüz Londralısıdır.

Bir diğer önemli husus ise, karakterin sadece kıyafetleriyle değil, yaşıyla da bir fark yaratıyor olması. Hikâyelerin yayımlandığı *Strand Magazine*'deki Sherlock Holmes çizimlerinin orta yaşın biraz üstünde bir karakteri yansıttığı göz önünde bulunulursa, BBC'nin *Sherlock*versiyonunun daha genç olduğu ortadadır. Bu değişikliğin beklendik bir sonucu ise günümüz gençleri tarafından bu zeki ve genç adamın daha hızlı bir şekilde benimsenmesi olabilir. Yeni bir kitleye hitap eden bu hedef ürünün o yeni kitlenin ihtiyaçları doğrultusunda bazı dönüşümler yaşaması bir bakıma kaçınılmazdır.

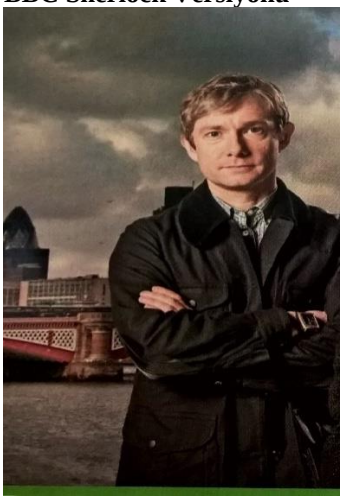
Dr. John Watson



Sidney Paget, 1892

"You are **as thin as a lath and as brown as a nut**." (Batnam Vol I s.4)
"**Çıta gibi zayıf ve fındık gibi kavrulmuş bir haldesin**" (Çeviri bana aittir)
"There I was **struck on the shoulder** by a Jezail bullet, which shattered the bone and grazed the subclavian artery." (Batnam Vol I s.3)
"Orada **omzumdan** uzun namlulu bir Afgan tüfeğinden çıkan kurşunla **yaralandım** ve köprücük kemiğimi paramparça ettiği gibi altındaki damarı da sıyırmıştı." (Çeviri bana aittir.)
"**Worn with pain, and weak from the prolonged hardships** which I had undergone, I was removed, with a great train of wounded sufferers, to the base

BBC Sherlock Versiyonu



Sherlock Holmes Kitabı s. 335
"Your **haircut**, **the way you hold** yourself

says **military**. But your conversation said trained at Barts - so **army doctor**, obvious. Your face is **tanned** but **no tan above the wrists**. You've been abroad, but not sunbathing. Your **limp**'s bad when you walk, but you don't ask for a chair when you stand, like you've forgotten about it, so it's at least partly psychosomatic. That says the original circumstances of the injury were **traumatic**. Wounded in action, then. **Wounded in action, suntan - Afghanistan or Iraq**." (DVD 1 ASIP 00:18:54,760 - 00:19:23,360)

"**Saç kesimin, duruşun** askeriyeden olduğunu gösteriyor ama

hospital at Peshawur." (Batnam Vol I s.3) "**Acıdan bitap düşmüş ve uzunca bir süre yaşadığım zorluklardan zayıflamış bir halde**, büyük bir tren dolusu yaralı ve biçare insanlarla birlikte Peşaver'deki askeri hastane üssüne götürüldüm." (Çeviri bana aittir) "**Orta boylu, güçlü ve yapılı bir adammış, çenesi yuvarlak, boynu ve sakalı ince**…" (Annotated Vol II s. 256)	konuştuğunda Barts'da okuduğunu anladım; belli ki **askeri doktorsun**. **Yüzün yanmış ama bileklerinden yukarısı beyaz**. Yurtdışındaydın ama güneşlenmek için değil. **Aksaklığın** yürürken çok kötü fakat ayakta dururken sandalye istemedin, unutmuş gibiydin demek ki en azından kısmen ruhsal kökenli. Bundan da yaranınoluştuğu koşulların **travmatik** olduğunu çıkardım demek ki çarpışma sırasında yaralanmışsın. **Çarpışma yarası, güneş yanığı**; **Afganistan ya da Irak**." (Çeviri bana aittir)

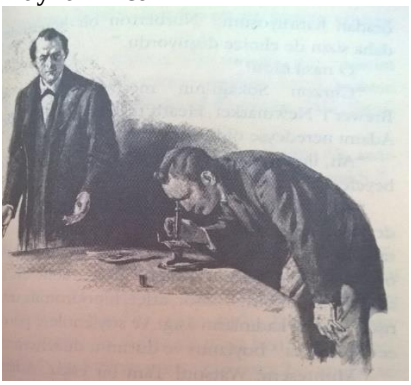
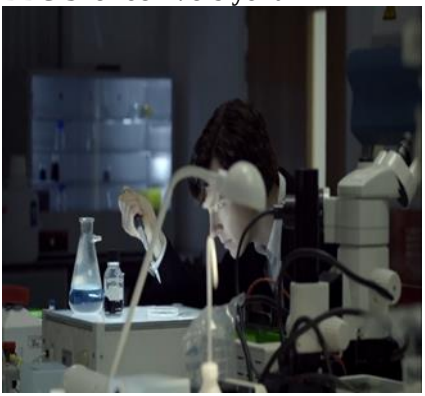
Yukarıda hikayelerde geçen John Watson karakterine ilişkin tasvirler ile BBC'nin dizisinde Sherlock karakterinin John Watson karakterine ilişkin ilk izlenimi, tasviri ve vardığı sonuçları anlatan bölümler verilmiştir. Ayrıca, verilen ilk resim hikayelerin basımıyla yapılan bir Watson çizimi iken karşısında da BBC'nin dizisindeki Watson karakteri bulunmaktadır. Resimler üzerinden bir karşılaştırma yapıldığında, öncelikli olarak tıpkı Sherlock karakteri gibi, bu ana karakterin de daha genç olduğu ortadadır. Bu seçimin de aynı şekilde farklı bir kitleye hitap etme ihtiyacından kaynaklandığı düşünülmektedir. Ayrıca, bıyıkların BBC dizisindeki karakterde olmadığı gözükmektedir. Bu da yine karakterin daha genç görünmesine bir katkıda bulunmaktadır.

Zamanın farklı olmasından ötürü kıyafetler değişmiş olsa da genel olarak bu karakterin zayıf, orta boylu ve güneşten esmerleşmiş tenine ilişkin detaylar, askeri arka planına ilişkin detaylarla birlikte korunmuş ve diziye de karakterin yaşadığı olaylar üzerinden aktarılmıştır. Bu çalışmada ilk roman ve dizinin ilk bölümü karşılaştırıldığından bazı bilgiler dahil edilmemiştir ancak dikkat edilmesi gereken bir husus da sonraki dönemlerde Watson karakterinin kendini toparlaması ve hikayelerde ona ilişkin bir "güçlü ve yapılı" tasviri söz konusudur. Benzer şekilde bunu dizinin sonraki sezon bölümlerinde gözlemlemek mümkündür.

Bir diğer husus ise karakterin askeri doktor olmasına ilişkindir. Hikayeler 18. yüzyıl sonu 19. yüzyıl başında yazılmış olduğundan o dönemde İngiltere ile Afganistan arasındaki savaş üzerinden gidilmiş, karakterin Afganistan'dan döndüğü kendisini

tanıttığı bölümde verilmiştir. Dizinin ilk sahnesindeki askeri çatışmalar bu bilgiyi izleyiciye veriyor olsa da bu sahnelerin ne olduğu sonradan anlaşılmaktadır. Ayrıca, günümüze yakın dönemde İngiltere'nin halen daha Afganistan'da devam eden bir operasyonu olmasının yanı sıra Irak'ta sürdürülen operasyonlar da benzer koşulları taşıdığından, burada günümüze bir güncelleme yapılması ihtiyacı doğmuş, Sherlock Holmes John Watson'a "Afganistan mı Irak mı?" diye sormak zorunda kalmıştır.

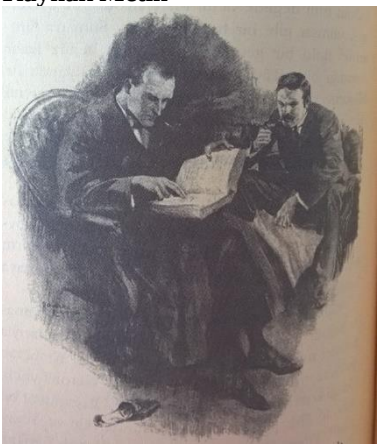
Teknolojik Güncellemeler

Kaynak Metin	**BBC Sherlock Versiyonu**
	
Sidney Paget, 1892	**BBC** -ASIP 00:09:23

Sherlock Holmes hikayeleri boyunca detektifin çeşitli kimyasal çalışmalar gerçekleştirdiğine şahit oluruz. Hatta sadık arkadaşı John Watson'la tanıştığında da yine bir laboratuvarda çalışmaktadır. Holmes bu deneylerden elde ettiği sonuçları yürüttüğü davalardaki kanıt ve verilere ekleyerek vardığı sonuçları kesinleştirmektedir. *Kızıl Dosya* hikayesinde Holmes'ü deneylerinin başında kendince muhteşem bir keşif yapmışken görürüz. Elbette ki hikayeler için çizilen resimler dönemin koşullarına göre günümüzdekinden daha az gelişmiş bir mikroskop ve masadan ibaret gözükmektedir.

Öte yandan dizideki uyarlamasına baktığımızda, Sherlock büyük bir titizlikle son derece gelişmiş ve teknolojinin bütün avantajlarıyla donatılmış laboratuvarında çalışmaktadır. Burada sadece mikroskop değil, elde ettiği verileri çeşitli testlere tabi

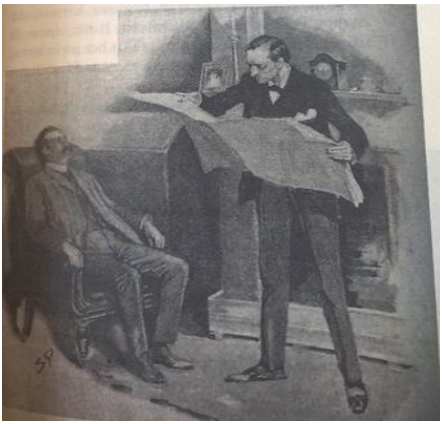
tutacağı ve sonuçları değerlendirebileceği bir bilgisayarıda bulunmaktadır. Elbette ki bu ayrıntıların hiçbirini kaynak metinde bulmamız mümkün değildir. Ancak, hikayelerin zamanın ötesine bir kültürel aktarım olmasını sağlayan unsurlar korunarak yapılan bu eklemelerin, günümüz izleyici kitlesine hitap etmek için yapılan değişiklikler olduğu ortadadır.

Kaynak Metin	**BBC Sherlock Versiyonu**
	
Sidney Paget, 1892	BBC-ASIP 00:12:24

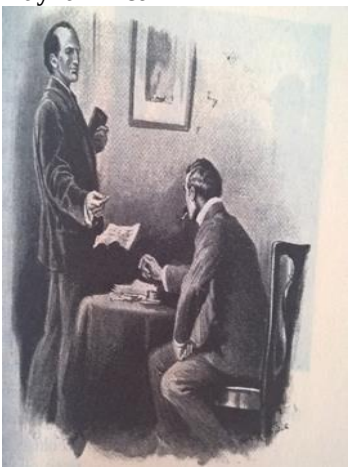
Yukarıdaki ilk resim Sherlock Holmes'ü şüphelinin ismine ulaşmak için fihrist kullandığı anda resmetmektedir. Diğer görüntü ise diziden alınmıştır ve Sherlock Holmes hakkında bilgi edinmek için Watson'ın arama motoru kullandığı sayfayı göstermektedir. Sherlock Holmes'ü *Kızıl Dosya* hikâyesinde fihrist, gazeteler ya da telgraflar gibi çeşitli aracılarla şüpheli kişilere ilişkin isim ve diğer bilgileri edinirken görüyoruz. Buna karşılık, dizi uyarlamasında Sherlock ne zaman bir bilgi edinmek istese, aracılarına ve diğer yöntemlere başvurmadan eline aldığı akıllı telefonuyla hızlı bir internet araştırması yapar. Burada, bir dönüşümden ziyade bir ekleme söz konusu. Zira ana karakterimiz elindeki vakanın gerektirdiği her türlü yöntemi uygulamakta tereddüt etmez. Ancak, internet, akıllı telefon, kamera gibi günümüz teknolojisine ait detaylar artık onun araştırma sürecinin tamamlayıcı unsurlarıdır. Bu bağlamda Sherlock Holmes 21. yüzyılın gerektirdiği her türlü beceriyi cebinden çıkaran teknolojik bir sihirbaz gibidir.

Kaynak Metin	**BBC Sherlock Versiyonu**
	
Sidney Paget, 1892	BBC-ASIP 00:25:20

Kızıl Dosya hikâyesinde Sherlock Holmes ve John Watson suç mahalline gittiklerinde Watson Holmes'ün nasıl gözlem yaptığını ve yürüttüğü inceleme sürecini dışarıdan bir kişi olarak aktarır. Uygun zaman geldiğinde Holmes bize bu gözlemlerde fark ettiği detayları ve bu detaylardan çıkardığı sonuçları Watson'a ve çevresindekilere açıklar. Bu açıklamalar veya ikili arasında geçen diyaloglar sayesinde okuyucu onun muhakeme sürecine şahit olur. Yukarıdaki ilk görselde Sherlock Holmes'ü elindeki iki nesneyi cinayeti çözmek için delil ararken resmetmektedir. Diğer resimde ise dizide maktulün incelendiği sahneden bir görüntü bulunmaktadır. Dizideki teknolojik eklemelerin belki de en önemlisi, ekranda çıkan yazılardır. Bu yazılar Sherlock'un kurbanı incelerken fark ettiği durumları ve bu durumlardan vardığı sonuçları izleyiciye anahtar kelimeler halinde vermektedir. Böylece izleyici, o inceleme sürecinin bir parçası olmaktadır. Bunun teknolojik bir güncelleme olmasının yanı sıra başka bir avantajı daha vardır: günümüzde teknolojinin insan yaşantısını hızlandırdığı bir gerçektir. Bu hıza alışkın olan kişiler için durağanlık sıkılmaya da sebep olabilir. Bu yüzden, kaynak kitlenin bu sürece dâhil olması, hedef ürünün/uyarlamanın kaynak kitleye daha iyi hitap edebilmesini de sağlar. Bu şekilde varılan sonuçların açıklanmasını beklemeye gerek kalmaksızın izleyici de bu muhakeme sürecini yürütüp kendi varsayımlarını oluşturabilir.

Kaynak Metin	**BBC *Sherlock* Versiyonu**
	
Sidney Paget, 1892	BBC-ASIP 00:25:50

Yukarıdaki ilk resimde Sherlock Holmes katilin dikkatini çekmek için gazeteye verdiği ilana bakmaktadır. İkinci resim ise Sherlock Holmes'ün katil-maktül ilişkisini ortaya çıkarmak için nereden gelmiş olabileceklerine ilişkin bir çıkarım yapmak üzere akıllı telefonundan hava durumu bilgisi araştırdığını görmekteyiz. Yine benzer örneklerde olduğu gibi, bu örnek de bize Sherlock karakterinin 21. yüzyıla taşınmasının bir gerekliliği olarak belirli özelliklere sahip olması gerektiğini göstermektedir. Sherlock Holmes kendi döneminde de dönemin tüm imkânlarını ile kendi gözlem ve çıkarım bilgisini birleştirerek cinayet vakalarını çözmektedir. Benzer şekilde 21. yüzyıl versiyonu da gününün tüm imkânlarını kullanan bir karakter gerektirmektedir. Ayrıca bu karakterin hitap ettiği kitle için arama motorlarını kullanmak ve bu mecradan gerekli bilgileri edinmek günlük hayatın ayrılmaz bir parçasıdır. Bu sayede kaynak metin uyarlanıp böylesi bir ürüne dönüşmesi, bu hikâyelerin zaman içerisinde hayatta kalma stratejilerinden biri haline dönüştüğü söylenebilir.

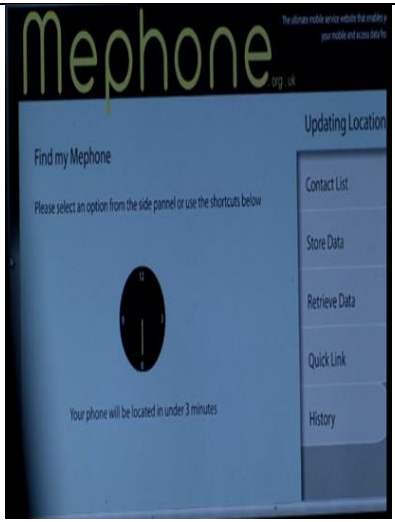
Kaynak Metin	**BBC *Sherlock* Versiyonu**
	
Sidney Paget, 1892	BBC – ASIP 00:44:54

Yukarıdaki ilk resimde Sherlock Holmes'ü yine vaka ile ilgili araştırma yaparken vermiş olduğu ilana karşılık aldığı telgrafı Watson'a uzatırken görmekteyiz. İkinci resimde ise Sherlock Watson'ın telefonundan katile bir mesaj göndermesini istemiştir. Günümüz teknolojisinin gelişimiyle paralel olarak nasıl ki Sherlock Holmes'ün kullandığı tüm aletler değişmişse, benzer şekilde iletişim kanalları da değişmiştir. Sherlock Holmes hikâyelerinin ayrılmaz bir parçası olan telgraflar ve onlarla gelen haberler, günümüz uyarlamasında sık sık telefondan atılan kısa mesajlara evrilmiştir. Nitekim günümüzde artık gencinden yaşlısına herkesin hayatında mesajlaşmanın az veyahut çok bir yeri olduğu bir gerçektir. Bu bakımdan, izleyicinin neredeyse 130 yıl öncesinde yaratılmış bir karakterle bağı hiç kopmadan kendini özdeşleştirmesi mümkün olmuştur.

Kaynak Metin	**BBC *Sherlock* Versiyonu**

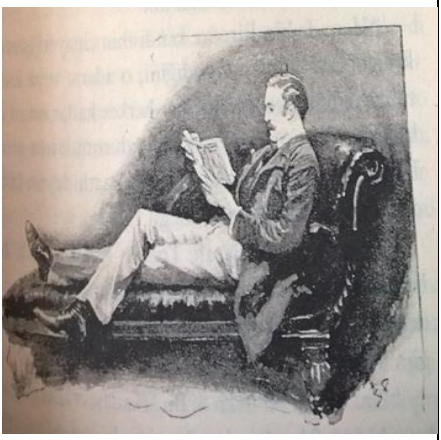


Sidney Paget, 1892



BBC – ASIP 01:00:50

Kızıl Dosya hikâyesinde, katilin yakalanması sokakta yaşayan bir grup siyahi çocuğun, Sherlock Holmes'ün emriyle gidip onun tarifine uyan bir arabacı (katilin kendisi) bulması ile gerçekleşmiştir. İlk resim Sherlock Holmes'ün bu çocuk grubuyla konuştuğu sahneyi anlatan bir çizimdir. BBC dizisinde ise maktul, taksici katilin arabasında bıraktığı telefonunun GPS'le takip edilmesi için gerekli ipuçlarını vermesiyle katilin yakalanmasını sağlamıştır. İkinci resimde GPS'le telefonun konumunu bulma süreci gösterilmektedir. Buradan da görüldüğü üzere, hikâyenin belirli unsurları aynı kalırken, günümüz izleyici kitlesine hitap etmek adına bazı güncellemelerin gerçekleşmesi bir zorunluluktur. Zira artık günümüz Londra'sında böylesi bir çocuk çetesi ile taksicinin tespitini yapmak inanılması güç bir olaydır. Şehrin nüfusunun o zamanlardakinden çok daha fazla olduğu ortadadır. Ancak yine de bunu izleyiciye aktarmanın bir yolu vardır. Biz günümüzde diğer insanlardan yol sormak için bile bilgi almak yerine, telefonundan navigasyon uygulamasını açan insanlarız. Elbette ki maktulün de bu teknolojiden faydalanmış olması son derece normaldir.

Kaynak Metin	**BBC *Sherlock* Versiyonu**
	
Sidney Paget, 1892	http://www.thescienceofdeduction.co.uk/

Kızıl Dosya hikâyesinde John Watson Sherlock Holmes ile aynı eve çıktıktan sonra bir sabah kahvaltı masasında bulduğu bir dergiden "Science of Deduction (Çıkarımbilim)" isimli bir köşe yazısını okur. Bu yazının yazarı küçük ipuçlarından nasıl büyük resmin görülebileceğini anlatmaktadır. Ancak, Watson okuduklarına şüpheyle yaklaşır. Kahvaltı ettikleri esnada konuyu Sherlock Holmes'e açan Watson yazıyı yazan kişinin Holmes'ten başkası olmadığını ve belirli aralıklarla böylesi bilgilerini paylaştığı makalelerini yayımladığını öğrenir. İlk resimde Watson'ı ilgili yazıları okurken görüyoruz. "Science of Deduction" dizide de kendinden sıkça bahsettirir. Ancak dizi versiyonunda bu bilgilerin iletim kanalı basılmış yazılar değil, Sherlock'un kendine ait bir web sitesidir. Bu site üzerinden incelediği vakalardan yola çıkarak belirli yazılar yayımlar. Bu web sitesi ayrıca onun gelecekteki müşterilerini de bulduğu yer olarak düşünülebilir. Nitekim günümüzde artık insanların bir şeyler için basılı materyaller satın almaktansa doğruca internete başvurduğu bir gerçektir. Bu durum göz önüne alındığında elbette ki karakterimiz kendine ait bir site sahibi olacaktır. Böylece çok daha geniş bir kitleye ulaşabileceğinin farkındadır.

Kaynak Metin	**BBC *Sherlock* Versiyonu**
 Sidney Paget, 1892	 http://www.johnwatsonblog.co.uk/

Benzer şekilde John Watson'da Sherlock Holmes ile yaşamaya başladıktan sonra onunla yaşadığı maceraları kaleme alıp fasiküller halinde yayımlamaya başlamıştır. Nitekim biz hikâyelerde Watson'ı anlatıcı olarak görüyoruz. Hatta onun bu hikâyeleri yayımlamasının ardından ikili hatırı sayılır bir üne kavuşur. İlk resimde Watson'ı böylesi bir nüshayı tutarken görmekteyiz. Bu yazma olayı hikâyelerde son derece merkezi bir konuma sahip olduğundan, aktarımın yapılması sürecinde elbette ki kendine bir yer bulmak zorundaydı. Ancak günümüz akımları göz önüne alındığında, John Watson hikâye yazıp onları basmaktansa, herkesin kolaylıkla ulaşabileceği bir blog yazmaya başlar. Esasında bu blog yazma fikri, John'a terapistinin travmatik geçmişinden kurtulması için verdiği bir tavsiyedir. Ancak, John Sherlock'la tanıştıktan sonra bloğuna bir şeyler yazmaya başlayabilmiştir. Bu da hikâyelerle olan tutarlılığı sağlamıştır.

Tartışma ve Sonuç

Bu çalışmada Jakobson'un üçlü çeviri sınıflandırmasından göstergelerarası çeviri sınıflandırmasından hareketle Sherlock Holmes hikâyelerinin BBC uyarlaması olan *Sherlock* isimli dizi karşılaştırılmıştır. Göstergelerarası çeviri, yani transmutasyon, kendi içinde farklı işlemlerin gerçekleştirilmesini gerekli kılmaktadır. Kelimenin kendisine baktığımızda bile aslında bir dönüşümün gerçekleştiğini ve bu dönüşümün

çift katmanlı olduğu görülmektedir. Şöyle ki, trans eki ile mutasyon kelimesinin birleşmesi mutasyonla gelen dönüşümün başına bir de trans ekiyle gelen bir dönüşüm daha eklemektedir. Elimizdeki X ürünün Y haline dönüşmesiyle süreç sona ermiyor, bir de bu ürün bir sürece daha giriyor ve ortaya Y_1 ürünü çıkıyor. Çalışmanın örnekleminde ele alınan uyarlama çalışması da, bu kelimenin yansıttığı durumun birebir karşılığı olmuştur denilebilir. Sherlock Holmes karakteri de hikâyeler de her dönemde kendisine sıkı hayranlar ekleyerek, popülerliğini korumayı başarmıştır. Hiç şüphe yok ki bunda, bu hikâyelerin çeşitli uyarlamaları da çokça katkıda bulunmuştur. Esasında BBC, bu diziyi çekerken yeniden ve yeniden uyarlanan bir ürünü ele almıştır. Ancak, daha önce klasik eserlerin uyarlamalarında genellikle kaynağa yakın kalmayı tercih eden (bkz. *Bleak House* (2005), *Great Expectations* (2011), *Emma* (2009) vb.) BBC'nin bu çalışması öyle olmamıştır. Tıpkı transmutasyon kelimesindeki çifte dönüşüm gibi metnin alınıp görsel işitsel bir dizgeye taşınmasının yanı sıra günümüz modern yaşantısına da taşınmasıyla çift katmanlı bir süreç deneyimlenmiştir.

Esasında göstergelerarası çeviri, ya da transmutasyon, çeşitli eleştirmenler tarafından kavramın kendisine içkin dönüşüm/değişimlerden ötürü çokça eleştirilmiştir. Bunlardan biri olan ve bu çalışmada da ele alınan Eco, bu kavramı bir çeviri türü olarak ele almakta çok istekli değildir. Zira ona göre bu ürünler ya çok fazla ya da çok az yorumda bulunarak metinden uzaklaşır veya ürüne bakarak kaynak metne yeniden ulaşmanız mümkün değildir. Bu eleştirilerin odağında metne sadakat kavramının olduğu açıkça görülmektedir. Yine de bu metinlerin, daha geniş kitlelere seslenme potansiyeline sahip olduğunu da kabul etmektedir. Ancak eğer uyarlamaları zaman içerisinde hayatta kalmak için evrim geçiren genlere paralel olarak mutasyon bağlamında değerlendirebilirsek, aslında bu değişim ve dönüşümlerin doğal olmakla kalmayıp bir zorunluluk olduğu da görülebilir.
Nitekim bu çalışmada ele alınan diziden derlenen örneklere baktığımızda, aslında metnin özünün korunduğunu, zamanın ve yeni bir hedef kitlenin ihtiyaçları göz önünde bulundurularak belirli değişikliklerin yapıldığı görünmektedir. Karakterlerin daha genç olması, kıyafetlerin ve ortamların günümüze uyarlanması, kullanılan ikonik nesnelerin günümüzdeki versiyonlarıyla değiştirilmesi, hayatının önemli bir parçasını teknoloji oluşturan yeni bir hedef kitleye hitap etmek için gerekli görülmüştür. Aslında, Sherlock Holmes'ü teknolojiden uzak bir adam olarak yansıtmayan hikâyeler, eğer o günümüzde yaşasaydı zaten teknolojinin tüm imkânlarından faydalanan bir kişi olurdu fikrini bizlere vermektedir. Yapılan bu değişiklikler ve internet sayesinde bu dizi Avrupa kıtasının sınırlarını çoktan aşmış kültür anlamında çok farklı bir alt yapıya sahip olan Çin'de bile milyonlarca insan tarafından seyredilmiştir (http://www.imdb.com/title/tt1475582/?ref_=fn_al_tt_1). Sherlock Holmes'de evrensel olan iyi bir cinayet ve onun çözümüdür. Dizide ise

teknoloji bu bileşenlere eklendiğinde ürünün çeşitli kesimlere hitap etme kapasitesi de artmış oluyor. Hatta o kadar ki, dizi versiyonu kendine ayrı bir yer edinmiş desek haksızlık yapmış olmayız. Zira basit bir Google taraması bile Sherlock Holmes anahtar kelimesine karşılık ağırlıklı olarak Benedict Cumberbatch resmi ile karşılık veriyor. Günümüzde Türkiye'de 221B adında iki aylık bir polisiye dergisi yayımlanmaktadır. Bu derginin Sherlock Holmes özel dosya sayısının kapağında ise bildiğimiz pipo tüttüren Sherlock silüeti yerine Benedict Cumberbatch'in canlandırdığı BBC karakterinin bir silüeti bulunmaktadır. Belki de, bu görselin diğerinden daha fazla etrafta olması ve satış amacı düşünüldüğünde de yine BBC ürününün tercih edilmesi artık hedef ürünün de salt kendi başına ürün olma yolunda epey mesafe kat ettiğinin göstergesi olarak görülebilir.

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"I bet you never once thought you were a black nigger": White Privilege that murders blackness in Amiri Baraka's *Dutchman*

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This study explores the function of white privilege that murders blackness in Amiri Baraka's *Dutchman*. White privilege is allegedly fictional, concealed and operates in a conspicuous mode. This paper uses Critical Race theory and the concept of white privilege to get an insight into the racial conflict in *'Dutchman'* between the antagonist and protagonist. Furthermore, the study argues that there exists a relationship between Black Revolutionary theatre and the black experience of murder in *Dutchman* that upholds Revolutionary theatre ends. This relationship is uncovered by deconstructing *The Flying Dutchman* myth used by numerous academics to analyze the play, asking and answering some basic questions, which are explored and answered in the discussion part. This research, therefore, seeks to understand Critical Race theory power structures and functions, in terms of white domination and how these structures and functions contribute to the murder of blackness in Amiri Baraka's *Dutchman*.

Keywords: Critical Race Theory, White privilege, Black Revolutionary theatre, *Dutchman*

Narrative Identity and Ethics of Reading

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Alasdair MacIntyre, in *After Virtue*, suggests that human life can be understood in its unity most appropriately in a narrative form and calls this "the narrative unity of life," by giving a narrative colouring to Dilthey's notion of "connectedness of life". According to MacIntyre, in order to render human life intelligible, we need to grasp it as a whole, as a "a unity whose character provides the virtues with an adequate *telos*". And this unity can be formulated only in a narrative form. When formulating his notion of narrative identity, MacIntyre relies on the narratives told in the course of life. My question is if literary narratives have any role in this attempt; if they do help us to grasp our lives as a narrative whole. In order to answer this question, I will investigate Paul Ricoeur's notion of *concordant discordance*. Through this investigation, I will try to show that in order to construe ourselves as ethical beings, we need to answer the question "who I am" and literary narratives helps us to in this attempt by supplying us with necessary tools to understand our lives as a meaningful whole.

Keywords: Narrative identity, discordant concordance, *ipse*, *idem*

At the Extremities of European Modernism: Hugh MacDiarmid and Nâzım Hikmet

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The aim of this presentation is to lay the groundwork for the comparative study of the poets Hugh MacDiarmid and Nâzım Hikmet Ran. It is striking that, to my knowledge, no comparative work on these poets exısts despite a preponderance of biographical, ideological, literary and chronological overlap between them. This can be largely accounted for by the fact that their unique poetic and intellectual vision was shaped largely shaped by a commitment to Communism as well as that they wrote on the geographical margins of high modernism and global literary studies. Yet the trend towards the study of global modernism indicates the fruitful potential for such an analysis not only as a means of solidifying each of these writer's claims to world-literary significance, but also in revising the understanding of the development of modernist literature as a global phenomenon limited neither to metropolitan nations nor the metropolis.Indeed, the most salient commonalities of these writers, more so than their aforementioned political views, is the role of the nation, which they versify above all with reference to its hinterlands. Although the internationalist nature of their respective Marxisms antagonizes the validity of describing the national allegiance in terms of nationalism, and the marginalization and repression they faced as a result of their political radicalism often tested the writers' love of their homelands, the nation is at the root of the various thematic concerns of these poets, serving as a thread throughout their careers which exhibit a remarkable stylistic and (in the case of MacDiarmid) linguistic range. In seeking to understand the role of the nation and rurality in each poet’s work I intent to contribute to the development of new ways of thinking about the role of each of these categories in the context of literary modernism.

Keywords: Global modernism, Comparative literature, literature and politics, literature andgeography

A Fringe of Leaves: Female Exploration of 'The Patriarchal'

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The aim of this paper is to study *A Fringe of Leaves* (1976) by Patrick White in terms of showing the racist and class-conscious patriarchal society represented by whites in the colonial Australia in 1830s. The reason why the novel is discussed in aforesaid aspects is because imperialist Britain has a racist attitude towards the Aborigines of Australia and colonialism strengthens the patriarchy in class conscious Britain. Moreover, as a result of the experiences the protagonist Ellen Gluyas has obtained through her journeys from Cornwall and Cheltenham to Australia her identity is reshaped. These physical journeys result in a psychological one that brings the woman a new understanding of herself and of the nature of love. This psychological journey is paralleled by a physical journey which takes the woman away from a corrupt society into a freer natural world, finally to return her-changed-to the society she has left.

Keywords: Patriarchy, identity, racism, imperialism, and the Aborigines

A Fringe of Leaves: Female Exploration of 'The Patriarchal'

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The aim of this paper is to study *A Fringe of Leaves* (1976) by Patrick White in terms of showing the racist and class-conscious patriarchal society represented by whites in the colonial Australia in 1830s. The reason why the novel is discussed in aforesaid aspects is because imperialist Britain has a racist attitude towards the Aborigines of Australia and colonialism strengthens the patriarchy in class conscious Britain. Moreover, as a result of the experiences the protagonist Ellen Gluyas has obtained through her journeys from Cornwall and Cheltenham to Australia her identity is reshaped, which will also be studied. It will be seen that these physical journeys result in a psychological journey that brings the woman a new understanding of herself and of the nature of love. This psychological journey is paralleled by a physical journey which takes the woman away from a corrupt society into a freer natural world, finally to return her-changed-to the society she has left.

Keywords: Patriarchy, identity, racism, imperialism, and the Aborigines.

A Fringe of Leaves: Female Exploration of 'The Patriarchal'

Full-Text

Patrick White is one the most important writers of Australia. He won the Nobel Prize for Literature in 1973. He first published *13 Poems* (1930). Then, he published *The Ploughman and Other Poems* (1935) and his first novel, *The Happy Valley* (1940) was published. Besides the novels and poems, he also produced one screenplay and a lot of dramas. The aim of this paper is to study *A Fringe of Leaves* (1976) by Patrick White in terms of showing the racist and class-conscious patriarchal society represented by whites in the colonial Australia in 1830s. The reason why the novel is discussed in aforesaid aspects is because imperialist Britain has a racist attitude towards the Aborigines of Australia and colonialism strengthens the patriarchy in class conscious Britain. Besides, as a result of the experiences the protagonist Ellen Gluyas has obtained through her journeys from Cornwall and Cheltenham to Australia her identity is reshaped. These physical journeys result in a psychological one that "brings the woman a new understanding of herself and of the nature of love. This psychological journey is paralleled by a physical journey which takes the woman away from a corrupt society into a freer natural world, finally to return her-changed-to the society she has left" (Journet, 1998, p. 62).

The story of the novel, *A Fringe of Leaves*, is based on the story of Eliza Fraser's captivity in the 1830s. Eliza was the wife of Captain Fraser whose ship sank while they were sailing home from Van Diemen's Land. After the ship sank quickly it was reported as

> Two longboats set off towards the virtually unexplored coast of Queensland, one of them reaching the island that today bears the Captain's name. The weeks spent in the sea had been calamitous in themselves, for some members of the crew - including the Captain - became severely sick, others died, and Eliza Fraser, the Captain's wife, gave birth to a stillborn child. On reaching land the feeling of relief lasted but a few hours. In their clumsy attempt to negotiate with the local inhabitants, the shipwrecks were captured and eventually parted. Although Mrs Fraser came to witness the death of several of the crew, including her husband, her own life was spared - maybe due to the native women's intervention - and that is how she came to spend around four months among the Kabi people. Showing signs of high

> mental stress on returning to white society, she never attempted to fulfil her promise, but after some time married another captain and returned to England. (Deborah, 2015, p. 115)

Although White abides by 'captivity' theme of Eliza's story in the novel both literally and metaphorically there are differences between her story and White's story. For instance, as it is asserted, husband of Fraser was a captain but Austin who is the husband of Ellen is an invalid husband and not a captain. As the story of the novel is based on the captivity of Eliza we observe many situations including captivity. It can be seen both in the upper class world and in the world of Aborigines as well. For instance, Ellen is captivated both by her husband and by the Aborigines.

Ellen Gluyas is a young Cornish girl. She met Austin Roxburgh who is much older than her when he stays at their home as a boarder. Ellen has a poor background and gets married to Austin who belongs to the upper class. Their honeymoon is postponed because he thinks that she is uncultivated. Austin explains the reason why he gets married to her: "that he might marry Ellen Gluyas became after all a tenuous possibility on seeing her not only as his wife, but also as his work of art. This could be the project which might ease the frustration gnawing at him: to create a beautiful, charming, not necessarily intellectual, but socially acceptable companion out of what was only superficially unpromising material" (White, 1997, p. 54). As it is seen, their marriage is not an affectionate one. It is true for Ellen because she decides to get married to Austin after her father dies. Besides Austin, his mother old Mrs. Roxburgh tries to cultivate Ellen. For instance, she says "she (Ellen) corrected her speech, and learned to obey certain accepted moral precepts and social rules, most of them as incongruous to her nature as her counterfeit of the Italian hand and her comments on the books with which her husband wished her to persevere" (p. 71). Before she learns to speak in a proper way in English she was speaking in Cornish vernacular. For instance, she says "they was there this mornin…I knawed they couldn' uv gone far" (p. 49).

Old Mrs. Roxburgh also advises her to keep a journal by mentioning "the journal will teach you to express yourself, a journal forms character besides developing the habit of self-examination" (p. 47). In addition, Ellen is converted into Christianity despite the fact that she does not feel a true Christian. She accepts it to please her husband and her mother-in-law who want her to be a lady. However, when Ellen returns to "civilization" toward the end of novel and Mr. Cottle, the chaplain, inquiries whether she is a Christian or not. She replies "I don't know what I any longer believe" (p. 385).

Old Mrs. Roxburgh tries to change Ellen because she believes the values of her class-conscious patriarchal world. For instance, White writes "when Mrs. Roxburgh ventured above, she no more than crossed the deck to interfere in the galley. Possibly, Mrs. Roxburgh was only trying to test her courage in a man's world, though the captain suspected there was more to it than that" (p. 41). Although Ellen tries to do her best she cannot be embraced by the upper class totally. For instance, Ellen feels that her servants despise her for "suspecting her of wanting them to re-admit her to a society she had forsworn without sufficient thought for the secrets she was taking with her" (p. 64). Similarly, old Mrs. Roxburgh "was convinced that this honest and appealing girl could never be admitted to her society except in theory, and her heart began to bleed for her" (p. 65).

Because of her class, Austin tries to keep Ellen hold a submissive female position. Ellen has a feeling of "an indifference born out of obedience" (p. 156) for Austin.

> To please and to protect became Ellen Roxburgh's constant aim; to be accepted by her husband's friends and thus earn his approbation; to show the Roxburghs her gratitude in undemonstrative and undemeaning ways, because anything else embarrassed them. What she would not admit, or only half, was her desire to love her husband in a manner acceptable to both. Just as she was to learn that death was for Mr. Roxburgh a literary conceit, so she found that his approach to passion had its formal limits. For her part, she longed to, but had never dared, storm those limits and carry him off instead of submitting to his hesitant though loving rectitude. (p. 67)

The upper class does not want to include anyone outside. For instance, Delaney who is an Irish free-settler is not truly accepted by the upper class because of his Irish background. This view in continued not only by white men but also white women. For instance, Mrs. Merivale and Scrimshaw do not want Delaney to come inside by mentioning "Oh dear, no!...Delaney's wife will "'stuff us with plum-cake. Before our dinner. And get us tipsy on her ginger wine" (p. 19). Thereupon, Delaney "examined these two females, the fat, soft, satiny thing Mrs. Merivale, and the stringy, craftier one in brown whose beak was raised to parry what was only a playful blow on the surveyor's, Mr. Merivale's, part. They would never admit him, Delaney, to their world, but it amused the emancipist to regard them as being of his" (p. White 22).

When she does not understand Virgil he tells "you do not always understand" (p. 34). Because Austin has some illnesses he does not keep his wife submissive

physically. For instance, When Ellen goes out to take a walk she tells Austin not to follow her he replies "I am not impotent!" (p. 30). They cannot have a child. Thus, he uses his intellectual side. Austin regards Ellen "not only as his wife but his work of art" (p. 61). Because she is considered as a work of art she is regarded like a property instead of an individual. He remarks "who would have thought that a crude Cornish girl could be made over to become a beautiful and accomplished woman!" (p. 121). As it is seen, Mrs. Roxburgh can be considered as a puppet created by her husband.

Ellen is captivated in her marriage to Austin Roxburgh. Both her husband and the society expect her to fulfill some certain roles as a woman. For instance, she is instructed to obey the sense over the sensual in accordance with Victorian values. However, this does not appeal to her true nature. For instance, on the Christmas day service in Van Diemen's Land, she "could not give herself to prayer this morning" (p. 107). While the service is going on she thinks about Garnet. For instance, Garnet "tended to overflow against her. As he leaned forward in prayer, she could hear the cloth stretched to crackling across his shoulders, and when he eased himself back in his seat, she felt his thigh pressed inescapably into her skirt" (p. 107).

> Originally a simple farm girl, she learns to repress all spontaneity in order to be a good wife and respectable lady. It is only when she is shipwrecked and confronted by primitive forces and deprivation that her natural sexuality emerges. *A Fringe of Leaves* can be considered a plea for the celebration of instinct as opposed to the sterility and monotony of a repressed society that is ruled by man-made conventions and located on the "fringes" of that large continent, Australia (Wenzel, 2001, p. 11).

She remembers "the whole of her uneventful life has been spent listening to men telling stories and smiling to encourage them" (White, p. 156). However, she starts to question this in the world of the Aborigines. For instance, "Ellen cannot tell what kind of love has 'restored the youthful skin to her breasts, the hollow in a smooth, leaf-patterned flank; the tendrils of hair singed off ritually by her black mentors were again stirring in the armpits" (p. 284). When she starts to live among the Aborigines she thinks about the morality imposed on her by her previous life: "By daylight she could hardly think what manner of pact they had made during the hours of darkness. Had love been offered truthfully by either party? Or were they but clinging to a raft in the sea of their common misery? She could remember her panic, a sensual joy (not lust as Garnet Roxburgh had aroused) as well as gratitude for her fellow survivor's presence, kindness, and strength" (p. 271).

The Aborigines are narrated through the eyes of Ellen, that is, a white perspective. We do not hear what the Aborigines think and they are constantly described as 'wretched'. Even when they are mentioned firstly they are referred as savages. Austin describes Van Diemen's Land "a hard and morally infected Country" (White, p. 73). Garnet tells Ellen "you need not fear, or feel embarrassed…The authorities keep the wretches suitably employed, and on the whole subdued" (p. 73). Mrs. Merivale calls the Aborigines "loathsome savages!" (p. 23). In addition, Austin regards Van Diemen's Land like a prison by asking "how long, Ellen, do you suppose we ought to stay before we can decently escape?" (p. 96). When Mr. Roxburgh asks Pilcher whether he travels into the interior of the continent Pilcher answers that he has not travelled because "only dirty blacks and a few poor beggars in stripes who've bolted from one hell to another. The criminals they found out about! That's th'injustice of it. How many of us was never found out?" (p. 151). As it is seen, the whites consider the Aborigines as savages and foreign instead of individual or human beings. In this way, they are stereotyped. In other words, the Aborigines are considered as strangers in their own country because of the racist attitudes of both British and the white Australians. There are racial distinctions whenever an Aborigine is seen or whenever they are mentioned by the white people. By referring them as black and savages they are stereotyped. Their way of talking is described like "animal gibbering" (p. 235). They are referred as the blacks not as individuals or an inhabitant of the population in the country because "race gave sanction to some unions and forbade other intimacies. Race was a major criterion of citizenship and could even decide whether one counted as an inhabitant in the national census. Nationalists often demanded racial purity or homogeneity. There was talk abroad of "white men's countries," the "yellow peril," "black degradation," and "vanishing natives" (Anderson, 2014, p. 783).

As far as identity is concerned, Ellen has undergone many phases which help her to shape her identity. Before her marriage with Austin she is leading a simple life in a Cornwall with her family. She speaks in Cornish vernacular English. After marriage she starts to live Cheltenham where she is trained to be lady by her husband and her mother-in law. She is asked to speak in a Standard English. No matter how much she tries she cannot be accepted by her newly acquired society. She is forced to adopt new manners and customs. Thus, she is never true to her real self. Because Ellen is considered as an outcast of her husband's aristocratic society she feels a sympathy for the convicts and the Aborigines. For instance, she writes in her journal "most of the poor wretches are "prisoners" and what have they to rejoice about beyond the prospect of getting drunk in the course of the day? I would like to talk to them, but there is a gulf between us, and I have lost the art of common speech" (White, p. 103).

The second stage in her life includes her life in Australia. Her husband and she visit Garnet in Australia. In Van Diemen's Land she commits adultery which is not acceptable by her newly adopted upper-class society which imposes Victorian values such as chastity, obedience, loyalty to husband and preferring sense over sensuality. However, she has a sexual intercourse with her brother-in-law by obeying to her true nature instead of obeying to dictated values to her. The true nature of Ellen is revealed both when she meets Garnet at forest and when she lives among the Aborigines. Although she does not like Garnet who is "more attractive to women" (p. 41) than Austin when she first sees she is attracted to him. In addition, while she is living among the Aborigines she wants to have the 'great reality' in her dreams and she sees Garnet instead of her husband in her dreams: "When she awakens, what she has learned is the truth about her own passionate nature, realizing that it was not her husband who had taken her in the dream, but his brother Garnet. In the dreams he had been confronted again with the truths he had learned about herself when Garnet had possessed her at Dulcet in an 'experience of sensuality she must have awaited all her life" (Johnson, 1979, p. 232).

The most important stage shaping her identity happens after shipwreck. She is rescued by the Aborigines in the shipwreck because she is young and strong. When Ellen is captivated by the Aborigines she is stripped of her clothes. When she takes off her corset it is written "she was finally liberated" (White, p. 244). Thereupon, she uses fringe of leaves to cover herself. She gets rid of all the expectations of her husband and the upper class. Then, she can discover her true self. She could not understand the language of the Aborigines at the beginning, thus, she becomes silent. Afterwards, she learns their body language and meets the convict Jack Chance who forgets to speak in English but then he remembers and speaks to her. She wants him to help her escaping. Although he is reluctant at the beginning to help her he decides to help after becoming a good friend and a lover to her later. Thus, he helps her reconstruct her relation with nature and her self. Jack tells why he is sent to the colony to her. He is cheated by her ex-girlfriend and he kills the other man. That is why, he is sent there. They run away from the colony and when they arrive at a farm called the Oakes Jack leaves Ellen and turns back to the colony since he cannot depend on her promise to ask a plea for him. However, her returning to civilization does not make her happy anymore. When she stays with Commander Lovell she calls her room a "cell" (p. 391). We can say that she achieves her independence and identity because she does not believe in what is imposed on her. Instead, she can judge the life in England and the one among the Aborigines depending on her own experiences and feelings. In other words, she does not take being white or Christian as signs of superiority as taken for granted reality. With her physical and psychological journey, she explores her true self.

In conclusion, the novel presents the experiences of a white lower class woman both in the upper-class world and the Aborigine's world with a convict in colonial Australia. She is confined by her husband and her class-conscious patriarchal society as psychologically and is confined by Aborigines physically. However, she makes her free from these constraints in time by undergoing different phases. That is, she subverts Victorian values by having free sex with Garnet and Jack. She also gets rid of her prejudices against the convicts and the Aborigines by living them for a while.

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(Non)Transfer of the Universe of Signification in Interlingual Translation from the Perspective of Semiotics of Translation: The Case of *Bartleby the Scrivener* in Turkish

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The aim of this study is to analyze the book *Bartleby the Scrivener* by Herman Melville from semiotics point of view and evaluate the Turkish translations of the work from semiotics of translation perspective to determine to what extent the universe of signification of the source text has been transferred in different Turkish translations of the book, thereby showing the importance of a meticulous semiotic point of view in literary translation carrying artistic works across languages and cultures. In addition, an attempt is made to identify the tendencies of the Turkish translators to read, understand, and translate signs of meaning in the translation process so as to create a translation that involves the least loss of meaning woven by the author throughout his work. To this end, the corpus of the study consists of *Bartleby the Scrivener* first published in *Putnam's Magazine* in 1853, *Kâtip Bartleby* translated by Kaya Genç in 2010, *Yazıcı Bartleby* translated by Murat Belge in 2015, *Kâtip Bartleby* translated by İlknur Özdemir in 2015, *Kâtip Bartleby Billy Budd* translated by Sibel Kuşça in 2015, *Kâtip Bartleby-Benito Cereno* translated by Alkım Doğan in 2015, *Kâtip Bartleby* translated by Özlem Yüksel in 2016, and *Kâtip Bartleby* translated by Hamdi Koç in 2016. "Semiotic Analysis Method" developed by Sündüz Öztürk-Kasar (2009) is used in semiological analysis in the first stage. Then Designificative Tendencies System, again developed by Öztürk-Kasar (2015), is used for translation evaluation based on semiotics of translation to identify (non)transfer of the universe of signification of the original work through translation.

Keywords: Translation, semiotics, semiotics of translation, *Bartleby the Scrivener*

Vocabulary Development of Turkish EFL Students with a focus on Graeco-Latin vs. German origin words

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An important part of the English language is the Graeco-Latin vocabulary and it is a well-established fact that for non-native students who want to learn English for academic purpose, knowing the Anglo-Saxon origin words in English is not enough. A high percent of the English words is Latin and Greek based, especially in academic English. In order to measure a students' vocabulary knowledge there are a number of tests available. One of the most famous and used is Nation's Vocabulary Size Test with the 14,000 version and two parallel 20,000 versions, these tests measuring the receptive vocabulary. The current research was conducted in Turkey at Karadeniz Technical University, English Language and Literature Department with first and senior year students, a total number of 59 participants. The 14,000 version of the test was distributed to the students and the obtained data were analyzed with the SPSS program. The main focus was the proportion of Graeco-Latin and German origin words known by the students, because especially this area requires further research.

Keywords: receptive vocabulary, EFL, academic English

A Comparison of Idiom Preferences of Turkish Undergraduate and Graduate Students Majoring in English: The Case in the Translation of Turkish Idioms

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The growing interaction between countries and cultures has rendered the need for translating cultural elements including idioms more pressing. Since idioms are culture-oriented, successful translation of idioms might help translators develop their pragmatic competence as well as idiomatic competence. However, how and to what extent the idiomatic expressions are reflected is subject to detailed investigation. This study on translation of idioms in Sabahattin Ali's *Madonna in a Fur Coat* involves the examination of English major students' preferences when translating. Particularly, ten Turkish idioms were chosen from *Madonna in a Fur Coat,* and the preferences of undergraduate and graduate students who had translation experience were compared. The differences in preferences and the translators' justifications are explored so as to crystallize their decision-making processes. The findings will be discussed.

Keywords: Idiom translation, Sabahattin Ali, Undergraduate/Graduate Students

Marxist Ideology in Clifford Odets's Three Plays

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Clifford Odets is one of the greatest American theatre writers of 1930's. He was among the leftist authors of theatre and he was a step further than the others on believing in Marxist Ideology and especially he had written important play "Waiting for Lefty, Till the Day I Die and Paradise Lost" in Marxist point of view. So he is known as the leading author of "Agit- Prop" play in America at that period. Some reasons that had tended Odets to Marxist ideology can be count as followings. First of all, the economic crisis in 1930's had seriously influenced both the American society and the writers of that period. Especially the migration from rural to urban that was created by the crisis had caused unemployment, starvation, social degeneration and destruction in society. The writer himself as an individual of that society had to struggle against all of those circumstances. While Americe was dealing with the destructive economic crisis on the other hand in CCR the socialist revolution had created a hopeful period. So the socialist revolution had become the only secure way to get rid of wild Capitalism. Odets had realised the negative effects of the wild capitalism upon the society so while criticising the capitalist system in his works he had offered the Marxism as the only receipt of deliverance. Thus he believed that to realise the revolution in America soon the theatre must be under the order of Marxist ideology as a tool then he had written his three plays in that point of view. In this study Clifford Odets three plays mentioned above will be analysed. The Marxist point will be shown. In all play a massive Marxist propaganda can be seen very clearly.

Keywords: agit-prop, Marxism, revolution, ideology

An Archetypal Reading of Lord Byron's ''Prometheus'' and Can Yücel's ''Prometeus''

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This paper explores the employment of the myth of Prometheus in the poems, ''Prometheus'' by Lord Byron, the British romantic and ''Prometeus'' by Can Yücel, the Turkish poet, the translator and the critic as a representation of the rebellious feelings of human life and an expression of the meaning of the universe. To achieve this goal, the paper will concentrate on how Byron and Yücel employ their mythical background in these challenging poems. The paper also responds in specific to the approach of mythical criticism that establishes the prominence of myths and examines its relationship to the themes of two poems grounded on the idea that the myths are reflected in literary works by passing through changes. While highlighting the poems, it gets impetus from the concept of ''collective unconscious", which was introduced by the Swiss psychologist, Carl Gustav Jung. It develops gradually by analysing Byron and Yücel's reshaping of myth to evaluate specific political views and humanistic values in the personification of the god, Prometheus.

Keywords: Lord Byron, Can Yücel, Prometheus, Archetypal criticism

The Representation of Gender in *The Sins of the Cities of the Plain*

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This study aims to analyse The Sins of the Cities of the Plain by Jack Saul with reference to Michel Foucault's arguments raised in his The History of Sexuality. Foucault explores knowledge that exerts an effect on the expression of any form of desire and gender in a society as represented in the novel. While Victorian Era is regarded as a significant period for the production of oppressive mannerism in literature, the novel reveals how queer psyche is repressed and repelled by society and plays upon a determining role in the queer process of identity formation.

Keywords: Homosexuality, Gay Literature, Queer, Victorian Era

Woolf'un *Dalgalar* Adlı Romanına Ekoeleştirel Bir Yaklaşım

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Yirminci yüzyılın başlarındaki emperyalist hareketler ve kaotik ortam, insanlığı sarsıcı bir bunalıma sürükleyen yıkıcı bir savaşa neden olmuştur. İnsan ilişkilerinde meydana gelen gerilimlerin ve kaygıların yanı sıra, doğa da bu savaştan büyük bir zarar görmüştür. Savaşın neden olduğu felaketlerin izlerini, dönemin edebiyatı içerisinde gözlemlemek mümkündür. Bu çalışmada, modernist edebiyatın en önemli isimlerinden İngiliz yazar Virginia Woolf'un en deneysel çalışması ve başyapıtı olarak kabul edilen *Dalgalar* adlı romanındaki çevre teması incelenecek, doğal uyum ve dengenin arayış çabası araştırılacaktır. Büyük dalgalanmaların ve çözülmelerin gerçekleştiği bir dünyada insan ve doğa, birey ve toplum, ruh ve doğa arasındaki ilişkilerin irdelendiği roman, ekolojik sorunların edebi eserlerdeki yansımalarını ele alan, insan ve doğa arasındaki uyumun yeniden oluşturabilmesini temel bir perspektif olarak gören ekoeleştirel incelemeye uygundur. Romanın merkez konumuna yerleştirilen insan ve doğa arasındaki ilişki, pastoral doğa tasvirlerinin yeryüzünün güzelliklerini anlatması ve bu durumun roman karakterlerinin ruhsal ve zihinsel gelişimine yaptığı katkı ile anlatılır. Ekolojik bütünlük temasının ön plana çıktığı bu söylemde, bütün yaşamsal formların kendi içsel değerine sahip ve birlikte yaşayabileceği düşüncesi savunulmaktadır. Diğer taraftan, bu uyumu bozmaya yönelik insanmerkezci tutumlar eleştirilir ve modern uygarlığın doğaya verdiği zararlar Britanya İmparatorluğu üzerinden ironik bir şekilde dillendirilerek, insanlığın karanlık yanı ortaya çıkarılır. Medeniyet kavramına diyalektik bir bakış açısıyla yaklaşan Woolf'a göre, modern toplumların teknolojik atılımları parlak fikirler sunmakla beraber, onarılması güç çevre felaketlerini de beraberinde getirmektedir. Bu yıkımların önlenebilmesi için, insanlık var olan kavramlarını değiştirmeli ve bütün ekosistemi içerisine alan bir perspektif geliştirmelidir. Bu açıdan bakıldığında, yeryüzündeki mutluluk tahayyülü, doğal, sosyal ve ruhsal yaşam biçimlerinin bir arada ve uyumlu olabilmesiyle mümkündür. Doğanın bir parçası olduğumuza inanan yazar, "dalga" metaforunu kullanarak insanın doğanın ritmine ayak uydurmasını, ona zarar vermeden kendi yaratıcı yaşamını kurmasını savunur. Öte yandan, varoluş kaygısına kapılan bunalım çağındaki insanın, ruhsal sağlığını yeniden kazanabilmesi ve benliğini keşfetmesi için doğaya dönmesini önerir.

Anahtar Kelimeler: İnsanmerkezcilik, doğa, toplum, ruh, uyum

Virginia Woolf'un *Dalgalar* Adlı Romanına Ekoeleştirel Bir Yaklaşım

Full-Text (Turkish)

Giriş

Ekoeleştirinin temel problemlerinden birisi insan ve doğa arasındaki uyumun yeniden oluşturulabilmesine ilişkin arayışlardır. Çağımıza özgü ekolojik problemler sadece doğayı tahrip etmekle kalmamış, insanın yeryüzündeki varlık durumunu da tehdit eder hale gelmiştir. Derinleşen çevre krizlerini eleştiri odağına alan ekoeleştirel teori, insanın yeryüzüne karşı olan etik sorumluluklarını hatırlatmak amacını taşır. Bu anlamda, ekoeleştirinin en temel amacının kültür, bilim, teknoloji gibi olguların insanın yaşam biçimlerini nasıl şekillendirdiğini ve bunun doğaya nasıl sirayet ettiğini, "doğaya yüklenen simgesel anlamları, bu anlamların oluşturduğu düşünce kalıplarını" (Oppermann, 2012: 5) incelemek olduğu söylenebilir. Öte yandan, üretim biçimlerinin getirdiği "ilerleme" düşüncesinin yeniden ele alınması gerektiği, medeniyet ile doğa arasındaki dengeyi sağlayacak yeni ve devrimsel bir yaşam biçiminin yerleşmesi gerektiği fikri de ekoeleştirel teorinin sınırları içerisindedir. Sezgin Toska'nın da belirttiği gibi;

> Ekoeleştiri ekolojik sorunların yüzeysel çözümüne odaklanan girişimlerden ziyade, sorunların ortaya çıkmasına neden olan yukarıda bahsedilen unsurlar üzerinde düşünerek, bunların değişmesine ve hatta ortadan kaldırılmasına yoğunlaşan bir girişim olarak ortaya çıkmıştır. Ekoeleştiri, kültürel etmenlerin ve insanın derinlemesine en iyi şekilde yansıtılacağı, inceleneceği ve değerlendirileceği yazın dünyası ile ekolojik yıkımlar, doğal afetler ve çevresel sorunlar arasındaki ilişkiyi de ele alan disiplinler arası bir yaklaşımdır. (Toska, 2017)

Virginia Woolf'un *Dalgalar* romanında bu arayışa dair izler bulmak mümkündür. Doğanın güzellikleri ve insanın bu güzellikler içerisindeki haz duygusuna dair pek çok pasaj barındıran roman, doğanın bütüncül bir oluşum ve insanın da onun bir parçası olduğunu ima etmektedir. Böylece hayatın özünün insan ve doğa birlikteliği olduğu görüşü ortaya çıkmaktadır. Bu bütüncül bakış açısına göre, doğadaki bütün varlıklar kendi içsel değerine sahiptir ve birbirine bağlılık özellikleri gösterir.

İnsanoğlu, doğayla ilgili bilişsel kavramlarını değiştirmeli ve bütün ekosistemi içerisine alan bir perspektif geliştirmelidir.

İnsan ve Doğa Arasındaki Uyum ve Çatışma

Dalgalar romanı birbirini izleyen dokuz şiirsel pasaj ve dokuz bölümden oluşmaktadır. Ara pasajlar, güneşin şafak vaktinden akşam karanlığına kadar olan hareketlerini tasvir eden cümlelerle başlar ve doğal dünyanın içerisindeki gizlere dair ipuçları sunar: "Güneş henüz doğmamıştı" (40), "güneş daha da yükseldi" (25), "güneş doğdu" (63), "doğan güneş, yeşil bir örtünün üzerine serilip ıslak mücevherlerin arasından huzursuz bakışlar atmadı artık, yüzünü ortaya çıkardı ve dalgaların üstünden ötelere baktı" (93), "güneş tam tepedeydi" (125), "güneş artık tam tepede değildi" (141), "güneş gökte alçalmıştı" (157), "güneş batıyordu" (179), "artık güneş batmıştı" (203). Evrenin ve zamanın doğal düzenini anlatan bu tasvirler, yaşamın kozmik derinliğine vurgu yapmaktadır. Güneşin doğuşu ile batışı arasındaki zaman, dalgaların yükselişi ve alçalışı metaforuyla birleşerek, yaşamın farklı kesitlerine vurgu yapar. Bu yaşam kesitleri, roman karakterlerinin monologları üzerinden dillendirilerek, doğanın dönüşüm ilkeleri üzerinde durulur. Güneş ve dalgalar tek bir güne, yeşeren ve solan bitkiler bir yıla, karakterlerin sunumu ise yaşamın tümüne denk gelmektedir. Bu düzen evrenin ve doğanın ebedi yasasıdır. İnsan bu düzen içerisinde doğadaki diğer varlıklarla aynı yeri ve yasaları paylaşır. Başka bir deyişle, insan doğal düzeni oluşturan ve biçimlendiren bir merkez değil, evrenin işleyişine ayak uydurmak zorunda olan bir parçadır ve tam da bu nedenle doğa ile uyumlu olmalıdır.

Roman karakterleri arasında bu uyumu en derin bir şekilde yaşayan kişi Susan'dır. Susan, diğer karakterlerin aksine şehir hayatını reddedip doğup büyüdüğü kırsalda yaşar. Okuldaki ilk gecesinde babasından ve çiftliğinden ayrıldığı için gözyaşı döker, okuldaki muşamba kokularından tiksinir, sincaplarını, güvercinlerini ve çiftlikteki her şeyini özler. Okul hayatı boyunca çimlerin üzerinde uçuşan samanlar, babasının duvara yaslanıp sigara içmesi, içine çektiği temiz hava gözlerinin önüne gelir, içinde bu kırsal ve doğal yaşama geri dönme isteği uyanır. Nihayet okulu bitince çiftliğe dönen Susan, çiftlik işleriyle uğraşır, burada çocuklarını büyütür ve doğayla uyumlu bir yaşam sürer:

> Kuşların korosu bitmiş, şimdi sadece bir tek kuş yatak odası penceresinin dibinde şakıyor. Çoraplarımı giyip sessizce yatak odasının penceresinin yanından geçeceğim, aşağıda mutfaktan, sonra dışarı çıkıp bahçeden, seranın yanından geçerek, kırlara çıkacağım.
> Henüz sabahın erken saatleri. Sis bataklığın üzerine çökmüş. Gün, kefen gibi sert ve katı. Ama yumuşar; ısınır. Bu saatte, bu erken saatte çayır olduğumu düşünüyorum, ahır olduğumu, ağaçlar olduğumu; kuş

> sürüleri bana ait, tam üzerine basacakken son anda sıçrayan şu tavşan da. Kocaman kanatlarını tembelce açan balıkçıl bana ait; ağzındakini katur kutur çiğneyerek bir ayağını ötekinin önüne koyarken inildeyen inek de; ve ansızın saldıran vahşi kırlangıç; ve gökyüzündeki soluk kırmızı; ve kırmızı solduğunda yerini alan yeşil; sessizlik ve çan; kırlardan koşum atlarını toplayan adamın seslenişi – bütün bunlar bana ait. (84)

Paragraftan anlaşılacağı gibi, Susan romanda doğanın sembolü olarak işlev görür. Oğluyla birlikte bahçeye ve kırlara çıktığı zaman düşlerinin doruğuna varır, kendini güvende ve oraya ait hisseder, içtenlik duygularıyla doludur. Susan'ın monologları, aidiyet duyguları içerisinde yükselen bir yaşam dinginliğiyle doludur. Bu aidiyet duygusu Susan'ın doğanın ritmine ayak uydurmasını sağlar.

> Uyu sen, uyu, diye mırıldanıyorum yazın da kışın da, mayısta da kasımda da. Uyu, diye şarkı söylüyorum ben, müzikten anlamayan, bir köpek havlaması, bir çıngırağın çalması ya da çakıltaşlarının üzerinde tekerleklerin gıcırdaması gibi kırsala ait olan dışında hiçbir müzik dinlemeyen ben. Sahilde mırıldanan eski bir deniz kabuğu gibi söylüyorum şarkımı ateşin yanında. Uyu, uyu, diyorum, süt güğümlerini tıngırdatan, ekinkargalarına ateş eden, tavşanları vuran, ya da tahribatın şokunu, pembe bir örtünün altında kıvrılmış yatan yumuşacık uzuvları taşıyan bu hasır beşiğe herhangi bir şekilde yaklaştıranları sesimle uyararak. (147)

Doğayla tamamen bütünleşik bir yaşam süren Susan, bir kadından ziyade, kapılara ve toprağa vuran ışık olduğunu hisseder: "Bazen bir kadın değil de (henüz yirmisinde bile değilim) bu bahçe kapısına, bu toprağa düşen ışık olduğumu düşünüyorum. Mevsimlerim ben, diye düşünüyorum bazen, ocak, mayıs, kasım aylarıyım, çamurum, sisim, şafağım." (84-85)

Romanda doğaya bağlılık özellikleri gösteren bir diğer karakter Louis'dir. Romanın ilk büyük monoloğu Louis'inkidir ve çocukluğunun doğayla olan birlikteliğinden bahseder. Birlikte oynayıp vakit geçiren çocukların aksine, Louis çoğu zaman çimenlerde yalnız kalarak rengarenk çiçeklerle oynar: "Karanlık, yeşil
suların üstünde ışıktan balıklar gibi yüzüyor çiçekler. Elimde bir sap tutuyorum. Kendim sapım. Köklerim dünyanın derinliklerine iniyor, tuğlaların kuruttuğu toprakların ve nemli toprakların içinden, kurşun ve gümüş damarların içinden geçiyor" (9). Saatler boyunca doğa ile tefekkür halinde olduğu bu zaman dilimlerinin

bölünmesinden hoşlanmaz. Toprağın kalbine işlenen bir porsuk ağacı olduğunu hisseder, bedeni ağacın gövdesi, saçları ağacın yapraklarıdır.

İnsan ve doğa arasındaki bu uyumun yanı sıra, roman insan ve doğa arasındaki çatışmaları da işler. Doğa ile uyumsuzluk, doğaya karşı hissedilen korku, doğadaki diğer varlıkların aşağılanması, insanın kendini diğer tüm canlılardan üstün olarak görmesi gibi temalar romanda karşımıza çıkmaktadır. İnsanın bu imtiyazlı durumuna örnek olarak Woolf sıkça kuş, kelebek ve orman imgelerini kullanır. Kelebeklerle ilk karşılaştığımız an, Louis'in yalnız olduğu bir sahnededir. Uzakta ise Bernard, Neville, Jinny ve Susan çiçeklerin üstüne konmuş ve çırpınan kelebeklere bakmaktadırlar. Louis'in gözünde kelebekler dünyamızın yüzeyindeki kirleri temizleyen varlıklardır. Kelebeklerle yaşadığı bu dinginlik anı, çocukluğundan kalma bir hatırayla bozulur. Geçmişindeki bu sahnede oyun oynarken kelebekleri yakalayıp onlara işkence eden, kanatlarını yolan çocukları nefretle hatırlar ve onlara karşı içinde bir kin duygusu büyür, insanın doğaya karşı uyguladığı şiddet onu öfkelendirir. Romanın üçüncü şiirsel pasajında karşımıza bu kez kuş imgesi çıkar. Ağaçlara konan ve mutluluk şarkıları söyleyen kuşların insanlardan duyduğu tedirginliği Woolf "korku vardı şarkılarında ve acıyı tanımak" (63) sözleriyle dile getirir.

Öte yandan, roman karakterleri doğanın yıkıcı ve vahşi gücüyle de uyuşamazlar. Romanın en önemli metaforlarından olan "dalgalar", bazen yumuşak ve sakinken, bazen de tehlikeli ve tahrip edici olabilmektedir. Birinci şiirsel pasajda Woolf dalgaları savaşçı askerlere benzetir: "Rüzgar şiddetlendi. Dalgalar sahili dövdü, türbanlı savaşçılar gibi, kollarını kaldırıp havada sallayarak zehirli mızraklarıyla otlayan sürülerin, beyaz koyunların üzerine saldıran türbanlı adamlar gibi" (65). Bu sert imgelerden sonra dalgalar durulmuş, sahile dallar, mantar tıpalar ve odunlar gelmiştir. Bu durum bize bir gemi batışı sonrası durumu anımsatır. Roman karakterlerinden bazıları da dalgalardan ürkmektedirler. Örneğin Neville, Londra'nın curcunasını denizin kabarmasına benzetir:

> O müthiş gürültü kulaklarıma doluyor. Bu cam tavanın altında, kabaran bir deniz gibi çınlıyor durmadan. Çantalarımızla birlikte perona fırlatılıyoruz. Birbirimizden uzaklara savruluyoruz. Kimlik duygum neredeyse kayboluyor; nefretim de. Emiliyorum, yere çarpılıyorum, havaya fırlatılıyorum. (61)

Rhoda da dalgaların tehlikeli olabileceğinin farkındadır. Gördüğü bir kabusta, Rhoda dalgalara kapılmıştır, kurtulmaya çalışır, ama dalgalar onu yutar. Bu durum doğanın gücü karşısında insanın çaresiz kalabileceğini anımsatır. Doğanın bu

dehşetli yüzünün farkında olan insanoğlu, yine de doğaya karşı nesnel bir bilinç geliştiremez. Medeniyet ve akıldaki ilerlemelerle birlikte, insanın doğaya hükmetme, onu kontrol altına alma arzusu derinleşir. Böylece insan ve doğa arasında bir uyumsuzluk, bir çatışma ortaya çıkar. Woolf, bu çatışmayı Britanya İmparatorluğu üzerinden ironik bir şekilde dillendirir.

Modern Uygarlığın Eleştirisi

Ekolojik krizin derinleşmesiyle birlikte, bu krizin toplumsal nedenleri de sorgulanmaya başlanmış ve bu sorgulamaların gerçekleştirildiği bir alan olarak toplumsal ekoloji ortaya çıkmış ve ekoeleştirel teorinin gelişimine önemli katkılarda bulunmuştur. Murray Bookchin *Toplumsal Ekoloji ve Komünalizm* isimli kitabında toplumsal ekolojiyi şöyle tanımlamaktadır:

> Toplumsal ekoloji, var olan ekolojik sorunlarımızın hemen hepsinin kökleşmiş toplumsal sorunlardan kaynaklandığı fikrine dayanmaktadır. Bu bakış açısında göre; mevcut toplum ve ona egemen olan akıldışılıklar dikkatli bir şekilde anlaşılmadan, bu ekolojik sorunların çözülmesi şöyle dursun, anlaşılması bile mümkün değildir. Daha somut bir şekilde ifade etmek gerekirse, -doğal felaketler sonucu ortaya çıkan ekolojik altüst oluşlar ayrı tutulmak kaydıyla-günümüzde yaşadığımız ciddi ekolojik altüst oluşların temelinde ekonomik, etnik, kültürel, toplumsal cinsiyete dayalı ve benzeri çatışmalar yatmaktadır. (Bookchin, 2013: 9)

Tanımdan da anlaşılabileceği gibi, ekolojik krizin nedenlerinin bir çoğu toplumsal nedenlerden kaynaklanmaktadır. Bu toplumsal nedenler anlaşılmadıkça ve çözüme yönelik uygulamalar geliştirilmedikçe, ekolojik krizi ortadan kaldırmak olanaksızdır. Toplumsal ekoloji, mevcut ekoloji karşıtı tavır ve tutumları eleştirerek, etik ve ekolojik yaklaşımlar sunarak toplumu yeniden inşa etmeyi amaçlar. Radikal bir ekolojik fikir olarak, toplumsal ekoloji insan ve biyotik topluluklar arasındaki uyumun yeniden gerçekleştirilmesi yönünde çalışır.

Dalgalar romanı da içerisinde yazıldığı dönemin toplumsal boyutlarını ve bu boyutların ekoloji ile ilgisini göstermesi açısından dikkate değerdir. Sanayi Devrimi'yle birlikte dünyanın en hakim gücü konumuna gelen İngiltere, başka kapitalist ülkelerle 19. yüzyılda büyük ve şiddetli bir rekabete girişmiştir. Çıkarların en yüksek noktaya yükseltilmesi için, gelişmemiş ülkeler sömürülmüş ve sonucunda emperyalizm ortaya çıkmıştır. 20. yüzyıla girildiğinde, Büyük Britanya kaotik, çalkantılı ve kaygılı bir süreç geçirmiştir. Birinci Dünya Savaşı'nın getirdiği yıkım

ve travma, toplumsal boyutta kendini keskin bir şekilde göstermiştir. İmparatorluğun düşüşüne hayattayken tanık olan Virginia Woolf, bu toplumsal krizleri romanına da yansıtmıştır.

Toplumların medeniyet olgusuna yaklaşımları genellikle iki yönlüdür: üretim ve gelişim biçimlerine yönelik medeniyet fikri methedilirken, teknolojik ilerlemenin getirdiği zararlar ise eleştirilir. Dalgalar romanında, karakterlerin medeniyete yönelik farklı tutumları sergilenir. Susan, Bernard ve Neville medeniyetten nefret eder, Jinny medeniyetten iftihar duyar, Louise ise değişken fikirlere sahiptir. Bu tür yaklaşımları modern uygarlığın merkezi olan Londra'ya yönelik düşüncelerinde bulabiliriz. Neville Londra'nın karmaşıklığından ve çarpıklığından dem vururken, Bernard'ın gözünde Londra fabrikalar ve gazometreler şehridir. Susan ise Londra'nın anlamsız, gereksiz bir yer olduğunu düşünür, çocuklarını bir geceliğine bile olsa oraya göndermeyeceğini, orada okutmayacağını belirtir. Londra'dan hoşlanan tek kişi Jinny'dir. Altı karakter içerisinde değişken fikirde olan ve bir bakıma medeniyet kavramının düalistik yanlarını simgeleyen kişi Louise'dir. Louise modern toplumdaki ikiyüzlülük ve önyargılardan nefret eder, ilerlemenin kaotik yapısı onu rahatsız eder:

> "Londra'nın uğultusu" dedi Louis, "çevremizde. Otomobiller, kamyonlar, otobüsler geçiyor durmadan. Hepsi, tek bir ses halinde dönen bir tekerlek gibi. Bütün ayrı sesler –tekerlekler, çanlar, sarhoşların haykırışları ya da eğlenceden dönenlerin, bir tek, çelik mavisi, dairesel seste buluşmuş. Sonra bir siren ötüyor. O zaman sahiller kayıp gidiyor, bacalar yassılaşıyor, gemi denize açılıyor. (115)

"Londra'nın bu tasviri, sanayi toplumunun getirdiği ses ve hava kirliliği gibi zararları eleştirmektedir. Louis böyle bir yaşamdan nefret etmesine rağmen, bu şekilde yaşamak zorunda olduğunu da kabullenir. Louise'nin monologları Londra'nın modern yaşamını dışa vurur, sosyal hayatta olup bitenleri okuyucuya aktarır. Lokanta sahnelerinde, insan kalabalığından ve dışarıdaki karmaşadan rahatsız olduğunu şu sözlerle dile getirir:

> "İnsanlar geçmeye devam ediyorlar," dedi Louis. "Bu yemek evinin önünden sürekli geçiyorlar. Otomobiller, kamyonlar, otobüsler; ve yine otobüsler, kamyonlar, otomobiller-geçiyorlar pencerenin önünden. Arka planda dükkanlar ve evler görüyorum; ve kentteki bir kilisenin gri kulelerini. Ön tarafta çörekler ve salamlı sandviçler olan tabakların durduğu cam raflar var. Bir çaydanlığın buharı bütün bunları bir parça gizliyor. Sığır ve koyun, sosis ve kıymanın buharlı et

> kokusu nemli bir ağ gibi yemek evinin ortasından aşağı sarkıyor. Kitabımı bir Worcester sosu şişesine dayıyorum ve ötekiler gibi görünmeye çalışıyorum. "Ama yapamıyorum. (Geçmeye devam ediyorlar, karmakarışık bir biçimde geçmeye devam ediyorlar.) İkna olmadım, ne kitabı okuyabiliyorum, ne de sığır etimi ısmarlayabiliyorum. (80)

Louis'in tek isteği yemeğini yerken kitap okumaktır, fakat sürekli girip çıkan insanlar ve dışarıdaki gürültüden dolayı bu isteğine odaklanamaz, şehrin akıntılı ve keşmekeş ruhu, onu umutsuzluğa ve yorgunluğa sürükler. Lokantadaki insanlar bir ritim halinde bu düzene uyum sağlarken, Louise kendisini oraya ait hissedemez. Tam da bu noktada Louise'nin zihninden Eski Mısır İmparatorluğu geçer ve roman boyunca birkaç kez bu anımsama tekrar edilir. Louise'in zihninden belinde "pirinç bir yılanlı tokası olan bir kemer" (9) olan, "gri flanel giysili bir oğlan" (9) olduğu geçer. Kırmızı testileriyle Nil nehrinin kenarından geçen kadınlar, "iki yana salınan develer ve türbanlı adamlar" (9) görür. Woolf böylece modern insanların eski yaşam tarzlarına olan özlemini dile getirir. Bununla birlikte bu modern çarkın dişlilerinden kurtulmak zordur ve Louis de buna ayak uydurmak durumunda kalacaktır. Yaşamının ilerleyen bölümlerinde Louis başarılı bir iş adamı olur, bilimin ve teknolojinin getirdiği endüstriyel gelişim ona keyif verir. Odasında bulunan telefon, daktilo, şık mobilyalar gibi nesnelerden haz duyar. Böylece Woolf, doğrudan olmasa bile, şehirdeki imgeler vasıtasıyla kirlenmekte olan doğamıza dikkatleri çeker.

Woolf'un Londra şehir hayatını resmetmesi aynı zamanda Britanya İmparatorluğu'nun da bir eleştirisidir. Çöküntüye doğru giden imparatorluğun sömürgeci zihniyetini, yönetici sınıfın doğaya ve yerel kültürlere verdiği zararı eleştirir Woolf. Percival karakteri üzerinden imparatorluğun politik ve sosyal amaçları resmedilir. Romanda sadece adı ve hikayesi geçen, canlı bir karakter olarak görmediğimiz Percival, İngiliz sömürgeciliğinin portresidir. Donanımlı ve eğitimli bir insan olarak, imparatorluğun bir yöneticisi olarak denizaşırı ülkelerde görev verilir. Hindistan'da geçirdiği yıllarda batı emperyalizminin söylemlerini uygulamak için elinden gelen her şeyi yapar. Diğer roman karakterlerinin Percival hakkındaki monologlarında bu sömürgeci zihniyetin doğaya verdiği zarar hakkında ipuçları bulmak mümkündür. Örneğin Bernard, monologlarından birinde Hindistan kıyılarına yol olması için açılan patika yollardan, bozulan dağlardan bahseder ve sömürgeci yerleşimden:

> "Hindistan'ı görüyorum," dedi Bernard. Alçak, uzun kıyıyı görüyorum; harap pagodaların arasına dalıp çıkan, eğri büğrü, çamurlu yolları görüyorum, basıla basıla ezilmiş; Doğu'daki bir

> sergide geçici olarak kurulmuş yapılar gibi narin ve çökecekmiş gibi duran yaldızlı ve mangallara süslü binaları görüyorum. Güneşin kavurduğu yolda basık bir arabayı çeken bir çift öküz görüyorum. Araba hantalca iki yana savruluyor. Tekerleklerden biri tekerlek izlerinin bıraktığı çukura saplanınca bir anda, belden yukarısı çıplak sayısız yerli arabanın çevresini alıyor, telaşlı telaşlı konuşuyorlar. Ama hiçbir şey yapmıyorlar. Zaman sonsuz, çabalar beyhude görünüyor. Her şeyin üzerine insan çabasının boşunalığı çökmüş. Tuhaf, ekşi kokular duyuluyor. Bir çukurdaki yaşlı bir adam betel yaprağını çiğneyip göbeğini seyretmeye devam ediyor. Ama bakın işte Percival geliyor; kahverengi, benekli kır bir ata binmiş, başında bir kolonyal şapka var. Batı'nın standartlarını uygulayarak, kendine özgü sert sözcüklerini kullanarak çukurdaki arabayı beş dakikaya kalmadan doğrultuyor. (115-116)

Neville ise Hindistan'ın yağmalanan ve üzerinde hiçbir bitki veya çiçeğin kalmadığı topraklarından bahseder. Kapitalist amaçlarla yerel kültürün kaynaklarının ve otantikliğinin bozulması eleştirilir. Percival'ın bu ülkedeki ölüm şekli, atından düşerek ölmesi ise, imparatorluğun çöküşünün ironik bir yolla dile getirilmesidir.

Benlik Yitimi ve Doğaya Dönüş

Virginia Woolf'un yaşadığı ve romanına da yansıttığı bu çöküş dönemi, insanın bunalıma ve derin kaygılara sürüklendiği bir dönemdir. Toplumsal ve politik olayların meydana getirdiği bunalımın yanı sıra, Woolf'un kendi kişisel hayatı da derin trajediler içerir. Ailesinde meydana gelen ölümler ve duygusal gelgitleri, Woolf'u içinden çıkılması zor bir psikolojik çöküntüye uğratmıştır. *Dalgalar* romanında yitirilen benliği tekrar kazanabilmek için dönülen doğaya dair izler bulmak mümkündür.

Yaşadığımız ekolojik kriz, aynı zamanda insan ruhunun da bir yansımasıdır. Ruhtaki içkinliği hesaba katmadan, insan ve doğa arasındaki uyumu yakalama çabası eksik kalacaktır. Romanın yazıldığı dönem varolan inanç ve değerlerin yıkıntıya uğradığı, insanın ruhsal olarak çorak bir ülkeye düştüğü yıllardır. Roman karakterleri de yitirilen benlik özelliklerine sahiplerdir ve bir bakıma Woolf'un kişiliğinin birer parçasını yansıtırlar. Bernard ve Rhoda karakterleri kaygı içerisindeki modern insanın romanda sunulan kimlikleridir.

Romanın merkez karakteri diyebileceğimiz Bernard'ın monologlarında hafıza ve bellek temaları ön plana çıkar. Bernard roman boyunca kendisinin ve arkadaşlarının hikayesini anlatır. Romanın son bölümünde, Bernard çok kez "ben kimim?" diye sorar. Bernard'ın yaşadığı kimlik bunalımları ilk kez yoğun bir
baskının olduğu okul yıllarında ortaya çıkar. Hayatının sonraki dönemlerinde bu soruyu sormaya devam eder, bulduğu cevap tek ve yalın birisi olmadığı, karmaşık ve çoklu bir kişiliğe sahip olduğudur. Farklı durumlarda farklı karakter özelliklerine bürünür, sosyal hayatta aktif ve konuşkanken, kendi başına kaldığında sessiz ve kapalı bir kutu gibidir. Hayatını gözden geçirdiğinde kendisini başkalarından ayırt etmekte zorlanmaktadır.

> …geri dönüp baktığım tek bir hayat değil; ben tek bir kişi değilim; pek çok kişiyim; kim olduğumu – Jinny, Susan, Neville, Rhoda ya da Louis mi – tam olarak bilmiyorum; ya da hayatımı onlarınkinden nasıl ayırt edeceğimi…Çünkü bu bir tek hayat değil; kadın mı erkek mi olduğumu da her zaman bilemiyorum. (237-241)

Bu çoklu kimlik, Bernard'ın benliğini sorgulamasına yol açar, bazı durumlarda kontrolünü tamamen kaybeder ve dış dünyanın gerçekliğinden kopar.

> Ormanlar kaybolmuştu, yeryüzü gölgeler ülkesi olmuştu. Kış manzarasının sükunetini bölen bir ses yoktu. Horozlar ötmüyor, duman tütmüyordu; trenler hareket etmiyordu. Kendi olmayan bir insan, dedim. Bir bahçe kapısına yaslanan ağır bir beden. Ölü bir adam…Şimdi nasıl ilerleyebilirimi dedim, kendi diye bir şeyim olmadan, ağırlıksız ve ileriyi görmeden, ağırlıksız bir dünyanın içinden hayallerim olmadan geçerek? (244)

Benlik yitimi yaşayan Bernard için dış dünya tamamen izole olmuş, sessiz bir mekandır ve yaşadığı simgesel ölümü ifade eder. Bu müphem durum Bernard'ın "ama kendi olmadan seyredilen bir dünya nasıl betimlenir?" (246) sözlerinde anlam bulur. Gerçeklik duygusunun tekrar kazanıldığı anlar, Bernard'ın doğada olduğu sahnelerdir. Çayırlara uzandığı zaman dünyanın güzelliğini ve çevresindeki somut şeyleri tekrar fark edebilmektedir. Denizin akışı, dalgaların sahile vurması, bahçelerin ve kırların sesleri ona yaşamakta olduğu hissiyatını verir.

Benlik yitimi yaşayan diğer bir karakter ise Rhoda'dır. Gizemli bir karakter olarak, Rhoda'nın anlaşılması zor bir kişiliği vardır, romanda da sık sık "gölge" imajına benzetilir. Dış dünyanın gerçekliği ile iç kişiliği arasında kırılgan bir ilişki vardır. Rhoda kendini sık sık yüzü olmayan birisi olarak ifade eder:

> Yüzüm yok. Başkalarının yüzleri var; Susan'la Jinny'nin yüzleri var. Onlar buradalar. Onların dünyası gerçek dünya. Kaldırdıkları şeyler ağır. Evet, diyorlar, Hayır, diyorlar; oysa ben yer değiştiriyorum ve değiştiriyorum ve bir saniyede içim okunuyor. Onlar bir hizmetçiyle karşılaştıklarında kız onlara gülmeden bakıyor. Ama benimle alay ediyor. Onlar kendileriyle konuşulduğunda ne söyleneceğini biliyorlar. Gerçekten gülüyorlar; gerçekten kızıyorlar; oysa benim önce bakmam ve başkalarının ne yaptığını görüp onlar gibi yapmam gerekiyor. (37)

Dış dünyanın bu gerçekliği, Rhoda'yı karmaşıklığa iter. Günlük yaşamında ve insanlarla iletişim konusunda sıkıntılar yaşar, sosyal etkileşimden uzaklaşmasına neden olur. Bu ruh hali "kaplan" ve "kapı" nesneleriyle simgelenir. Dış dünyayı kaplana, kapıyı ise gerçek hayat ile düşsel hayatı ayıran bir nesneye benzetir. Bu korku anlarında, Rhoda gerçeklikten kaçınmak için düşsel dünyasına sığınır ve iki dünya arasında sallanıp durur:

> Kapı açılıyor, terör dalıyor içeri; terör üstüne terör, peşimden geliyor. Bir kenara koyduğum hazinelerin yanına gideyim gizlice. Dünyanın öbür tarafında, mermer sütunları yansıtan göller var. Kırlangıç kanadını karanlık göllere daldırıyor. Buradaysa kapı açılıyor ve insanlar giriyor içeri; bana doğru geliyorlar. Acımasızlıklarını, umursamazlıklarını örtmek için hafifçe gülümseyerek yakalıyorlar beni. Kırlangıç kanatlarını daldırıyor; ay, mavi denizlerden tek başına geçiyor. Onun elini tutmalıyım; yanıt vermeliyim. Ama ne olacak yanıtım? Geri fırlatılıyorum, bu hantal, bu uyumsuz bedende yanmak için, onun kayıtsızlığının ve küçümsemesinin oklarına hedef olmak için; ben ki mermer sütunlar arzuluyorum ve dünyanın öbür tarafında, kırlangıcın kanatlarını daldırdığı göller. (90-91)

Bu düşsel alem pastoral tasvirlerle resmedilir, içerisinde çiçeklerin, taç yapraklarının, ağaçların, kırlangıçların, şelalelerin olduğu bir alemdir. Bu alemde Rhoda kendini güvende ve özgür hisseder. Kapının her açılışında ise bu düşsel anlar bozulur ve gerçek dünya ile yüzleşmek zorunda kalır. Kapı açıldığında üstüne bir kaplan sıçrayacak ve onu parçalayacakmış gibi hisseder. Gerçek hayatta toplum içerisindeyken maskeler takınır, arkadaşları arasında bir şeyler yapıyor ve yaptığı her şeyin bir amacı varmış gibi davranır. Rhoda'nın yaşadığı bu ikilem ve sahip olduğu korkuların nedeni kaybettiği benliğidir. Benliğin bu karmaşık yönleri yedi yüzlü bir çiçeğe benzetilen ölümde birleşir ve Rhoda'yı intihara sürükler. Genelde

tüm roman boyunca, özelde ise Bernard ve Rhoda karakterleri aracılığıyla, Woolf hayatın anlamını sorgular ve bunalım çağındaki insanın arayış çabasını konu edinir. Doğa bu anlam arayışında rehabilite edici bir unsur olarak görev görür ve insan ruhunun bir parçası olarak resmedilir. Doğa aracılığıyla karakterler ruhsal bir dinginliğe kavuşurlar.

Sonuç

Şiirsel bir roman olan *Dalgalar*, sistematik bir ekolojik fikir sunmamakla birlikte, doğanın işleyişiyle uyumlu ritmik yapısıyla ekoeleştirel bir incelemeye uygundur. Doğal, toplumsal ve tinsel ekolojinin bazı unsurlarını barındıran roman, okuyucularına doğayla bütünleşmenin nasıl olabileceğine dair bir arayış çabası sunar. Ekoeleştirel bir bakış açısıyla, doğada meydana gelen bozulmaların ve tahribatların toplumsal ve tinsel kaynaklardan ayrı düşünülemeyeceği romanın ana temalarından birisidir.

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Dil, Kültür ve İnsan Toplumsallığı

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Toplumu tam doğru bir şekilde tanımlamamız için gerekli olan şey sosyal olgunun doğru tanımlanmasıdır. Toplumu tanımlamaya çalıştıkça toplumun ne kadar yetersiz olduğunu gösteren bir paradoksla karşı karşıya kalıyoruz yani toplumu ne kadar anlamaya ya da tanımlamaya çalışırsak insanların ne denli yetersiz kaldığını görüyoruz. Bu bir paradokstur. Toplumu geliştirmek için anlamaya çalışırken insanların yetersiz olduğunu görüyoruz ve bunun için daha çok çalışmamız gerektiğini öğreniyoruz. Bu çalışmanın kültürel açıdan ele alma biçimi başlığı altında kültür anlam, içerik, yapının yasası ve canlılığı olarak belirlenmeye çalışılmaktadır. Ayrıca, dil insanoğlu için duyguları düşünceleri ifade etme biçimidir. Dili kültür ile bağdaştırabiliriz çünkü kültür ile dile biz mana yükleyebiliriz. Bir toplum anadilini ne kadar geliştirmişse, yaşam düzeyini o kadar geliştiriyor demektir. Jinekolojide ise her iki cinsinde eşitlik anlayışını içselleştirmesi temek perspektif olmuştur. Kadın çalışmaları siyasal, yönetimsel ve aynı zamanda kurumsal yapının aile ilişkilerini özelde ise kadın-erkek ilişkilerini derinden etkilediği anlatılmaya çalışılmaktadır. Sonuç olarak, bu çalışma ele alınan konuların, kavramsal ve kuramsal tanımının yapılmasını ve bu kavram ve kurallardan hareketle toplumun bu konularda felsefi ve düşünsel olarak geliştirilip tek tek farklı, biricik bireyler yaratılmasını öngörmektedir.

Anahtar Kelimeler: Hümanizm, Toplumsallık, Düşüncede kadın-erkek eşitliği

Existential Struggle in Auden's "Spain"

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Among Auden's poems, "Spain" stands as one of the most controversial poems due to its political commitment. Auden wrote the poem after his visit to Spain. The destructive effect of Spanish Civil War between Republicans and Francisco Franco's Fascist forces urged him to write the poem and made him one of the intellectuals with Marxist or at least leftist awareness supporting Republicans during the war. The poem has been the centre of criticism due to its provocative voice with leftist discourse for a long time. Auden excluded "Spain" in a book of his collected poems later in life by stating that poems like "Spain" were "dishonest", expressing feelings or beliefs he had never held. He further explained that the poem only sounded to him "rhetorically effective". This paper interprets Auden's poem from the point view of existentialism by claiming that the poem carries themes mainly originating from Kierkegaard's philosophy. It asserts that, apart from its Marxist discourse, Auden in "Spain" describes man's ontological anxiety throughout history, presents his existential struggle and suggests a possible romantic vision for the future.

Keywords: W.H. Auden, Spain, Existentialism, Kierkegaard, ontological anxiety

A Brief Analysis of the Turkish and English Translations of "Brief einer Unbekannten" by Stefan Zweig

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This paper aims to briefly analyse two translations of the book titled "Brief einer Unbekannten" by Stefan Zweig. An important author in German literature, Stefan Zweig had written many books that have been translated into a number of languages, including English and Turkish. The research on translation offers numerous methods for translation. However, the translations in this paper will be analysed mostly based on the definitions in the book by Peter Newmark (Newmark, 1988). The translators' cultural and professional backgrounds will be shortly involved in the analyses.

Keywords: translation, translation methods, literary translation, translation analysis

Appraisal of the Teacher Certificate Program: Pains and Gains

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Most of the English Language and Literature students who participate in the Teacher Certificate Program express to have problems and concern about the merit and contribution of the program to their professional development. With this in mind, this study aims to explore the perceptions and experience of English Language and Literature students about the pains and gains of the Teacher Certificate Program at a university in the Black Sea Region of Turkey. The study is of qualitative nature and was conducted by interviewing a focus group of 7 4th year English Language and Literature students who participated the Teacher Certificate Program. The results of the study will be shared in the conference session. Providing insight into the program through the eyes of teacher candidates this study may contribute to improve the Teacher Certificate Program to some extent.

Keywords: Pedagogical formation certificate program, teacher certificate program, teaching profession, student opinions, candidate teacher

Student Perceptions of L1 Use in the Foreign Language Classroom and Its Relationship to Their Perceived Success and Attributional Beliefs

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This study is a contribution to literature on the use of the students' first language (L1) in foreign language classrooms by surveying students enrolled in English as a foreign language course for undergraduate EFL students which mostly incorporated the use of L1. The study focuses on students' perceptions concerning the use of the L1 in FL instruction, and investigates how these perceptions are related to their perceived success and their attributional beliefs about thereasons underlying their academic success and failure in learning English. A classroom-based research was undertaken with 348 first year university students studying at nine different departments at Artvin Çoruh University, Turkey. Results of the research demonstrate learners' responses to the inclusion of the L1 the foreign language classrooms have significant correlations with their perceived success and their attributional beliefs.

Keywords: L1 use, language learning, EFL, perceived success, attributional beliefs

Discovering the Potential of *Sketch Engine* for Novice Translators

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Collocations are generally considered to constitute various challenges for the novice translators and non-translation students while they are doing translation. Using a traditional dictionary is not always sufficient in providing the required amount and quality of expressions and combinations to fit any purpose in translations. On the other hand, there are many freely available corpora and also corpus tools such as Sketch Engine online corpus interface, which have potential to help novice translators and non-translation students in their efforts to produce natural texts with the acceptable for this reason, corpora are invaluable resources in translation of collocations and technical terms (Mckeown & Redew, 1997). The aim of the study is to present how translators can benefit from Sketch Engine online corpus interface and its freely available corpora in their translations. The focus is on the collocations that are used in the monthly magazine of SkyLife of Turkish Airlines with the help of Sketch Engine concordance tool.

Keywords: Corpus, Sketch Engine, translation, authentic data, natural language, collocation

Freudian Reading of J.M. Coetzee's *Disgrace*

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The focal point of this paper will be handling the situation of different sexual relationship experienced by David Lurie and the rape of his daughter Lucy by a native gang from the perspective of Freudian psychoanalysis. As the title of the book accentuates, Coetzee focuses upon some sort of unpleasant and immoral occurrences, sexual indulgence and abuse, reflection and reaction of unconscious and repressed feelings of life-long exploited South African natives and superior presence of white population with their sexual obsessions. On the one hand, Lurie exploits some women so as to fulfil his libidinal drives and becomes the victim of his uncontrollable actions. On the other hand, he is victimized once more with the rape of her daughter by three black boys whose intention was to intimidate Lucy and force her to displace the land once they owned. In an attempt to demonstrate the underlying initiative of these sexually based occurrences, some certain elements of Freudian theory will be applied to the events taking place one after another in *Disgrace* by J.M. Coetzee.

Keywords: Freudian psychoanalysis, sexual indulgence, abuse, libidinal drives, Coetze

Freudian Reading of J. M. Coetzee's *Disgrace*

Full-Text

In *Disgrace,* Coetzee mirrors the abnormalities resulted from during and post-apartheid period in South African city of Cape Town. Apartheid period along with its oppressions created a clear-cut discrimination between the whites and the non-whites. Any kind of relation and interracial marriages were prohibited and the black population was degraded and displaced without having any right to lead a cozy life on their lands. This fifty-year long oppression, of course, yields its results in post-apartheid period. That is, Lurie's wish to have intercourse with his black student Melanie and Lucy's being raped by a group of black boy might be associated with the oppressed enforcement of this political era. It might cause a controversial question whether the novel is fictional or non-fictional; however, the basic truth is that events taking place throughout the novel elucidate social, political and cultural occurrences of the era. The closer one observes the era of during and post-apartheid, the more he makes out the events taking place in the whole novel. The portrayal of the era by Coetzee exposes how the atmosphere in the country turned into a sort of insecure one by creating its own criminal groups, rape, sexual intercourses, intrusion, death of innocent animals, revenge and a chain of undesired occurrences. Alice Brittan accentuates in her essay that "*[d]isgrace* is about the debilitation of imagination. Its subject is estrangement" (Brittan 483). Throughout the novel monitoring Lurie's estrangement both to himself and his environment is straightforward as he uses his estrangement as a tool of dEffending his weak instinctual drives.

In an attempt to clarify the underlying reasons of the events, this paper will shed light on them from Freudian perspective. As a professor of Romantic poetry at a Technical University in Cape Town, David Lurie is troubled with sexual intercourses with prostitutes and even with his student Melanie who is one of his ardent literature students. What is clear about Lurie's situation is that he has an uncontrollable sexual desire towards women. According to Sigmund Freud, "pleasure principle craves only pleasure and instantaneous satisfaction of instinctual drives, ignoring moral and sexual boundaries established by society" (quoted in Bressler145). It is not a tough issue to apprehend the motivation behind Lurie's lust and his negligence of the social and moral values he has maintained. Having had two unsuccessful marriages, Lurie himself established a kind of life that is based upon far from the "reality principle, that part of the psyche that recognizes the need for societal standards and regulations

on pleasure" (145). His attitudes towards opposite sex reflect his unconscious mind about sexuality and he is stranded with his previous unsuccessful marriages. The notion that a man of his age having a respectful social status dares to have sexual intercourses even with his own student justifies Freud's claim of 'pleasure principle' that paves the way for neglecting the social and moral norms set by the society. The opening page of the novel depicts Lurie's sexual intercourse with Soraya who is a prostitute working for a company. Although her marriage with two children witnessed by Lurie, he does not care about the social norms and values and endeavors to maintain this relationship because of his unconscious sexual drives.

> Because he takes pleasure in her, because his pleasure unfailing, an affection has grown up in him for her. To some degree, he believes, this affection is reciprocated. Affection may not be love, but at least its cousin. Given their unpromising beginnings, they have been lucky, the two of them: he to have found her, she to have found him. (Coetzee 2)

Coetzee attempts to depict a sort of relationship between Lurie and Soraya that is based on reciprocal interests. It is apparent that the so-called affection between the two characters is in reality based on the relationship of self-interest. On the one hand, Lurie is in search for satisfying his own selfish instinctual sexual drives. On the other hand, Soraya tries to earn a living for her family. The 'affection' uttered in the quotation means somehow satisfying their own personal interests. Lurie's sex addiction that runs on the pleasure principle does not allow him to stay away from sexual intercourse with the opposite sex. Upon Soraya's announcement that 'her mother is ill and she would not be here next week'(Coetzee 8), Lurie immediately prepares himself for another seduction and after taking her out for lunch he has sex with Dawn, a secretary in his department. This kind of behavior justifies Freud's structural model: id, ego and superego. Freud asserts that "the irrational, instinctual, unknown, and unconscious part of the psyche is id that wishes only to fulfill the urges of the pleasure principle" (quoted in Bressler 146). When it comes to id, it is always associated with libido, Bressler claims that "the sources of all our psychosexual desires and all our psychic energy" (146). David Lurie's sexual intercourse with Soraya, Dawn and Melanie respectively, that is, his lust for seduction discloses his mechanism of id that does not function independent from ego, the rational part of mind and the superego, the "the morality principle and serves primarily to protect society and us from the id" (146). Even when Lurie's sexual drives are at stake, ego and superego cannot function properly, so destruction to his prestige and social status in his academic environment seems to be inevitable.

In Lurie's part, he has always been under the influence of his ego and superego both of which are in service to prevent him destroying his own social well-being. On his regret for the sexual intercourse with Dawn, a member of his academic environment, Lurie "avoids her, taking care to skirt the office where she works. In return she gives him a hurt look, then snubs him" (Coetzee 9). His attitude toward a woman with whom he satisfies his sexual drive indicates that he is aware of his instinctual deficiency that might destroy his prestigious career in the academia. Soon after this regretful act, Lurie deliberates about the castration to break himself of this instinctual habit. "He ought to give up, retire from the game. At what age, he wonders, did Origen castrate himself?" (Coetzee 9). His idea of castration somehow matches up with the idea of Freud's castration complex that "[w]hat prevents the male child from continuing to have incestuous desires for his mother is fear of castration by his father. Lurie's situation is, of course, not the exact one male child maintains, but his idea of castration could be connected to ego and superego. The rational part of his conscious tries to direct him to satisfy his basic drives and "allow these drives to be released in nondestructive way" (Bresser 146). He is becoming aware of the fact that the ego does not function properly on behalf of him and the fear of being castrated by the superego, namely, his social environment, Lurie furthers the idea of castration by soliloquizing "[m]ight one approach a doctor and ask for it? A simple enough operation, surely: They do it to animals every day, the animals survive" (Coetzee 9). Lurie's unpreventable desire towards the opposite sex not only bothers him but he becomes aware that both women, namely, Soraya and Dawn, are married. The reason why Lurie thinks about castration is that "he is trilled not only by the act of physical intimacy alone but by the circumstance of infringing on someone else's domain" (Oriaku 148). Castration is Lurie's situation might not be a real one, but his ego inseminates him not to spoil his private sphere by surrendering his basic drives. Again in most societies, such kinds of acts are not ethical and accepted indecent and Lurie himself realizes the upcoming catastrophic events which will potentially destroy his self-esteem and position in the society. Society and social norms play important roles to shape individuals' attitudes and this superego-effect dominates the attitudes and roles every human being undertakes in his/her social environment. Without ego and superego, id acts like a destructive mechanism covering "the psychological reservoir of our instinct, and our libido, or sexual energy" (Tyson 25).

The opening page of chapter two gives us another hint for the occurrence or recurrence of probable transgression to be committed by David Lurie. As the teacher of Melanie, he tries to set an intimacy with her that will result in his inviting her for a drink to his house and of course, as a result, another seduction of David Lurie. What makes it apparent is that Melanie is not the first student seduced by Lurie to satisfy his sexual drive enslaved by his libido. "It is no great matter: barely a term

passes when he does not fall one or other of his charges" (Coetzee 11-12) discloses explicitly that Melanie is another ordinary transgression victim for Lurie. As he proceeds to attain his instinctual objective towards her, Melanie resists him by saying "No, not now! She says, struggling. My cousin will be back!" (25). However, she cannot prevent him from seducing her and her submission is unavoidable. Following their intercourse Melanie insists that "Pauline will be back any minute; she says when it is over. Please. You must go" (25). In Melanie's part, it is clear that social and moral norms, namely superego, function properly, which is understood from her efforts not to expose her relationship with him, for he is both a teacher of her and an elderly man with whom such kind of relationship is not acceptable in the society. This intimacy between Lurie and Melanie discloses another crucial hidden characteristic of Lurie linked to his passion for Romantic poetry as Byron's ardent admirer. Throughout the novel we witness his quoting from Byron and other Romantic poets during his classes. He reads aloud a stanza from Wordsworth's *Prelude*:

> "From a bare ridge, we also first beheld
> Unveiled the summit of Mont Blanc, and grieved
> To have a soulless image on the eye
> That had usurped upon a living thought
> That never could be" (quoted in Coetzee 21).

Upon his reading this small piece from *Prelude*, his explanation of the connotative meanings of a few idioms overlaps with his obsession with 'intrusion' that is made clear when he explains the meaning 'usurp upon' during the poetry course. His utterance "Let us start with unusual verb form *usurp upon*. Did anyone look it up in a dictionary? If you had, you would found that *usurp upon* means to intrude or encroach upon. Usurp, to take over entirely…" (21) clarifies that his unconscious mind, namely id, has been filled with such bawdy ideas. Lurie also features the characteristics of Byronic Hero a male hero developed by Lord Byron in 19th century Romantic poetry and had been influential in the novel in the following decades. The Byronic hero is considered as having arrogant, violent, reckless, seductive, traumatized and self-serving personality. This character usually rejects social rules and maintains a presence of an antihero or a protagonist who lacks the traditional heroic qualities. Of course, Lurie does not bear total resemblance to Byronic hero; however, he is under the influence of this Romantic personality. As the quotation indicates most apparently, Lurie's seductive trait and rejection of social norm bear resemblance to that character. Each woman whom he establishes a sexual intercourse has a self-serving characteristic that serves as Lurie's Eros. His initial purpose is to satisfy his libidinal passions that invade him throughout his life. The conversation

between Melanie invigorates Lurie' being under the impact of such violent character when she asks "You've got a lot of Byron books, is he your favorite?" (Coetzee 15). Lurie responds her question positively by saying "[I] am working on Byron. On his time in Italy" (15). Following their next intercourse in his daughter's room Lurie appears in class the next day reading aloud one of Byron's poem again: "He stood a stranger in this breathing world / An erring spirit from another hurld; / A thing of dark imaginings, that shaped" (quoted in Coetzee 32).

Upon reading the rest of the poem he asks the question "So, what kind of creature is this Lucifer?"[1](33). Melanie's boyfriend, who knows their relationship, ironically answers his question and he resembles the Lucifer to Lurie by explaining that "[h]e does what he feels like. He does not care if it's bad or good. He just does it" (33). Lurie does not seem to care about his mocking answer because this was the answer he wants to hear from his students. The reason why he does not worry about his sexual disrepute is that he has been haunted with the impulse of his libidinal actions. Turning a deaf ear, the way the question is answered he proceeds by approving what is said by the young boy sitting next to Melanie. As if he accepted the manner assumed by Lucifer he says "Exactly. Good or bad, he just does it. He does not act on principle but on impulse, and the source of his impulses is dark to him" (33). Here Freud's idea of 'pleasure principle' that runs on "pleasure and instantaneous satisfaction of instinctual drives, ignoring moral and sexual boundaries established by society" (quoted in Bressler 145) is once more backed up with Lurie's explanations over the situation being put forward in the poem.

While this intercourse serves as self-satisfaction for Lurie it also prepares an undesired end for his career at university and his life in Cape Town. Melanie submits a complaint petition about the incident to the university and Lurie has to plead all the charges directed towards him without listening to Melanie's allegations. Although he acts within the directive of his libidinal impulses, he is of sure that how he has been acting is unfavorable and unacceptable in the society. Lurie does not need to defend himself in front of the commission of inquiry because he already knows that such an act is not tolerated is the society for it is not an ordinary case of sexual relationship. Freud's morality principle tries to "protect society and us from the id. Representing all of society's moral restrictions, superego serves as filtering agent, Overall, the superego manifests itself through punishment" (Bressler 146) as in the case of Lurie as he destroys all his career and prestigious life in Cape Town University. He not only disrupts his own career but he abuses trust of university by

[1]Lucifer is associated with erring spirit by David Lurie.

striking such an unacceptable attitude in the academic environment. Melanie's father accuses him of not behaving in harmony with the academic honesty and says "[w]e put our children in the hands of you people we think we can trust. If you can't trust the university, who can we trust? We never thought we were sending our daughter into a nest of viper" (Coetzee 38). In the end of his inquiry Lurie accepts all the accusations directed by Melanie and he knows that he cannot survive in such an environment with all these allegations. "I have stated my position. I am guilty. Guilty of what? Of all that am charged with" (Coetzee 49). His acknowledging all the charges ends his professorship career at the university and has to move to East Cape with the expectation of pulling through all the problems he has experienced.

On his arrival Lucy's smallholding in Salem, he realizes that this environment is not safe enough for a white girl living with black people in the post-apartheid period. Things are changing, white population in this colonized land is losing power and the black people are waiting for an opportunity to get their land and power back that were seized in the colonial period. Lucy's situation is another problematic one for Lurie for she has been in a lesbian relationship with Helen who will be away in Johannesburg for a long time. Her establishment of lesbian relationship with the same sex might be related to Lurie's unsuccessful marriages and her estrangement from her father and thus the opposite sex. "Helen is a large, sad-looking woman with deep voice and bad skin, older than Lucy. He has never been able to understand what Lucy sees in her; privately he wishes Lucy would find, or be found by, someone better" (Coetzee 60) clarifies Lucy's lesbian relationship. Lucy maintains the notion that when men's hatred towards women comes to a head they use sex as a means of power play and vengeance that is why she equates "all heterosexual sex with rape" (Smith27).Lucy's distrust against the opposite sex is highlighted as:

> Hatred … When it comes to men and sex, David, nothing surprises me anymore. Maybe, for men, hating woman makes sex more exciting. You are a man, you ought to know. When you have sex with someone strange- when you trap her, hold her down, get her under you, put all your weight on her- isn't a bit like killing? Pushing the knife in; exiting afterwards, leaving the body behind covered in blood- doesn't feel like murder, like getting away with murder? (Coetzee 158)

Freud maintains that all people have bisexual tendency. Owing to some certain individual past experiences with the family and milieu, homosexuality or heterosexuality is developed by the individual. As for Lucy's situation, it is not challenging to make out why she establishes a kind of lesbian relationship with Helen regarding the heterosexual relation as an enemy. All her notions about

heterosexuality can be related to Lucy's past experiences with her family and the environment she has grown. In South African society, rape is considered as thing of colonial mind and a common violent assault used as a means of intimidating the opposite sex in the post-apartheid South Africa. The father-daughter relationship between the two in her early childhood, as Freud assumes, seems to be bad or modest to cause Lucy to develop lesbian relationship. Her preference of lesbian relation is something of past experiences, for instance, of distancing herself from her father and establishing an intimacy with her mother and her unconscious mind being under the unethical sexual occurrences within the society. What is more, Lurie as the father does not fulfill his responsibilities towards his daughter by experiencing two unsuccessful marriages and having sexual intercourses with women to fulfill his libidinal drives. All these contributing factors and her unfortunate rape on the smallholding by three black boys strengthen her unfavorable ideas about heterosexual relation so she equates this sort of relation to killing and considers penis as a knife of murder weapon for opposite sex to commit their outrages. Lucy's mother Evelina was a Dutch and after the divorce she remarries and Lucy cannot "get on with her stepfather and asked to return to South Africa" (Coetzee 161). Every attempt for Lucy to establish a new life is hindered by a man so her development of lesbian relationship can be linked to her experience of unfavorable attitude of opposite sex. That is, her feelings of trusting the opposite sex is destroyed through a series of experimentation she had at an early age. Her insistence to stay on her smallholding reveals her unconscious mind that all these unsuccessful establishment of a new life is spoiled by a member of opposite sex. "Yes, the road I am following may be the wrong one. But if I leave the farm now I will leave defeated, and will taste the defeat for the rest of my life" (161). Although she leads a lesbian life and is raped by the gang boys one of whom she was impregnated by, she submits to Petrus for marriage in return for all her land but does not prefer spoiling her life once more.

The expectation for Lurie's sexual settlement after all these unfortunate events is shattered after he starts working in a voluntary dog clinic where he once more has a sexual intercourse with the owner, namely Bev Shaw. "He spreads out the blankets on the floor, the grey blanket underneath, the pink on top. He switches off the light, leaves the room, and checks that the back door is locked, waits. … Never did he dream he would sleep with a Bev" (Coetzee149). His irresistible instinctive sexual desire reveals itself after a short pause and in spite of all the destructive developments in his life; Lurie is invaded by id which is in struggle with his ego. None of his intercourses substantiates on an emotional ground, on the contrary, all of them serve to satisfy his destructive instinctual desire.

As for defense mechanisms in *Disgrace*, these mechanisms function "as the processes by which the content of our unconscious are kept in the unconscious. In other words, they are the processes by which we keep the repressed in order to avoid knowing what we feel we cannot handle knowing" (Tyson15). Defenses function in order to prevent further blows to individuals and act like temporary solutions to problems because they reside in the unconscious mind forever. Avoidance, according to Freud, staying away from people or situations that are liable to make us anxious by stirring up some unconscious experience or emotion" (quoted in Tyson15). David Lurie's act of resignation from Technical University is this kind of avoidance of any further blow to his self-esteem that is why he moves to his daughter's smallholding a relatively tranquil and solitary location for him to recuperate. Otherwise, his insistence living in such an insecure post-apartheid society would damage his reputation and he would become discredited completely. Turning a deaf ear to what Melanie has written in her complaint about the case, Lurie unrevealingly prefers resigning without pleading. His precipitation to decide resignation results from his wish to prevent the spread of allegations about him. For a professor at a well-known university, it is difficult to resist further shocks in such case of seduction. Psychological projection is a psychological defense mechanism whereby one directs his/her own unwelcomed notions, motivations, wishes, and emotions towards someone or something else to barricade further blow his/her self-esteem. As formerly accentuated on the castration complex that is supposed "as punishment for sexual sins" (Crous28), David Lurie's parapraxis that is considered as "disguised truths and desires inevitably make themselves known through our so-called mistakes of speech or actions" (Bressler 145) exposes that his former self-determination about resorting castration is projected to the inquiry commission that is set for his harassment investigation. Although Lurie once takes into consideration the idea of being castrated voluntarily, he projects his willful idea to the member of the commission that gave him the opportunity to defend and vindicate himself. The underlying reason of his action is to diminish his psychological disturbance in such an unacceptable disgraceful offence. The two significant quotations "He ought to give up, retire from the game. At what age, he wonders, did Origen castrate himself? (Coetzee 9) and "He was going to add, 'The truth is, they wanted me castrated' but he cannot say the words, not to his daughter" (66)show us Lurie's inconsistent notions about castration that while he regards it as a solution to his libidinal problems in the former situation, he considers castration as an intimidation to his private sex life in the latter .His "silencing of the self not utter the word "castration" to Lucy, could be read as a Freudian slip because , unconsciously, he feels that he is being punished for his "sexual sins" with the prostitutes, the girlfriends, and in particular with Melanie Isaac"(Crous 28). Crous' focusing on the same issue strengthens the

probability of not amputation of penis but a sort of menace to Lurie's sexual tendencies – a way of distancing him having intercourse anytime with anyone.

Displacement is another defense item in the case of three black intruders raping Lucy and executing her dogs by shooting. It refers to, according to Freud, "taking it out on some- one or something less threatening than the person who caused our fear, hurt, frustration, or anger" (quoted in Tyson15). Regardless of her unfortunate experience on her smallholding, Lucy is determined to lead her life on the farm despite Lurie's incessant insistence her leaving the area as being an insecure place to live. In spite of her having hard times on her farm, Lucy refuses to leave saying "[d]avid, we can't go on like this. Everything had settled down, everything was peaceful again, until you come back" (Coetzee208). Lucy seems to be accustomed to the conditions of South African society where rape becomes a commonplace social, cultural and, to great extent, a political issue. Being an extremely disturbing social crime, it is astounding to witness South African President's "objection in relation to a history where rape narratives have been deployed for racist ends" (Graham434). With many different cases and unrevealed stories, rape is considered as a kind of weaponry against white population living in the area in reconciliation with the black population. From the perspective of black people who has been subordinated, colonized, displaced and enslaved by whites, the issue is not so straightforward. That is why they use rape as a means of retaliation in return for their being discredited during colonial and following apartheid periods. In *Disgrace*, Coetzee depicts a panorama of submission for Lucy who has been a part of that colonial mind and subordinated Petrus symbolically to a degree of dog-man. All the negative blessings of white colonial period are reversed in the post-colonial and post-apartheid periods respectively. Black people have been going through a phase of compensation of their losses of all sorts and any kind of assault can be taken a means to do so. In this regard, Lucy's rape can be taken as retaliation to the mentality of colonial and apartheid periods. Devised by Petrus, Lucy's landowning and her leading a lesbian relation with Helen is prevented and Petrus gets the chance of being elevated to status of being her assistant, her husband and landowner respectively. However, Lucy does not seem to be on the side of colonizer as she maintains moderate attitudes towards black population in her vicinity. Her mildness and submission in front of all these outrageous events expose her peaceful and humanitarian traits. Lucy's utterance "Everything had settled down, everything was peaceful again, until you come back" (Coetzee208) help us to redirect our attention to Lurie as the source of black outrage on the smallholding. As Lurie is considered to be the representative of white colonial mind and his presence is seen as threat on the farm, Petrus devises the plot against Lucy by displacing his fury from Lurie to Lucy; thus, the situation reveals hidden force of colonized outrage towards the

colonizer. Black people displace their anger to less threatening Lucy instead of Lurie who caused an uneasiness on the smallholding and taken as menace to their [black people's] presence and survival there.

As for selective perception in Lucy's case, it refers to the situation "hearing and seeing only what we feel we can handle" (quoted in Tyson15). With regard to Lucy's case in her being raped by three black gang-boys, she does not take the situation into consideration from an unfavorable standpoint, on the contrary, she turns the situation to a profitable one to maintain her peaceful life on her smallholding with Petrus. "Lucy accepts her fate as a symbol of the redistribution of power in post-apartheid South Africa and sees her rapists as gathering apartheid debts" (Mardorossian74). Being conscious of what has been happening around, Lucy turns a disadvantageous experience into an acceptable one by accepting marriage with Petrus in return for his parenting to her unborn child by giving all her land to him.

> Go back to Petrus,' she says. 'Propose the following. Say I accept his protection. Say he can put out whatever story he likes about our relationship and I won't contradict him. If he wants me to be his third wife, so be it. But then the child becomes his too. The child becomes part of his family. As for the land, say I will sign the land over to him as long as the house remains mine. I will become a tenant on his land. (Coetzee204).

For the sake of her serene life on her farm, Lucy's perception of the situation differs from the way Lurie takes it. Her unconscious experiences do not allow Lucy to end her so-called peaceful life in Eastern Cape despite all the difficulties she experiences. Her obedience to Petrus and her insistence to keep her life on the farm demonstrate how her way of perceiving events differs from that of many others do. While Lurie considers Petrus's plot against Lucy a sinister action, Lucy attempts to justify their reaction towards her. Keeping silent and refusing to report the rape show her selection of perception in such a tough situation.

In conclusion, Coetzee's *Disgrace* provides a medium to have a look at urban and rustic life where rape crime plays a leading role indiscriminately whether the culprits are educated or ignorant. Comparing the conditions of two women characters, namely Melanie and Lucy, both are physically and psychologically abused in return for satisfaction of subconscious unpreventable desires or drives of men. Giving the readers the opportunity to compare the two different seductions, Lurie's raping of Melanie corresponds with the rape of Lucy by three black boys. Lurie's turbulent life is presented through a series of pleasure-seeking acts that make his social well-being upside down while Petrus is elevated to the position of land owner. This shift of roles demonstrates the change of power relations in the post-apartheid South

Africa. Lurie's losing his prestigious career owing to his raping a black student and Lucy's rape by three black boys might be reflection of this shift of roles in post-apartheid South Africa. With all its psychoanalytic and societal elements, *Disgrace* acts like a melting pot for different issues that women confront in today's developing world. Social and political issues of post-apartheid Africa, the problems of white and black people and with its portrayal of urban and pastoral Africa, *Disgrace* presents a vivid picture of the time it was written in. *Disgrace* offers its readers the chance of testimony of already present social and psychological issues of humankind reflected in this allegoric society fictionalized by J.M. Coetzee.

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A Queer Reading of Halide Edip's*The Clown and His Daughter*

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This study focuses on the peculiar characterization in Halide Edib Adıvar's *The Clown and His Daughter (Sinekli Bakkal*) even though it is known with its remarkable depiction of Istanbul in the period of the Sultan Abdülhamid II. The narrative presents the reader with a diverse panoramic taxonomy of the characters and seemingly deals with the issue of East-West conflict; but, particularly in the original version of the novel (originally published as *The Clown and His Daughter*, later translated into the Turkish once written originally in English), Girly Tewfik (Kız Tewfik), a relatively minor character is suggestive in that he undermines the conventional norms of gender and social roles. This study attempts to explore the character from the vantage point of the queer, a poststructural sexual-political theory developed against the structuralist and essentialist gender and identity politics. The study tries to understand the motive beneath the character's profession as a performance artist. The study deals with personal conflicts of the minor character beyond the major East-West conflict. The study investigates, norms and abnormalities, performance (profession) reflections, and the husband and father roles of the character (Girly Tewfik) to unearth to what extent Tewfik is involved in the dilemma between essential sexual identity and performative gender roles.

Keywords: *The Clown and His Daughter (Sinekli Bakkal)*, Halide Edip, *Kız Tewfik*, Queer

A Queer Reading of Halide Edib Adivar's *The Clown and His Daughter*

Full Text

He was not popular with men.
He disgraced their sex.

Adıvar, *The Clown and His Daughter*

Introduction

Halide Edib Adıvar is a Turkish novelist always concerned with social and cultural issues. Halide Edip, whose grandmother was a religious woman and father an educated man, grew up at a modern setting as well as traditional. As an intellectual, she received an unorthodox education, oscillating between two the West and the East, Halide Edip has "struggled to acquire a cultural hybridity" (Özkan 129). Özkan argues that "the difference in degrees of hybridity has its roots in the novelists' own positions as well as their countries" and states that she was a "forerunner of hybrid identities at the turn of the twentieth century" (129-130). The author was almost always concerned with with socio-political issues as she experienced the traditional life of Istanbul and was educated under the influence of both Western and Ottoman culture. So, a two-fold interaction clearly visible in her literary works. She referred herself to personal experience of the amalgamated parameters shaped in the very ambivalent features of ottoman society which was under the influence of the West and explored in her novels the critical issues raised and sometimes heated within the framework of the "East-West" conflict and "Western civilization" (Moran 157). Her masterpieces were released soon after the declaration of the Republic and her attitude towards traditional and national conservatism became more obvious with these social-cultural reformations.

Halide Edip published *The Clown and His Daughter* (1935) when in exile, a year after that its Turkish translation appeared as *Sinekli Bakkal* (1936).[1] In the novel, the main character, Rabia, is depicted as an idealized, a highly prudent woman who is raised by her grandfather and mother in a conservative environment. Rabia, trained as a hafız at the age of twelve, has a remarkable ability in traditional music and is

[1]In this paper there are references to two versions of the novel, both *The Clown and His Daughter* (1935) and *Sinekli Bakkal* (1936).

able to keep her own traditional and religious identity in a period when "alafranga" mesmerizes all the other young women. *The Clown and His Daughter* presents a nostalgic view of Istanbul and Ottoman Empire during the reign of Sultan Abdulhamid II.

The first part of the novel *The Clown and His Daughter* is particularly devoted to Girly Tewfik (Tewfik the Girl, Kız Tewfik), Rabia's father, one of the significant characters in the novel, whose life, beginning with his childhood and continuing with his matrimony, fatherhood and, eventually banishment from society, is represented in the narrative. His striking imagination and fancy, however, is another issue explored in the narrative not solely as a cultural dilemma, but also as a point of question in the stereotypes of traditional gender patterns. Although the novel deals with Tewfik's life around the neighborhood of Fly Plagued Grocery (Sinekli Bakkal), his cheerful aspects and artistic femininity as a "Zenne" and "Karagöz-Hacivat" shadow play draws utmost attention as well.

It would not be wrong to state that Halide Edib Adıvar almost completely devotes the first part to Girly Tewfik, even though the Turkish version of the novel (*Sinekli Bakkal*) deals for the most part with the other characters, particularly Rabia, Tewfik's daughter. The vivid representation of the unusual character does not only bring about the writerly aptitude of the imaginative mind of the author but also slightly attempts to undermine the gender roles. While reading the Turkish version of the novel, readers cannot get a clear vision about Girly Tewfik, particularly as to the "queer" qualities of a Turkish man living in İstanbul at the Abdulhamidian period, subverting the established patterns in Ottoman society in the late 19th century. *The Clown and His Daughter* presents the readers with a character of abnormality, who looks a bit odd at manners, violating the codes of social conduct, associated with the standardized norms and occupations of lifestyle. Our concern in this paper is to shed light on the case of Tewfik in terms of gender, rather than cultural dilemma of society in-between the West and East. We do not aim to achieve a synthesis, but to stress the ambivalences of the act of "gender-doing."

Theoretical Background

Judith Butler's *Gender Trouble* opens up new grounds for gender-based critical theories like feminism and has provided terminologies for the queer studies. Butler develops the concept of "performativity" and stands up against the traditional reception of sex(es). She argues that "the effects of a subtle and politically enforced performativity, gender is an "act," as it were, that is open to splittings, self-parody, self-criticism, and those hyperbolic exhibitions of "the natural" that, in their very exaggeration, reveal its fundamentally phantasmatic status" (*Gender Trouble* 200).

Butler crystalizes the gender matter with a term of "mute facticity" (*Gender Trouble* 50), as it is analyzed that gender mainstreaming produces self-anticipation, but performativity is not a one-time act as it requires recurrency and ritual. In other words, social norms represent our expectations (self-anticipation), gender norms can be accepted as a subtopic of social norms and these are the behavioral expectations pertaining to a person's sex. Social norms deal with the binary oppositions, stereotypes as masculinity and femininity, organized around the social norms, for instance the color and style of clothing is merely determined by socially established codes and patterns. Butler resists these socially constructed patterns and expectations as to how people display certain forms of behavior. In fact, gender interpretation is mostly based on expectations and performative actions society constructs. As Butler argues, identities conceived as bodies are supposed to fit in the categories shaped through such social expectations thriving from the very beginning of their social settings concerning indissociable cultural expression. For Butler "gender is not a noun, but neither is it a set of free-floating attributes, for we have seen that the substantive effect of gender is performatively produced and compelled by the regulatory practices of gender coherence" (*Gender Trouble* 34). According to Butler, gender is not " a sustained set of acts, positied through the gendered stylization of the body" (*Gender Trouble* 15) but a performative act. One of the dualities of the heterosexual society is concerned with "gender differences" that essentially distinguish between male and female bodies.

These categories, however, are narrowly related to physical and chemical differences. Nature divides human being into two different biological entities by means of biophysics and biochemistry determining the parameters of sex. The purpose of society to keep lineage is focused on such categories necessary for generation. Social existence is also considered as a secondary expression of Nature that orients and arranges this essential heteronormativity, which is known to be sexual orientation. "Gender," however, as a concept, is associated with, to put more significantly, registered to the social roles determined in society, dealing more with "socially constructed acts" than biological parameters that indicate "differences," that is, binary oppositions of man and woman. That these socially constructed categories are inherent or essentially inherent (innate) is questionable. Queer theory radicalizes this questioning and feminism stresses the heteronormatic discourse produced by society, stating that within the scope of gender, "femininity" and "masculinity" are not measured up for sexuality.

According to Butler, inspired from Foucault and Derrida, gender and sexuality are performance-based actions, not innate identities as "gender is in no way a stable identity or locus of agency from which various acts proceede" maintains she "rather, it is an identity tenuously constituted in time-an identity instituted through a

stylizedrepetitionof acts» (“Performative Acts” 519). Although queer theory is mostly associated with LGBTI’s, it does not merely refer to a narrowed topic pertaining sexual orientation and sexual identity dealing itself with new formulations or novel definitions. Queer theory has concerned itself with discrimination and intolerance and, emerged from feminism, gets beyond the limits of feminist upheaval. Butler’s criticism addressing Simone de Beauvoir, Julia Kristeva and Luce Irigaray, three important thinkers of feminist theory, deals with the subversion of sexual identity and brings about a new concept of gender performativity. Butler states that “my only concern is that sexual difference not become a reification which unwittingly preserves a binary restriction on gender identity and an implicitly heterosexual framework for the description of gender identity, and sexuality” (“Performative Acts” 532).

It is possible to say that the theoretical roadmap trying to adapt the queer theory is inspired by important feature of Michel Foucault's work. Foucault’s *History of Sexuality* explores sexuality as an incentive for struggling for freedom against power. It is a reflection, argues Butler, playing a prior role in the process of forming a new power. The concept of “(biological) gender” is presumed to exist in a biologically developed “being” in the process of “self” formation. Biological body, then, by extension, requires the norm, normalcy or normality that excludes the so-called “ab-normal” from nature as such. This assumed “biological body” or scientifically imposed image of nature envisaging the essential categories of “normality” can be questioned. The continuity between gender and sexual orientation, therefore, can be reviewed from another viewpoint. What is of utmost significance, in this context, is that performativity is a recurrence and ritual, repeated and internalized in time. Butler states “the body is not a “mute facticity” (*Gender Trouble*129) and emphasises the biased discourses of gender, also highlighting its cultural aspects rather than its very existence. The prior differentiation of sex and gender deciphers cultural inscriptions and reveals the fact that all bodies are gendered from the very beginning of their social existence. Butler accentuates this differentiation in *Gender Trouble*, and drawing on the ideas Nietzsche: *On the Genealogy of Morals* that “there is no ‘being’ behind doing, acting, becoming; ‘the doer’ is merely a fiction imposed on the doing—the doing itself is everything” (*Gender Trouble* 34), before adding her own gendered corollary to his formulation: “there is no gender identity behind the expressions of gender; that identity is performatively constituted by the very ‘expressions’ that are said to be its results” (*Gender Trouble* 34).

Butler’s reference to Foucault is significant in that identity is not pre-established and fixed, which marks a comformity between their premises. In fact, Butler’s questioning sexual identity is based upon Foucault’s terminologies such as the

positioning of the Subject. The notions of "subject" signpost different aspects of the term: "subject as such" and "conscience subject to someone else through supervision and dependence, or subject bound to self-identity through self-knowledge" Since the latter marks the influence of power relations in the formation of the essence or the generated idea of essence and essential, the subjects are created through exclusive practices legitimized by society. In fact, what we call subjectivity is an objectification process, because it is a dependent and guided self-production oriented by the Primary Subject (Çıraklı 50-51). Heterosexual mimicry has to do with this idea in that the heterosexual identities are constructed performatively through an imitation that establishes itself as the origin and foundation of all imitations and legitimized in itself in accordance with the expectations of society. In other words, heterosexuality requires "imitation" and assumes it as a reference of "normality."

Girly Tewfik as A Queer Persona

From the perspective of the queer theory, the case of Haji İlhami Effendi is significant in that Haji represents one extreme pole of binaries since Haji İlhami Effendi refutes whatever gives pleasure as sinful. Therefore, his visage represents not only conservative religious views but also the formal stereotypical image of the sort: His skull like the skeleton with his carefully cut white beard and short-cut moustache with his idiosyncratic mouth are pejoratively portrayed by the author, highlighting and somewhat solidifying the stereotypical patterns embodied by the character. The narrative of *The Clown and His Daughter* starts with a vivid description of the neighborhood and Haji İlhami Effendi from without:

> The Imam himself was respected by a few and feared by all. He himselfwalked the humble black earth of the Sinekli-Bakkal with the awe-inspiring dignity and pride ofa saint. But this saintly pridereceived a great blow when his daughter Emineh eloped with an actor. (*The Clown and His Daughter* 6)

Hadji sticks to the principle of "crime and punishment" due to any violation of essential normality. For him, people were sent to this world for trial; the world is a stage for preparation in the hereafter, and here you can laugh, there is no room for pleasures let alone queer inclinations or performative acts of so called abnormalities. His words serve "to inspire the congregation like a knife" (11). For Haji Ilhami Effendi, the inhabitants of hell are not like ordinary people on earth: Playing, relaxing, cheering… anything that gives comfort is pejorated in the fashion of a puritan way of of life.

Another significant character in the novel is Girly Tewfik, who with certain performances fulfilled as professional occupation, undermines the established ground for the binaries of gender. He is portrayed as having "most comely" traits with his "warm brown eyes" (7) and his "long wity limbs" are noteworthy (7). The verbal indicators give the impression that Tewfik is a naïve persona, adopting abnormal qualities without a "fixed profession." His youthly interest in and mature occupation with the arts sound pointless since acting is not recognised as a respectable profession, considered to be a sign of frailty. The scene where a cop is rubbing his hands as he is reporting a case of arrest to the Pasha, the official guard of the social order, depicts "a bird of prey" on a critical issue of identity. The police officer's involvement in the issue is also of note in that Tewfik's arrest is a security concern as well as exerting a disappointing effect on the established order and conventional binaries. The violation is not considered a trivial threat for social customs or cultural conventions, but an attack on the "essential social order":

> "I presume that your visit is due to the arrest of a man in women's clothes," said the Pasha smiling.
> "Why, that is so, sir!"
> "Is it "Kiz-Tewfik"?"
> "The same, sir; but how did you know?"
> "He is a neighbour, he was an actor once, and likes parading in female attire." (172-173)

Here, "a man in women's clothes" indicates the social norm, according to which the subjects are supposed to adjust themselves to the Primary Subject's perceptions or expectations. The binaries, man and woman, are marked and stigmatized with the signs (clothes), which are attributed to certain official categories and territorialized. Even though there is no necessary bond between the subject and the clothes, the arbitrary relationship between them is declared "essential" as well as official. That the Pasha is concerned about what Tewfik wears shows that Tewfik does not only masquerade the clothing and the decorations of the stage but also internalizes these costumes. The derogatory and pejorative naming of Tewfik as "Girlie or Girly" shows that it is taken as a threat for society. What is essential in this case is not the gender types as social categories and cultural patterns, but the very personal expression and performativity. Tewfik is said to "like parading in female attire" (173):

> Acting was not recognised as respectable. Yet he had gone on the stage at seventeen. With his figure and face, and his consummate gift of impersonating women, he was already in great demand. At the moment

> no one on the Turkish stage could act women's parts so well as he. For this reason he received the nickname of "Kiz-Tewfik," that is, "Tewfik, the girl." He was not popular with men. He disgraced their sex. (*The Clown and His Daughter* 7)

The naming of Tewfik blurs the boundaries of gender and sexuality and surprises the expectations of society: "These two children, who were never alike, were united by the wisdom that they could not fit in nature, account, and logic." (13) From without, Tewfik and his wife Emine represents two different worlds respectively; world of fancy and imagination and the traditional world of normalities:

> It was bad enough to be an actor, but an actor who wore in public the veils and shawls and other frivolities of women a clown who painted his cheeks and eyelashes, and put fals; beauty-spots on his cheeks and chin, was even worse. Yet they all went to his performances, and none of them could keep a straight mouth. It was whispered that Selim Pasha, the pattern of all that was sober and solemn, could not prevent himself from laughing like the rest of them. (*The Clown and His Daughter* 7)

Their backgrounds, their experiences and their sense of entertainment do not merely mark their diverse perspectives but also their sexual inclinations as well as gender performances. What is more striking and baffling is that these binaries (Emine and Tewfik) are to a considerable extent interchangeable in that Tewfik is more of a man of creativity, emotion, sympathy and affection mostly associated categories with femininity. "At that time Tewfik was a naughty, mascara boy with long-legged, thick, chestnut-colored eyes and like a sweet little girl with his sweet red lips" (7). However, in the Turkish version of the novel Adıvar barely describes Tewfik as a feminine male, kind of queer, but throughout the English version of the novel we can clearly see the femininity of the character. Halide Edib may have so many reasons to describe Tewfik in silent mode, these reasons can be related with political situations (Istanbul under the reign of Second Abdulhamid), social stigmas and norms of society:

> Yet he had gone on the stage at seventeen. With his figure and face, and his consummate gift of im-personating women, he was already in great demand. At the moment no one on the Turkish stage could act women's parts so well as he. For this reason, he received the nickname of "Kiz-Tewfik," that is, "Tewfik, the girl. (*The Clown and His Daughter* 7)

To put in Butler's terms, Tewfik's gender is not an inherent nor a constructed quality determined by the perception or expectation of the traditional Ottoman society.

Tewfik's performative acts within his art and theatrical performance simply incorporate with the features of the queer, and violates, if not threatens, norms and normalities of society. More importantly, he performs gender as s/he acts out. It means that her male and female roles are taken over performances that should not be thought as the result of nature state or the Subjective impositions of society that forces us to act and perform our genders. In the novel, Tewfik struggles to escape from the existing respectable patterns and traditional norms as well as gender codes (roles). He is suppressed by cultural hegemony and struggles to attain his right to make decisions on his own body, sexuality and reproductive life:

> Men would not give him much. Nevertheless, a genius who grew up in their neighborhood was putting lacrimal on his face, touching his eyebrows, tearing his eyes and touching his sexual dignity. But even the most serious would break his laugh. He even went to see Selim Pasha Tewfik, who was on the polite side of the town, and laughed with a lightness that would not catch his glory. (*The Clown and His Daughter* 14)[1]

Tewfik's quick-tempered inclinations for "fun" and "enjoyment" accompany his fanciful nature imbued with huge affection conglomerated with the impulses of actualization of oneself through reinvention of the world of fancy thanks to the arts. His elevated empathy, exclusive sympathy and intense feelings for the others call for certain performances that society does not comply with. His performance on the stage, particularly the invented realities he creates, and various strategies he employs form his character. Tewfik's identity changes throughout the narrative and evolves into a different state of being.

Considering Tewfik's look, curious behaviours, personal values, peculiar clothing style and unusual attitudes towards the opposite sex and his own same sex, how does Tewfik fit into the type of queer? Tewfik is in the acting position and tries to set against the terriority in which it is built tightly by the location of Fly Plagued Grocery, İstanbul the neighborhood, patriarchal boundaries, produced gender roles and other forms of masculinity and femininity and the odd, peculiar, strange other or marginal hegemonic man with various strategies. Tewfik tries to get rid of these pressures and social boundaries through stage practices "zenne roles" impersonating women and various performances.

> As a lover Tewfik had been fascinating, as a husband he was most unsatisfactory. At first she could not tell what it was in him that so greatly

[1] *Sinekli Bakkal*, The Turkish version of the novel.

> irritatedher; but she soonrealized thathe wastaking life as all courtship and play. This perpetual playfulness she found extremely boring, yet the oftener she sent him into theshop to mind his businessand earn money, the oftener he found excuses to run back to her and interrupt her work. (*The Clown and His Daughter* 9)

The social roles of Tewfik are as such the owner of a shop (the owner of the Grocery), a family guy as the husband of Emine and father of Rabia, a man (adam) with an unrespectable profession and with naïve personality traits associated with fancy and imagination as well as sympathy and affection, a Zenne in front of the audience in shimmering clothes. At that moment the question of how Tewfik's self is constructed in this society comes to mind and the novel explains the visibility of the naive and queer character of Tewfik. The neighbour in which Tewfik is born certainly does not allow this identity to exist, so acting and performing (on different levels) according to the certain patterns of action become coercive for Tewfik, whose developing gender, in Butler's terms, marks a set of repeated stylization of the body (womanly attire), a set of repeated acts within a highly rigid regulatory frame (Abdulhamidian period) that congeal overtime to produce the appearance of substance (Tewfik the Girl), of a natural sort of being (Tewfik the actor).

The image of Tewfik, an early queer representation of the ambivalent gender and subversive of the kind, is thus used to reveal the recurrent masquerade, the analysis of which can be explored concerning the issues of "expression and performativity." In Butler's terms, "the question here is whether the congealed masquerade, socially performed femininity, can be understood in time as genuine or authentic, or whether masquerade is a means of expressing innate femininity veiled and repressed by society. Does Tewfik produce his own gender in the way he likes and he creates his own "authenticity" through his own art and performances? So, the case of Tewfik, presents the reader with a complicated picture and invites the contemporary attentive readers to review and reconsider Tewfik, the unusual character. If the author were to give a bit more reflective passages, we would get more insights into mental processing of the character.

Conclusion

Halide Edip's *The Clown and His Daughter* does not only explore the issue of West-East conflict and the possibility of a synthesis beyond diverse cultures but also provides a portrait of İstanbul in the late 19th century. Moreover, particularly considering Girlie Tewfik, a seemingly unusual queer character, Halide Edip's narrative can be reread in terms of gender. The humorous, fanciful and lively character, Tewfik's playfulness and performative femininity calls essential

categories of gender into question. Tewfik's repetitious performances of "female", if not literally at all, is not tolerated by social norms, deconstructing the binaries, disappointing the expectations, yet reifying the queer character as such. Tewfik is hardly a stable character, always "doing" his gender, deviating from gender stereotypes. So, Girly Tewfik, can be reviewed with regard to Judith Butler's gender performativity. It is seen that Tewfik drags queer performances violating the existing patterns of sexuality and gender. His gender identity is bound to his performativity, particularly when he wears woman clothes such as veils or impressive dress. Tewfik's costumes such as veil hide or masquerade the the persona as well as revealing or displaying its ambivalent queer aspects that puzzle and deconstruct the essential categories. "Girly Tewfik" in itself, therefore, does not point to a parody of social impositions, rather it questions essential gender traits and manners and seeks to find out a space to become or express "queerself."

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Hakan Günday's *Kinyas and Kayra* as an Underground Narrative[1]

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Generic diversity, including the sophistication of kinds and modes, dates back to the ancient times as well as coincides with modern and postmodern derivations. The emergence of a novel genre, as Alastair Fowler suggests in his Kinds of Literature, combines and orchestrates various modes, motifs and themes. The scope of the type therefore cannot be defined precisely since it incorporates various elements of different genres as such. This study deals with Günday's *Kinyas and Kayra* from the viewpoint of underground literature. Hakan Günday is an outstanding voice of the contemporary Turkish fiction. The study argues that the narrative foregrounds hybridity in terms of genre and represents features of underground literature such as (a) violation of social norms in the so-called forms of illegality and immorality, (b) sexual violence and (c) frequent use of slang with discourse of anarchy.

Keywords: Hakan Günday, *Kinyas and Kayra*, genre, generic features, underground literature

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The Relationship between Narrativity State in Katherine Mansfield's "Miss Brill" and Readerly Sympathy

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Katherine Mansfield's "Miss Brill" is an exploration of the central character's mental functioning. In other words, Mansfield presents the impact of narrative events and situations on Miss Brill's mind by focalising the narrative through her perspective. Accordingly, readers can immediately follow the operation of Miss Brill's experiencing mind, and hence get closely engaged in the unfolding process of her narrative. When it is read by the terminology of cognitive narratology, "Miss Brill" shows some narrative qualities which are considered as the constituent elements of narrativity or what makes a narrative (interpretable as) narrative. Cognitive narartologist David Herman's concept 'what it's like', or 'qualia' aspect as a basic narrative element, helps us to analyse both the constructive and disruptive impact of external events and situations on Miss Brill's mind. Herman's concept can also help us to explain our sympathetic concern for Miss Brill. As a result of its textual qualities, Mansfield's narrative creates a sympathetic bond between the emotions of its protagonist and those of the narrative reader.

Keywords: Cognitive Narratology, Narrativity, What it's like, "Miss Brill", Katherine Mansfield

The Relationship between Narrativity State in Katherine Mansfield's "Miss Brill" and Readerly Sympathy

Full-Text

> *In Miss Brill I choose not only the length of every sentence, but even the sound of every sentence. I choose the rise and fall of every paragraph to fit her, and to fit her on that day at that very moment.After I'd written it I read it aloud.*
>
> Katherine Mansfield, qtd. in Soulhat 110.

Introduction

"Miss Brill" (1920) by Katherine Mansfield has changed into a literary classic. Contextual studies on "Miss Brill" generally focus on the impact of socio-cultural factors on the female protagonist's mind. Besides the significance of this approach, a textual approach can also reveal some of the significant qualities of this narrative. In this case, cognitive narrartology can be helpful. "Miss Brill" is focalized through the perceptions of its eponymous character who is a middle-aged English teacher in France. She regularly spends her Sundays in a park near her home. She is used to walking around, sitting in the park, and listening to what people talk about. This allows her to appreciate, and criticise people for what they say and how they act. Sometimes, she even sympathises with the other people in the park. Based on their behaviour, Miss Brill tries to read their minds, or find out their thoughts, feelings, and intentions. In this way, she creates her own version of reality, or her mental reality, which is disconnected from the real reality. The climax of her illusion happens right before the end of narrative when a young boy in the park calls her "that stupid old thing" (Mansfield 189). This event has a crushing impact on Miss Brill's mentality afterwards.

Cognitive narratologists are interested in narratives like "Miss Brill". According to them, reading experience is a cognitive or mental activity. The more a narrative text has the capacity to evoke a reader's cognitive reactions to the storyworld events and situations, the more it can be taken as narrative. Immediate

presentation of the fictional characters' mental states and functioning in such narratives facilitates the narrative reader's involvement in the experiencing process of the fictional minds. The mode of narrative presentation engages us in the process of Miss Brill's mental functioning. Accordingly, by following her mental states throughout the narrative, we share the transformation of her emotion at the end. We even sympathise with her since we find out the irony latent in her situation. Not only does she misread the other characters' minds, she also misreads her own mental states. Towards the end of narrative, the young boy's humiliating statement about her "totally transforms the protagonist's universe" (Kokot 73). Afterwards, she instantly recoils from the public and goes "into the little dark room–her room like a cupboard" (Mansfield 190). The emotional impact of "Miss Brill" on readers, thus, can be quite strong. Presentation of Miss Brill's mental functioning together with the emphasis on the impact of external events and situations on her mental state are effective in our involvement in her situation and experience.

"Miss Brill" is a narrative of consciousness and, in the words of cognitive narratologist Alan Palmer, "one of the concerns of cognitive narratalogy is the relationship between consciousness and narrative" ("Attributions" 156). The operation of Miss Brill's consciousness is mediated by what Gerard Genette calls fixed internal focalization, where everything passes through Miss Brill (189). Or, in Franz K. Stanzel's words, "Miss Brill" is a figural narration which "presents the story's events as seen through the eyes of a 'reflector' character (also called 'internal focalizer' or 'figural medium')" (Jahn 365). Mansfield reports to us Miss Brill's mental functioning or cognitive and emotional responses to the external events and situations. We experience the disruption process of Miss Brill's counterfactual illusion through following the incessant operation of her vibrant mind at the narrative beginning. Miss Brill's imaginative mind gives her the false impression of ability to read the feelings, thoughts, and intentions of the other people. Her construction of the other minds is in fact based on her mind-misreadings. She misreads the states of her own mind and those of the other minds. While she enjoys in reflecting upon the other characters' mental states, she avoids doing so about herself.

Cognitive scientists use mind reading, or theory of mind (ToM), "for explaining people's behaviour in terms of their mental states—thoughts, feelings, and intentions" (Zunshine, "Sociocognitive" 13). Mind reading is human being's natural ability which makes their behaviours understandable to each other. According to Lisa Zunshine, "our ability to explain behavior in terms of the underlying states of mind—or our *mind-reading* ability—can furnish us with a series of surprising insights into our interaction with literary texts" ("Theory" 271). Many of our mind readings, however, are not true. In other words, they are what Zunshine calls our

mind-misreadings, "given how many of our attributions and interpretations of thoughts and feelings are incomplete or just wrong" ("Sociocognitive" 13). To make sense, readers intuitively use their natural mind reading, and their mind-misreading capacity in their involvement with fictional experiences. "Literature," in Zunshine's words, "pervasively capitalizes on and stimulates ToM mechanisms that evolved to deal with real people, even as readers remain aware on some level that fictive characters are not real people at all" ("Theory" 273). Like Zunshine, Palmer also believes in a close similarity between the operation of fictional finds and that of the real ones, "characters will think and act in certain fundamental respects like real people" ("The Lydgate" 155). According to Palmer, "the constructions of the minds of fictional characters by narrators and readers are central to our understanding of how novels work because, in essence, narrative is the description of fictional mental functioning" (Fictional 12). Palmer also maintains that "we follow the plot by following the workings of fictional minds" ("The Lydgate" 156).

In an agreement with Zunshine and Palmer, David Herman also considers presentation of fictional characters' mental functioning as an essential basic narrative element upon which the narrativity of a particular narrative depends. Herman's definition of narrative takes into account the fuzzy nature of narrativity. At the same time, he tries to modify the classical definition of narrative. In classical narratology, according to Gerald Prince, a narrative was considered to be a representation of a succession of real or fictive events (58–61). In his postclassical approach to narrative, Herman modifies the classical definition of narrative by stating that other than the sequence of events, "Narrative also depends on how the form of a sequence is anchored in—or triggers a recipient to activate—knowledge about the world." Based on Herman's theory, a narrative "is a certain way of reconciling emergent with prior knowledge" ("Scripts" 1048). From Herman's perspective, the more a narrative anchors on the readers' real world experiences and knowledge or frames and scripts, the higher its narrativity is.

Besides event sequencing, Herman highlights the connection between narrative events and the perceiver's mental processing of them or the ability of presented sequences of events or formal components to "cue" some "scripts" in the perceiver's mind through making a connection between the presented events and theperceiver's real life knowledge, experiences or models. That is so, because, as Herman puts, people read "by naturalizing, and they naturalize by using scripts" (*Story* 106). Accordingly, from Herman's perspective, the relationship between scripts and stories is the most considerable factor in narrativity of a narrative because "scripts and stories are in some sense mutually constitutive; the recipients' ability to process a narrative depends on the way it anchors itself in—but also plays itself off—

knowledge representation of various sorts« (*Story* 13). Having revised his theories related with narrative and narrativity, Herman thus defines four elements—situatedness, event sequencing, worldmaking/world disruption, and what it's like (or qualia)—as the basic elements for a narrative in order to be considered as narrative or the way they "constitute conditions for narrativity or what makes a story (interpretable as) a story" (*Basic* x).

Herman's what it's like or qualia feature deals with consciousness factor which, according to him, should be "criterial for narrative in general rather than for particular kinds of narratives (e.g., psychological novels)" (*Basic* 139). Herman considers representation of consciousness, or "highlighting the impact of events on an experiencing mind" (*Basic* 139), as a "key factor of narartivity" since narrative "is a mode of representation tailor-made for gauging the felt quality of lived experiences" (*Basic* 138). Of all the other narrative elements, Herman believes that "capturing what it's like to experience storyworld events constitutes a critical property of but not a sufficient condition for narrative" (*Basic* 141). In other words, "the absence of the element of what it's like from a text or a representation is tantamount to zero-degree narrativity" (*Basic* 142). Therefore, Herman binds the narrativity to the representation of mental experience in narrative. The more a piece of narrative text includes cognitive and emotional cues, the more it can transport the narrative recipient, audience or reader into the represented fictional world. In what follows, I will show how Mansfield's narrative registers the impact of external situations and events on Miss Brill's mind.

Registration of the impact of the particular narrative events and situations on Miss Brill's experiencing mind is a narrative quality which enhances its narartivity state. "Miss Brill" shows the way an awakening experience impacts a primarily self-indulged, and self-satisfied mind, and changes its state. As a result of its narrativity affecting qualities, "Miss Brill" has the capacity to involve its readers or recipients deeply. On the one hand, its figural narration technique enables readers to follow the mental functioning of the focal character without the intervention of the omniscient narrator. The narrative thought in this way is primarily controlled by the character. The close distance between the thoughts and feelings ascribed to the character and the readers' cognitive and emotional reactions construct a sympathetic bond between them. On the other hand, the omniscient narrator's discourse portrays the irony between Miss Brill's perceptions about herself and the other characters and their real nature. Miss Brill's pathetic situation elicits the reader's sense of pity and concern in a way that, after reading the final disruption or disequilibrium scene, the reader can imagine Miss Brill's disappointment. Through its textual cues, its mode of

presentation, and its theme(s), "Miss Brill" engages our emotional side in a way that at the end of narrative we ask ourselves, what it's like to be Miss Brill?

Miss Brill's Mental Operations

The construction of narrative plot in "Miss Brill" is based on a sequence of particular emotions, events, and situations. Avoiding any generalization, the narrative focuses on Miss Brill's particular situation, and presents a chain of some interconnected events. We are presented the active operation of Miss Brill's lively mind in the narrative's opening. She feels joy, and is delighted to act in a way she thinks she should act. Despite the fine weather, she decides to put on her fur, "Although it was so brilliantly fine [...] Miss Brill was glad that she had decided on her fur" (Mansfield 183). Her counterfactual decision satisfies her. However, the first sentence, asJanka Kaščáková holds, is an indication of "the illusion of life" Miss Brill "constructs in her mind as a self-defence against the reality" (190). She enlarges her illusion by addressing her fur kindly, "Dear little thing! It was nice to feel it again" (Mansfield 183). She enters into an imaginary conversation with the little rogue in the fur—"'What has been happening to me?'" (Mansfield 183)—talking into the eyes of little rogue is fascinating to her, "Oh, how sweet it was to see them snap at her again from the red eiderdown!" (Mansfield 183) Under the impact of such an unrealistic and emotional atmosphere, she even forgets her own pain in her hands, "She felt a tingling in her hands and arms, but that came from walking, she supposed. And when she breathed, something light and sad–no, not sad, exactly–something gentle seemed to move in her bosom" (Mansfield 183-184). She leaves home in such a cheerful mood.

Miss Brill finds the band playing in the park even more delightful, "the band sounded louder and gayer" (Mansfield 184). She is aware of everything around and loads them with her intended meaning. She finds the band's conductor humorous, "Wasn't the conductor wearing a new coat, too? She was sure it was new. He scraped with his foot and flapped his arms like a rooster about to crow" (Mansfield 184). When she sits in her "'special"' seat, she gets prepared to listen to an old couple sitting next to her, "They did not speak. This was disappointing, for Miss Brill always looked forward to the conversation" (Mansfield 184). She enjoys to get involved in the other people's stories while she does not like to give any hint about it to them, "She had become really quite expert, she thought, at listening as though she didn't listen, at sitting in other people's lives just for a minute while they talked round her" (Mansfield 184). She desires them to go, "Perhaps they would go soon" (Mansfield 184). The old couple reminds her of a painful experience. She still feels the unfavourable impression that the behaviour of an Englishman's wife had on her

mind the week before, “Miss Brill had wanted to shake her” (Mansfield 185). She finds no hope in the old couple, “The old people sat on a bench, still as statues. Never mind, there was always the crowd to watch” (Mansfield 185).

When Miss Brill’s desire to sit “in other people’s lives” (Mansfield 184) is not fulfilled, she extends her disappointment to all the other people around. She finds them repetitive, and boring, “Other people sat on the benches and green chairs, but they were nearly always the same, Sunday after Sunday” (Mansfield 185). This, however, does not lead her into sadness. She just finds her situation funny, “there was something funny about nearly all of them. They were odd, silent, nearly all old, and from the way they stared they looked as though they’d just come from dark little rooms or even–even cupboards!” (Mansfield 186) When the band blows louder again, Miss Brill gets involved actively in the lively scene. The familiar positive emotions flood into her mind as soon as she finds herself busy observing the arriving people—two young girls; two peasant women; a cold, pale nun; a beautiful woman; a little boy; and finally an ermine toque, and a gentleman. This scene triggers her interest of listening to other people.

Miss Brill eagerly follows the conversation between the ermine toque and the gentleman. She mostly sympathises with the woman, “Oh, she was so pleased to see him–delighted!” (Mansfield 186). When the man leaves the woman, Miss Brill wonders about the woman’s situation, “The ermine toque was alone; she smiled more brightly than ever. But even the band seemed to know what she was feeling and played more softly, played tenderly, and the drum beat, ‘The Brute! The Brute!’ over and over. What would she do? (Mansfield 187). In this way, Miss Brill shows a strong tendency to align the world around herself with her own desires, perceptions, and feelings. She acts as if everybody agrees with her understanding that the gentleman was cruel to the woman. Having played an active role in this society, Miss Brill gets more delighted. She even thinks she should be an important member of her society, “Oh, how fascinating it was! How she enjoyed it! How she loved sitting here, watching it all! It was like a play. It was exactly like a play. [. . .] They weren’t only the audience, not only looking on; they were acting. Even she had a part and came every Sunday. No doubt somebody would have noticed if she hadn’t been there; she was part of the performance after all” (Mansfield 187-188). Miss Brill, however, is not acting a prescribed text on a stage. She is acting her own manuscript. She creates her own role out of her imagination. The newly obtained perspective changes her mental state, “How strange she’d never thought of it like that before! And yet it explained why she made such point of starting from home at just the same time each week–so as not to be late for the performance–and it also explained why she had a queer, shy feeling at telling her English pupils how she

spent her Sunday afternoons. No wonder! Miss Brill nearly laughed out loud. She was on the stage" (Mansfield 188). She explores her own memories for the trace of this discovery. Her mind goes to "the old invalid gentleman to whom she read the newspaper four afternoons a week while he slept in the garden" (Mansfield 188). She wonders how the old man would feel and react if he knew about her being an actress. She constructs the old man's possible reaction to her true identity, "But suddenly he knew he was having the paper read to him by an actress! 'An actress!' The old head lifted; two points of light quivered in the old eyes. 'An actress–are ye?' And Miss Brill smoothed the newspaper as though it were the manuscript of her part and said gently; 'Yes, I have been an actress for a long time."' (Mansfield 188).

Miss Brill is so much immersed in the scene that she does not take her own feelings seriously. She acts as if she does not exist apart from the others. Their presence, in other words, makes her being possible and meaningful, "The band had been having a rest. Now they started again. And what they played was warm, sunny, yet there was just a faint chill–a something, what was it? –not sadness–no, not sadness–a something that made you want to sing" (Mansfield 188-189). By focusing on the music of the band, she gives herself totally into dreaming. She prophesies a company in which she is a meaningful member, "The tune lifted, lifted, the light shone; and it seemed to Miss Brill that in another moment all of them, all the whole company, would begin singing" (Mansfield 189). Miss Brill can see her desired "accompaniment" which includes people from different sectors of her society, "The young ones, the laughing ones who were moving together, they would begin and the men's voices, very resolute and brave, would join them. And then she too, she too, and the others on the benches–they would come in with a kind of accompaniment" (Mansfield 189). The affective impact of this dream on her mental state is so strong that she nearly cries, "Miss Brill's eyes filled with tears and she looked smiling at all the other members of the company" (Mansfield 189). She experiences an ultimate unification with the public in her simulated company wherein, as she sees it, there is a kind of co-understanding, or collective sympathy, although she cannot tell about what.

Miss Brill's singular first person narrative, therefore, changes into a narrative of collective first person, "we understand, we understand, she thought–though what they understood she didn't know" (Mansfield 189). The entrance of a young couple calls her back from her sweet dream. As usual, she begins her new delightful observation. She ascribes a past for them and fills in the gaps about their intentions, feelings and thoughts, "Just at that moment a boy and girl came and sat down where the old couple had been. They were beautifully dressed; they were in

love. The hero and heroine, of course, just arrived from his father's yacht. And still soundlessly singing, still with that trembling smile, Miss Brill prepared to listen" (Mansfield 189). The boy's and the girl's conversation, however, is dismantling, and disrupting to Miss Brill's mental state. Because of Miss Brill's presence, the girl rejects the boy's request to kiss her:

> 'No, not now,' said the girl. 'Not here, I can't.'
> 'But why? Because of that stupid old thing at the end there?' asked the boy. 'Why does she come here at all–who wants her? Why doesn't she keep her silly old mug at home?'
> 'It's her fu-ur which is so funny,' giggled the girl. 'It's exactly like a fried whiting.' (Katherine 189-190)

The painful impact of this event engulfs Miss Brill thoroughly. The boy's and the girl's discourse includes some insulting features towards Miss Brill's thoughts and values. The boy's three-word insult—stupid old thing—questions her perception about herself. It has never crossed her mind to look at herself as an old woman, let alone as a stupid, and as a thing. Likewise, the girl's statement questions her very valuable asset—her fur. She laughs at Miss Brill's fur, and humiliates her. The impact of this short conversation on Miss Brill is so awakening that it fundamentally changes her already established mind about both her private and public selves:

> But to-day she passed the baker's by, climbed the stairs, went into the little dark room–her room like a cupboard–and sat down on the red eiderdown. She sat there for a long time. The box that the fur came out of was on the bed. She unclasped the necklet quickly; quickly, without looking, laid it inside. But when she put the lid on she thought she heard something crying. (Katherine 190)

There is a shift in narrative voice here. Miss Brill's story stops, and for the first time, the omniscient narrator takes control of whole narration. The narrative speed increases considerably. The short sentences represent a reversal in Miss Brill's situation. She goes through a mental trauma. She should measure her losses, and find in herself what she would attribute to other people—she herself belongs to a dark room which is like a cupboard. Besides that, she finds her fur not worthy of any attention. These all drive her into a sad mental state as she hears "something crying" inside. The closure in "Miss Brill", as Nancy Gray maintains, leaves both the character and the reader with "ambiguity" since "Teased into the open are irreducible tensions between narrative, experience, and social constructions of experience" (85).

Conclusion

The quality of represented mental states in "Miss Brill" acts as a basic element in Mansfield's narrative. This feature of narrative, or the nexus between narrative and consciousness, is the shared thought among the pioneers of cognitive narratology as well. In a similar way to Palmer's, Zunshine's, and Herman's emphasis, Miss Brill's mental experience throughout her Sunday excursion is the main concern in her narrative. Moreover, the narrative primarily shows how Miss Brill's cognitive and emotional responses to the ongoing external events and situations configure or construct her mental states. Besides that, the narrative plot presents the transformation process of Miss Brill's mental state. While, on the one hand, it shows how her constructed reality, about herself and about the other people, is based on counterfactual features, on the other hand, it registers the perspectival change in Miss Brill's mind. By the end of her delightful, but imaginary, presence in the lives of the other people, she no longer believes in the importance of her fur, in her own efficient role in society, and in her own age. This knowledge, discovered by the help of the external eyes, acts as the central point in Mansfield's narrative. The moment Miss Brill's established illusions leave her; she plummets into sadness. Her new mental state is an impact of what Miss Brill hears about herself from the other people. We pity Miss Brill, and her situation while we accompany her into her dark room. We might also sympathize with her. The boy's and the girl's statements about Miss Brill can also ignite some questions in our minds. We might also come out of our carefully nested illusions and ask ourselves, what it's like to be Miss Brill?

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Textuality of History, Historicity of the text in Kemal Tahir's *Devlet Ana*[1]

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Kemal Tahir's *Devlet Ana* gives an impression that it is a historical fiction, taking place in the past. An essential element of historical fiction is that it is set in the past and pays attention to the manners, social conditions and other details of the period depicted. Authors also frequently choose to explore notable historical figures in these settings, allowing readers to better understand how these individuals might have responded to their environments. This study, however, will explore the novel from a new-historicist perspective, which deals with the "textuality of history and the historicity of texts." The study therefore reads *Devlet Ana* with a specific focus on the historical and cultural background of the text with a political and cultural perspective and projection. The paper reveals that the novel simply attempts to rewrite or reconstruct history, a sort of simulation inBaudrillard's term, through which the retold/invented story makes history. So, the paper argues that Kemal Tahir on the one hand reveals the textuality of history as a written text, and on the other hand, tries to keep control over history as such by using discursive practices in the novel. Thus, New Historicists aim simultaneously to understand the work through its historical context and to understand cultural and intellectual history through literature.

Keywords:*Devlet Ana,* Kemal Tahir, New Historicism, Textuality and Historicity

[1] The papers about Modern Turkish Novel are all developed within the Project Turkish Notes (T-Notes). Their content is copyrighted. The readers are strictly considered to have accepted law on "Copyright" and subject to legal liabilities in the event of violation.

The American Soul in Sam Shepard's Family Trilogy

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This study deals with the concept of American Soul in Sam Shepard's drama focusing on his family trilogy, "Curse of the Starving Class,""Buried Child"and "True West." The study seeks how Shepard illustrates the downfall of American Soul in his family trilogy, how collapse of American Dream in the "Curse of the Starving Class" and dysfunctional family structure in "Buried Child" along with identity crisis in "True West" affects American Soul. The study bases its thesis on the dictum by D.H. Lawrence, who states that "the essential American Soul is hard, isolate, stoic, and a killer. It has never yet melted." The study argues thatSam Shepard dramatizes the loss, what is called as *the essential*, of American Soul, pointing out the collapsing dreams, fragmentation of the family structures and searching identity in modern America. The visionary world of "Curse of the Starving Class,""Buried Child" and "True West" dramatize Shepard's strong bond with his culture and people, illustrating an intense connection with the land and revealing a deep longing for the traditions of the past, all of which have been corrupted by modernism opinion and abandoned by American citizens. The Soul is disintegrated and the plays are the representation of Shepard's mourning for the betrayed and forgotten American ideals.

Keywords: Sam Shepard, Curse of the Starving Class, Buried Child, True West, American Soul

Gendering in Arabic

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The paper reviews a very well-known typical issue of linguistics and sociolinguistics. The linguistic forms used by women and men do contrast after all – to different degrees – in all discourse contexts. There are other ways, as well, in which the linguistic behaviours of women and men differ. It is academically believed that women are politer than men, linguistically speaking, and women and men emphasise different speech functions. This topic has been discussed many times through the years of linguistics and linguistics studies -basically through evidently studies on the English language. This paper, mainly applies similar methodology on the Arabic language. The text, after explaining some gendered exclusive differences and features in the speech forms of both genders in Arabic, goes on and explains the relationships between gender and social class in detail. In addition, women's and men's linguistic behaviours are thoroughly explained in different fields and portals including their social status, and their roles in their respective societies. The paper then focuses on the linguistic construction of both; gender and sexuality. While discussing these matters, it is noteworthy that the approach used considered gender identity as a construction, rather than as a fixed category. However, while examining the relationship between language and sexuality, the way people construct their sexual identity – as gay, lesbian or bisexual – was taken into consideration as well as the way people use language to learn, talk about and engage in sex and desire, and engage in sexual activities. The paper seeks to answer many questions like: to what extent do women and men speak differently in Arabic, and how do the linguistic forms of each gender differ and contrast? Claims and ideas in this field are to be clarified by the end of this study.

Keywords: Early language education, EFL, Preschool, parental beliefs

The Relationship between Language Learning Strategy Use and Success Rates of EFL Learners

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In the recent years, language learning and teaching have shifted to more student-centered approaches rather than teacher-centered ones. In order to have learners that are also active outside the class, it is important for them to employ strategies for effective language learning. The present study is aimed to investigate the relationship between strategy use and exam grades. The participants were first year Vocational School students of Artvin Çoruh University, Turkey. Oxford Language Learning Strategies Inventory (1990) was used as a data collection instrument to see which strategies Elementary level university students use more and whether there is a relationship between these two factors. It categorizes the strategies into six: memory, cognitive, compensation, meta-cognitive, affective and social. The study also gives an insight into whether the students would need strategy training for a better understanding of English. Concerning the previous studies, results were expected to offer a significant correlation between strategy use and exam scores of the learners. However, the results showed relatively positive correlation between strategy use and exam scores. SPSS packet program was used to analyse the data of the questionnaire.

Keywords: Oxford Language Learning Strategies Inventory, Strategy Use, Success Rates

Interlanguage Gratitude of Expressions by Tertiary Level EFL Learners

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This study investigated the strategies employed by tertiary level EFL learners from different countries while they were using gratitude expressions. With this purpose in mind, almost more than 400 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 Searle (1969) and adapted by the researchers based on the specific needs and conditions. It is very important to know how males and females perform gratitude in expression. Hence in this study, we have considered four goals. First of all, we analysed 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 age, gender and regional variations. The preliminary findings indicated that tertiary level Turkish EFL learners used various strategies in L1 but these strategies remained relatively limited in English.

Keywords: pragmatics, speech act, speech act gratitude, EFL context

Prep Class Students' Perceptions towards Portfolio Assessment in Writing Courses

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As the results of the innovations made in education, it has been a crucial shift from the traditional assessment methods such as paper-and-pencil tests to the new ways of alternative assessment tools. Thus, portfolio assessment, as a form of alternative assessment, has gained importance nowadays. For this reason, this research should be understood as an attempt to explore prep class students` perceptions towards portfolio assessment in writing courses. This survey was conducted on 50 prep class students enrolled in English Language and Literature Department of Karadeniz Technical University during spring semester in the 2016-2017 academic year. For the purpose of the study, the data were gathered by a questionnaire developed by Yang (2003) and Eskici (2015). The instrument for data collection consists of 19 items in the form five-point scale. The findings of the study will be presented at International KTUDELL Conference 2017.

Keywords: portfolio assessment, alternative assessment tools, portfolio, writing

A Corpus based Study of the Tertiary Level Turkish EFL Learner's Common Overuse / Underuse of - *ly* Adverbs

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Previous learner corpus studies have illuminated various kinds of tendencies observed in a single particular type of the learners of English. However, it is important to determine whether the observed tendency is true for one particular group of learners or universally seen in spite of the difference of their L1s. With respect to English education in Turkey, there exists a need to compare Turkish learners (TICLE) and English native learners (LOCNESS). There are kinds of grammatical features which need to be examined. In the current study, we focused on *–ly* adverbs. This study provided a number of significant findings about Turkish EFL common and unique use of interlanguage; a corpus-based methodology was used in the study and the initial findings suggested that the most overused *–ly* adverb was "*eventually"* andits G^2 value was 35.58. The most underused *–ly* adverbs were "firstly" and "generally" and their G^2 values are the same -99.29. Degree of deviant use was relatively robust in *–ly* adverbs (average of absolute G^2 values of the top ten overused *–ly* adverbs are 16,10 and the top ten underused *–ly* adverbs are-54,37). Degree of deviant use greatly varied among NS and Turkish groups.

Keywords: Learner Corpus, Contrastive Interlanguage Analysis, Overuse/Underuse of Interlanguage

A Corpus based Study of the Tertiary Level Turkish EFL Learner's Common Overuse / Underuse of - *ly* Adverbs

Full-Text

Introduction

Interlanguage can simply be defined as a kind of language created by learners of a foreign language and it stands between the L2 and L1 (Selinker, 1972). Using the learners` language data for a linguistic study calls for a contrastive interlanguage analysis perspective. In other words, in an attempt to analyze learner corpora, the most frequent method to be employed is the use of Contrastive Interlanguage Analysis (CIA), which is basically used to compare varieties of one language, these being native and non-native varieties (L1/L2), or different non-native varieties (L2/L2) (Granger 1996; Gilquin 2000/2001). According to Granger (2003), "interlanguage" is a "variety in its own right, which can be studied as such without comparing it to any other variety" (p.127). With this in mind, however, it may be beneficial to "compare to other language varietiesfor better understanding the internal structure of it (p.127)''. This naturally makes it necessary to adopt a corpus-based contrastive approach through which learner language and native language corpus (L1-L2) can be compared on the basis of mainly language use and lexicology in an attempt to reveal the distinguishing features between NS and NNS (Granger, 1998b, 2002, 2003; McEnery and Kifle, 2002; Milton and Hyland, 1999; Altenberg and Granger, 2001).

After determining the most distinguishing features of native speakers (NS) toward non-native speakers (NNS), it may be possible to observe how NNS understand the ways native speakers produce expressions in various environments and develop themselves. When two different interlanguages are compared it becomes possible to evaluate whether these non-nativeness features are specific to one language group or shared by several learner populations (Granger, 2002).Corpus-based Contrastive Interlanguage Analysis (CIA) of the EFL learners` written language may also help understand the learners' acquisition sequences throughout different stages of language learning (Cobb, 2003). This will, in turn, lead to the understanding of the nature of acquiring second languages as well as to the development of curriculum design, the production of pedagogic materials, and classroom-based teaching in FL or SL settings (Meunier, 2002).In addition to many other benefits, the understanding of the developmental stages of the learners in their acquisition of the second

language can be regarded as one of the best potential advantages of the corpus-based contrastive interlanguage analysis process (Meunier, 2002). These stages are determined as a result of the "quantitative and qualitative comparisons between native language and learner language" (Granger 2009, p. 18).

Leech (1988) stated that native control corpora such as LOCNESS can be considered as a "standard of comparison, a norm against which to measure the characteristics of the learner corpora" (p.15). It is also the case that this powerful native corpus is based on the norms of native speakers which are explicit and corpus-based and "nativeness" remains a useful construct both for linguistics and for the ELT community (Mukherjee, 2005).

The use of corpora in a foreign language class may make it possible to help language learners to be exposed to authentic examples rather than fixed or artificial ones which are not used commonly in everyday life. The use of ready-made words and sentence structures may not be good for the learners to develop themselves compared to the authentic examples of the language (Flowerdew, 1993). Furthermore, the use of learner corpora creates opportunities for researchers to investigate native and non-native speaker/writer performance through comparison and this is called Contrastive Interlanguage Analysis which, according to Granger (1998, as cited in Al-Btoosh, M.A., 2004), involves two important types of comparison:

- Native language vs. interlanguage, (i.e. comparison of native language and interlanguage);
- Interlanguage vs. interlanguage, (i.e. comparison of different interlanguages) (p. 12).

The Contrastive Interlanguage Analysis has potential to provide scientists with all kinds of learners' errors and areas of weaknesses as well as help them to investigate the variations between L1 and L2 performance. At the same time, it enables researchers to investigate various perspectives of learners' development stages.

Corpus has many advantages. Firstly, the greatest advantage it brings to second language acquisition is the context it provides in the examples. Learners may be able to discover the meaning of a word by inference (Stevens, 1991). Context also becomes an issue when learners' proficiency is too low to infer the meaning of existing words within a contextual framework. Another advantage is that "due to their over-representing of concrete words to the detriment of abstract and social terms, traditional intuition-based materials fail to prepare students for a variety of tasks including reading newspapers and report-writing" (Ljun, 1991, cited in

Granger 1998b, p. 7). Corpora can also prepare the ground for the inductive learning to take place and the students are able to control for their own learning in the classroom as well as outside (Kennedy and Miceli, 2001).

The CIA can be used to meet the needs of the L2 learners in terms of understanding lexical richness, collocational competence and raising awareness towards the prosodic nature of English language through comparisons between L1 and various L2 languages. With this in mind, however, the probable problems or problem categories may be more than expected in such a corpus-based comparative study. For this reason, it seems that there is a need for limiting the investigation to only one part of deviance at one time. The current study, therefore, will seek ways to compare the –ly adverbs with the L1 usage in an attempt to reveal the distinguishing features between the two groups. The usage of –ly patterns seems somewhat easier for many EFL learners though there may be at times when L2 learnersfail to use them appropriately in a written context.

There have been several research studies regarding the EFLlearners' use of –lyadverbs and the results of these studies yielded similar results. For example, in a study in China, it was noted that the overuse and underuse of the amplifiers by the Chinese advanced EFL students could be explained by the L1 influence, as suggested by Granger (1998). The Chinese learners seem to be using some native-like amplifiers while they are writing in English and almost a similar explanation can be given to the underuse of "entirely", "highly" and "extremely" as examples for the case.

Ishikawa (2010b) investigated the usage patterns of –ly adverbs by many writer groups and found that there were significant underuse patterns in comparison with the overuse patterns which were not significant at all. The Chinese learners overused "totally", "very" and "really" and underused "entirely" and "highly" in
their writing. The findings were in accordance with those found in previous studies belonging to Granger (1998), Wang and Chen (2007) and Ding and He (2006).

Method

The aim of this paper is to investigate how tertiary level Turkish EFL learners use –ly adverbs in comparison with their native speakers` counterparts. The overuse and underuse patterns of the –ly adverb usages were compared in the study and the results were analyzed in tables. The research questions are as follows.

1. Which –ly adverbs do tertiary level Turkish EFL learners overuse commonly as compared to native corpus?
2. Which –ly adverbs do tertiary level Turkish EFL learners underuse commonly as compared to native corpus?

The data analyzed in the study is based on the two corpora, these being TICLE and LOCNESS, a learner corpus including essays written by native speakers. The data is summarized in Table 1 below. LOCNESS is a learner corpus with obviously controlled by strict design criteria. Frequency differences are measured by a log-likelihood (LL) statistical measurement. Log-likelihood (LL) ratio is a sophisticated type of statistical measurement that is utilized especially in corpora comparisons and calculates frequencies by considering the word sizes of two corpora as well as determining the relative overuse and underuse in a certain corpus.TICLE (Turkish International Corpus of Learner English) and LOCNESS (The Louvain Corpus of English Essays) are used. TICLE corpus contains approximately 223.416 words and 280 argumentative essays that are written by 3rd and 4th grade proficient university students of Çukurova University, Mersin University and Mustafa Kemal University. LOCNESS was compiled at the Université Catholique de Louvain which was 360.938 words produced by native speakers.

Table 1. Two corpora used in the study

Corpora	Topics	Texts	Tokens
LOCNESS	88	306	360.938
TICLE	34	280	223.416
TOTAL	**122**	**586**	**584.354**

First, we made a frequency-based analysis of the corpus data with Sketch Engine and identified the most frequent –ly adverbs. Next, we ordered the top ten –ly adverbs overused and underused by learners with a reference to the log-likelihood ratio (G^2), which is said to be a reliable index to show the deviancy in frequency (Howell, 2011).

Findings

Table 2 presented the overused –ly adverbs by the Turkish learners in the current study. Note that in case of Turkish learners, G^2 values are between 8.51 and 35.58. It is interesting to note that the differences between the values are very big and the normalized frequencies were not close to each other. This shows that the overuse and underuse patterns of –ly adverbs between the native and non-native

corpora are significant to the extent that almost no one adverbs other than "really" present a similar frequency ratio on the table.

Table 2. Underused–ly Adverbs

Adverbs	TICLE Observed fre.	LOCNESS Observed fre.	TICLE Normalized	LOCNESS Normalized	G^2
eventually	4	60	17.90	165.35	35,58
possibly	3	43	13.43	118.50	22,02
truly	2	30	8.95	82.67	17,79
really	99	149	443.06	410.61	17,61
obviously	9	42	40.28	115.74	15,84
greatly	3	52	13.43	143.30	11,41
sexually	2	22	8.95	60.63	11,28
ultimately	3	24	13.43	66.14	10,49
basically	4	21	17.90	57.87	10,49
surely	6	25	22.38	68.89	8,51
AVG	13.5	46.8	59.97	128.97	16,10

The table above shows the scores $\mathbf{G^2}$ for the top ten underused –ly adverbs which seem to be quite different in terms of frequency values. The frequency of underused item "eventually" seems to be high and the G^2 value for the same word is also high when compared to the other the top ten underused–ly adverbs. The G^2 value for "surely" is low when compared to the other the top ten underused –ly adverbs. Based on thetable above it is possible to assume that "eventually" is the most underused item and "surely" is the least underused items and their typical usage patterns were illustrated in the sample sentences below:

(1) They did not give up, did not lose their hope and eventually became the winner of this difficult war. (TICLE)

(2) I'm strongly convinced that abortion should be legitimate for several reasons such as lack of economic independence and financial prosperity, social pressure and eventually the jeopardy for the infant to be born in deformation and biological deficiency. (TICLE)

(3) However when we talk with our grandmothers or grandfathers we surely heard some sentences that begin with "in our times". (TICLE)

(4) If there is no improvement in a country's economy, it'll surely affect its political relations. (TICLE)

Table 3. Overused–ly Adverbs

Adverbs	TICLE Observed fre.	LOCNESS Observed fre.	TICLE Normalized	LOCNESS Normalized	G^2
firstly	58	30	259.57	82.67	-99,29
generally	50	28	223.77	77.16	-99,29
effectively	17	22	76.08	60.63	-62,97
mostly	49	12	219.29	33.07	-46,79
rarely	4	13	17.90	35.82	-40,19
easily	90	53	402.78	146.06	-39,63
particularly	1	34	4.48	93.70	-34,79
previously	3	25	13.43	68.89	-32,85
secondly	36	18	161.11	49.60	-32,30
clearly	11	67	49.23	184.64	-29,25
AVG	31.9	30.2	142.76	83.22	-54,37

Table 3above presents the top ten overused –ly adverbs by the learners in the current study. In the case of the Turkish learners, G2 values between range between -99.29 and -26.35 which signals that the difference is not very big in terms of G2 values. The highest G2 values are being -99.29 and “firstly” and “generally”seem to have the same G2 values and at the same time are the most overused adverbs in TICLE corpus. Based on the findings of this relatively small-scale research, tertiary level Turkish EFL learners seem to avoid using many adverbs while writing in English. The typical usage patterns for “firstly” and “generally” are given below.

1. This system has several advantages firstly the candidate would claim a majority of the votes. (ENS)

2. Times and attitudes change, and in some cases that means obliterating tradition. Firstly, fox hunting is a cruel, vicious sport which shows no kind of remorse or kindliness towards animals. (ENS)

3. I agree that generally, IVF treatment is a good idea as it makes most sterile couples happy restrictions are going to have to be laid down. (ENS)

4. However, when the intellectual has a personal crisis like Hugo the good points are generally negated by the bad. (ENS)

Results

This study investigated the patterns of overuse and underuse of –ly adverbs in tertiary level Turkish EFL learners (TICLE) and their native counterparts. The most underused–ly adverb pattern turned out to be "eventually"andits G^2 value was 35.58. The most overused–lyadverb patterns were "firstly" and "generally" and their G^2 values were the same -99.29. Exploring Turkish EFL learners' essay corpus, we revealed several noteworthy facts about their use of –ly adverbs. In terms of interlanguage developmental stages, the study provided us with some hints. For example, in all –ly adverb pattern usages, there were deviant usages and the underuse and overuse patterns were ranged from in a series of G^2 values from-99,29 to -29,25 in underuse category and from35,58 to 8,51 in overuse category. In other words, the degree of deviant usages showed significant variety especially in Turkish EFL corpus. For example, eventually has the highest G^2 value between the top ten underused –ly adverbs. Firstly, and generally have the highest G^2 values between the ten top overused –ly adverbs. The deviant usages were mostly with the overused items and particular adverb patterns were overused in Turkish corpus. With this study, only a partial understanding towards Turkish EFL learners` interlanguage developmental levels were documented and, for a more general and larger representation of the population, there is a need for using a more representative and sizeable corpus with more adverb samples and corpus statistics.

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Language Teaching Anxiety among Non-native Teacher Candidates: A Quantitative Investigation

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In our country teaching profession has many serious challenges and responsibilities. The transition from student teacher to teacher is a difficult step for pre-service non-native foreign language student teachers. As student teachers approach the end of their education programs and they become aware of the expectations and responsibilities of the profession. Thus, they feel anxious, start to question their abilities, and experience feelings of inadequacy. Such feelings obviously have effects on student teachers' target language use, pedagogical competence, and above all emotional well-being. The present study aims to explore the teaching anxiety of student non-native English foreign language teachers'. To this end, the study was conducted among 40 pre-service non-native English foreign language teachers at the department of English Language and Literature in Karadeniz Technical University, Trabzon, Turkey. In the current study, Foreign Language Teaching Anxiety Survey Scale (FLTAS) was used. The findings will be shared in the 6th international student conference.

Keywords: Foreign language teaching anxiety, pre-service teacher, non-native student teacher

New Generation Perceptions of Bilingualism: A Google Coached Survey

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The aim of this descriptive research is to specify the definition of the term "bilingualism" along with to identify the required specifications of individuals in order to be recognized as "bilingual"; to determine the progress and process of cognitive development in bilingual people; and finally, to examine the reflection of bilingualism on the intellectual circumstances of bilingual people. Within the framework of the study, for the purpose of obtaining a better and more comprehensible definition of the term, an extensive variation in the terminology of "bilingualism" was searched. For this reason, a survey was made among the L2 learners in order to identify the similarities and differences between the researcher's conclusions and the new generation's judgements on the topic. With regard to drawing a conclusion for the progress and process of cognitive development achievement in bilinguals and examining the impact of bilingualism on intellectual state, a broad collection of previous researches was reviewed. In the presentation, preliminary findings and description related to the topic will be discussed and the detailed findings will be incorporated into the full text upon the completion of the whole research process.

Keywords: bilingualism, linguistics, cognitive development, intelligence, intellectual state

The Existential Posthumanist Struggle in Kazuo Ishiguro's *Never Let Me Go*

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Using post-humanist theory and regarding Sartre and Camus' terminologies, this paper deals with the status of clones in Kazuo Ishiguro's post-humanist bildungsroman *Never Let Me Go*. The study aims to explore the clone's condition with reference to existentialist insights relating Ishiguro's narrative to mere absurdities of life. The present study aims to show how Ishiguro represents the marginalized and "dehumanised" clones discover, redefine and question their fake and vain existence.

Keywords: Existentialism, Post-humanism, clones, identity, Kazuo Ishiguro

Mean World Syndrome: Cultivation of Fear and Anxiety in *Blast*ed and *4.48 Psychosis* by Sarah Kane

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This study deals with how Sarah Kane used language to create a chaotic world, and cultivated fear and anxiety in her plays *Blasted* and *4.48 Psychosis* with a focus on mean world syndrome. Originally, mean world syndrome is a theory used and studied in media texts, and this study aims to uncover what is called 'media effect' in dramatic texts. In order to achieve its goal, this study applies this theory to Sarah Kane's plays *Blasted* and *4.48 Psychosis*. Dr. George Gerbner coined mean world syndrome in his work *Cultivation Theory*. This Theory refers to the idea that exposure to the media means leads to cultivating attitudes such as fear, anxiety, insecurity, and anger. Therefore, consumers start to believe that world is more dangerous place than actually it is. British playwright Sarah Kane gained the reputation of "Britain's bad girl" and sustained this image with heart-rending texts. Kane's works can be associated with "In-Yer-Face Theatre" that embodies the plays produced in the late 1990s. The focal point of Kane's plays is hate and her plays are like a verbal landscape in which audience inhabits with the accompany of terror and shock. The themes of Sex, torture, death, and cruelty run throughout the Kane's work. These themes are conveyed through the use of language in *Blasted* and *4.48 Psychosis*whoose title refers to the darkest hour of the day. The language which Sarah Kane used in her plays, cultivates fear and anxiety.

Keywords: *Blasted, 4.48 Psychosis*, Sarah Kane, violence, language, Mean World Sydrome

Mean World Syndrome: Cultivation of Fear and Anxiety in *Blast*ed and *4.48 Psychosis* by Sarah Kane

Full Text

Introduction

Borrowing a conservative aesthetic style from its affluent history, British Drama in 1990s paved a way to the emergence of a new generation characterized by "speculative, confrontational, sensational, infuriating, taboo-breaking, barbaric, disheartening, and gloomy works" (Bicer, 2011). Among the member of this generation Mark Ravenhill, Anthony Nelson, and Sarah Kane, were the most controversial dramatists of the decade. They reshaped the language of the theatre by making it more direct, explicit, and raw. As a matter of fact, they ushered a new dramatic vocabulary and dragged the theatre into being more aggressive and experiential aiming to make the audience feel and respond (Sierz, 2000). This new dramatic movement is called 'in-yer-face' by Alex Sierz for the works of these young playwrights and their theatrical trend that includes unrestrained sex scenes and extreme use of violence (Bartleet, 2002). Sierz defines in-yer-face theatre as a kind of drama that

> takes the audience by the scruff of the neck and shakes it until it gets the message. It is a theatre of sensation: it jolts both actors and spectators out of conventional responses, touching nerves, provoking alarm […] Unlike the type of theatre that allows us to sit back and contemplate what we see in detachment, the best in-yer-face theatre takes us on an emotional journey, getting under our skin. In other words, it is experiential, not speculative (In-Yer-Face 4).

Men are cursed to forget too much. Using shock as a tactic, in-yer-face theatre reminds its audience of what they have already forgotten bywaking them up to explore extreme feelings, provoking and confronting them. As the writers force the audience to question the idea of what is normal, what does humanity mean, what is natural or what is real, they push the boundaries of what is admissible forward (Sierz, 2000). These theatrical traits are central to the texts of Sarah Kane and had her name rather frequently mentioned.

Sarah Kane became an eminent figure in the British drama of the new millennium with the emergence of the *Blasted*. When Kane's play was first performed at Royal Court Theatre in 1995,produced a remarkable dissension that lasted for months in British press (Seller, 1996). It generated major waves in the British theatre world. Many critics claimed that *Blasted* is the exemplary in-yer-face theatre play, and one that moved this theatrical movement further (Satkunananthan, 2015). *Blasted,* as a considerably dramatic cycle of social and psychological devastation, shattered nationally established notions. Violence constitutes one of the most distinguishing features of Kane's writings and rape is an oft-used theme by the author. It is a centralized part of proceedings although the act's itself is not performed (Ward, 2013). The play was independently regarded as one of the most authentic play in recent British theatre history and became an essential reading material with regard to post-war drama in many British universities (Saunders, 2002). Kane, focusing on Bosnian war of the early 1990's, tried to show the disastrous scenes of bombings, sorrow, persecution, mutilation, hunger, cruelty, gender violence, rape, and abuse that define war all of which are the features of the Mean World Syndrome (Bicer, 2011).

Kane's play can best be analyzed with reference to the concept of the Mean World Syndrome. This study dwells on the Mean World Syndrome which can be in the heart of every play written by Sarah Kane.

Theoretical Basis: Cultivation Theory & The Mean World Syndrome

Cultivation theory throws light on how individual's television habits can shape their attitudes. Cultivation theory was introduced by George Gerbner in 1967 and it was a time when communication research which studies the relationships between exposure to television and one's beliefs and attitudes about the World, was prevailing. As a consequence of this process, Mainstreaming, Resonance, and the Mean World Syndrome were introduced. Cultivation Theory draws attention to the effect of mass media upon how people view reality, particularly exposure to violence cultivated by media means (Koller, n.d.). Television is regarded as an instrument of story-telling that has a centralized system of storytelling. Through its, news, commercials, drama and other broadcasts, television carry a coherent system of messages and images into every home (Gerbner,1998). Television is the dominant force in forming the society. Gerbner strongly believed that power of tv stems from the symbolic content of the real life drama telecasted hour after hour, week after week. Fundamentally, television is society's institutional storyteller these stories present a coherent Picture of what exists, what is significant, what is related to what, and what is right (Griffin, Ledbetter, & Sparks, 2014). Children grow up at homes

where mass produced stories penetrate into their mind on the average of 7 hours a day. These stories engross their waking hours and dreams. The source of these stories are not their families, churches, districts, and not even their homelands, and they do not come from anyone with anything relevant to tell, either. These stories come from a distant group of companies which aspired to sell something (Gerbner, 1998). Being exposed to television can influence people's attitudes and perceptions about the World. Particularly this occurs when one is exposed to repeated violence on television (Koller, n.d.).

The focal point of early cultivation theory was the issue of violence. It was investigated whether television violence portrayals made viewers more aggressive. The hypothesis that refers to heavy exposure to television cultivates exaggerated beliefs about the amount of violence watching a day. This exposure was regarded as five or more hours of television watching a day. Following the initial research, the scope of the study was broadened to investigate images of science, gender roles, health, religion, political orientations, environmental attitudes, activities and minorities (Morgan, 2007, 225). As the studies suggest, heavy viewers show more tendency to overestimate one's chances of involvement in violence, believe that one's neighborhood is unsafe, assume that crime is rising regardless of the facts of the case, to buy new locks, watchdogs, and guns to protect themselves (Qulette, 1997).

Gerbner's resarch concluded that heavy viewers of television overstated their chances of being involved in violence and express an exaggerated sense of danger. Therefore, this generates the feeling of insecurity and mistrust. Heavy viewers express a greater sense of victimization than the light viewers do (As cited in Koller, n.d.). He determined four types of attitudes developed by heavy viewers.

1. Chances of involvement with violence. Light viewers presume that their weekly odds of being victim are 1 out of 100, on the other hand heavy viewers are uneasy about the risk to be 1 out of 10, which is ten times higher (Griffin et al., 2014).
2. Fear of walking alone at night. It is not surprising that women are more afraid of walking alone on dark streets. Heavy viewers are more inclined to overstate criminal activity, therefore believing it to be ten times worse than it actually is.
3. Perceived activity of police. Heavy viewers believe that 5 percent of society engage in law enforcement. Their World is filled with judges, police, and government spies. On the other hand, light viewers, predict a more realistic with 1 percent. Moreover, as stated by Gerbner, it is assumed that police officers draw their guns almost every day.

4. General mistrust of people. Heavy viewers are more skeptical about other people's motives. They stay connected to statements that alert people to hope for the worst.

> "Most people are just looking out for themselves."
> "In dealing with others, you can't be too careful."
> "Do unto others before they do unto you." (Griffin et al., 2014, p. 353)

This cynical mindset of general distrust was named by Gerbner as the mean World syndrome (Griffin et al., 2014). Originally, 'Mean World Syndrome' is a theory used and studied in televised images and media texts, and this study aims to uncover what is called 'media effect' in dramatic texts. In order to achieve its goal, this study applies this theory to dramatic texts.

Blasted

Play begins with the abusive relationship between Ian and Cate. Ian, a middle aged journalist takes Cate to a Leeds hotel room with the intention of seduction. Ian is a middle aged, foul-mouthed journalist. Cate is an emotionally fragile, naive and simple young woman. Throughout the first scene, Ian tries to seduce Cate, but she resists. Cate's rejecting Ian ends up with his subjecting her to sexual assault (Bicer, 2011). Through Cate's pointing gun and her being raped by Ian, the experiential feature of the theatrical trend is stressed (Bartleet, 2002, 4).At the beginning of the play, Ian reveals his hatred of women, racism and fear of homosexuals.

> Ian (doesn't answer. He goes to the window and looks out):
> Hate this city. Stinks. Wogs and Pakis taking over.
> Cate: You shouldn't call them that.
> Ian: Why not?
> Cate: It'snotverynice.
> Ian: You a nigger-lover? (Kane, 1995, p. 4)
> Ian: Probably the wog with the sarnies. Open it.
> Cate opens the door. There's no one there, Just a tray! Of sandwiches on the floor. She brings them in and examines them (Kane, 1995, p. 6).

Two dialogues at the first scene, consist of Ian's racist statements. Ian uses 'Wogs and Pakis' for the minority groups in Britain. 'Wog' is an offensive expression and a slang word considered as an ethnic label that refers to people from Middle East. 'Paki' is another derogatory word that refers to people of Pakistani descent. This is also a categorization of outgroup and in-group. Ian's expression can be seen as a

warning about minorities as an upcoming threat to Britain. Through the use of these lines, Kane may also be intentionally exaggerating immigrant problems to fuel fear about rising immigrants and declining birth rates. 'Hate this city. Stinks" (Kane, 1995, p. 4), is generalization that Ian made and it engrains pessimism and hatred in the reader. These phrases also give us negative expectations about the future events in the play. In scene one, Ian takes a notebook and reads down the phone.

> A serial killer slaughtered British tourist Samanta Scrace in a sick murder ritual comma, police revealed yesterday point new par. The bubbly nineteen-year-old from Leeds was among seven victims found buried in identical triangular tombs in an isolated New Zealand forest new par. Each had been stabbed more than twenty times and placed face down comma, hands bound behind their backs point new par… (Kane, 1995, p. 12)

Kane, through Ian's lines informs the reader about the terrible act of human cruelty. As it can be seen in the whole text of *The Blasted*, beauty cannot reign in author's world. The portrayal of characters in the playis neither kind nor loving. On the other hand, these lines arouse the feeling of insecurity in readers referring to the possibility that as readers we may also be a victim of such a horrible murder. Pessimistic mood in the play can arouse anxiety and fear in the reader which we can associate it with the media effect. The author forces us to show a tendency to see the things through gloomy glasses.

In scene three, a ruined hotel room in which a bomb blasted a hole in the Wall is depicted. Henceforth, we are no longer sure whether the location is Leeds or elsewhere in the world. A radical change occurs in the style of *Blasted* with the entrance of a nameless Soldier. The meeting of the pair, results in Soldier raping and blinding Ian (Bicer, 1995). Ian and soldier begin to talk, the soldier tells Ian that he witnessed and took part in brutal acts including rape, torture, and genocide. Then, soldier adds that he did all these terrible things as an act of revenge for the rape and murder of his girlfriend, Col. Moreover, he asks Ian to write about the horrors of war, but Ian rejects it explaining that this isn't a story anyone wants to hear. After this, the soldier rapes Ian, sucks out his eyes, eats them and shoots himself. This scene ends with the sound of autumn rain (Demir, 2012). The soldier symbolizes war and through the lines given by the author, demonstrates brutality having reached its highest peak.

> Ian: Why
> Soldier: Going to fuck you
> Ian: No

Soldier: Kill you, then
Ian: Fine
Soldier: See. Rather be shot than fucked and shot.
Ian: Yes
Soldier: And now you agree with anything I say
(Kane, 1995, p. 46).

War time sexual violence is perpetrated by a nameless soldier. While women are the overwhelming majority of rape, a man becomes the victim. Kane breaks the taboo 'men generally don't get raped' through Ian's portrayal as a victim. Generally, odds of a man being raped is rather low. The author pushes the boundaries forward by displaying male to male rape. An element of in-yer-face theatre, shock tactic is employed in this scene to disturb the audience. The word 'fuck' is frequently used in the play and not only it is a slang word but also it shows excitement, intense emotion along with frustration. The words 'fuck' and 'kill' are also related to power, considering the fact that the soldier holds the gun. This scene cultivates moral panic and symbolizes power and terror brought by the war. Furthermore, it may diminish the social confidence of the sensitive readers. This inhuman act of violence continues by the fact that the soldier's statement "Bastard pulled the trigger on Col What's it like? (Kane, 1995) and he adds "Soldier Col, they buggered her. Cut her throat. Hacked her ears and nose off, nailed them to the front door" (Kane, 1995). What other soldiers did to his girlfriend can also be linked to what the soldier did to Ian.

Witness of such a horrible murder, turns into the perpetrator of this extreme act of violence. As a matter of fact, the reader is exposed to idea that one can resort to violence for justifiable reasons. This cycle of violence creates the cruelty combined with the language may lead to Mean World Syndrome. As indicated by quotations, explicit sex and cannibalism runs throughout the second part of the play and these themes are conveyed through the raw language of the drama. An act of cannibalism is committed by the soldier where cruelty runs throughout the play, reaches its highest peak. "The soldier grips Ian's hand in his hand in his hands. He puts his mouth over one of Ian's eyes, sucks it out, bites it off and eats it" (Kane,1995). The play achieves to stun the reader with its excesses. In this sense, the reader is not reader anymore, but a witness who has to endure this extremity of violence. It gives the reader the impression that they are in the world of dread and fear. This act of cannibalism represents one of the most extreme examples of depiction violence.

In scene 4, Ian who lost his eyes, lies on the ground near the soldier, who shot himself. Cate comes with a baby that she's rescued and says that Ian is a nightmare. Then the baby dies, and Cate buries it in a floor board and gets out to find some food

(Demir, 2012). This dialogue lays emphasis on the idea that the world is a horrible place to live in.

> Cate: Fate, see. You're not meant to do it. God -
> Ian: The cunt
> He throws the gun away in despair.
> Cate: (Rocks the baby and looks down at it)
> Oh no.
> Ian: What.
> Cate: It's dead.
> Ian: Lucky Bastard (Kane, 1995, p. 54).

As readers, we are compelled to think that death is the salvation, for it is associated with luck in Kane's landscape. In real World, death is the scariest process for humanity, however in this fictional world it refers to some kind of reward or a means to escape from this mean world. It can be inferred from this dialogue that the infant saved from being raised in the author's mean world of terror. It prompts the reader to think that the death would be a better option. In this world life has no way of balancing what the evil people have done to innocent ones. Unpleasantness is experienced by Ian using the noun phrase 'Lucky Bastard', and through this Kane creates the bitter irony that nurtures the dramatic structure of the play. Furthermore, Kate's statements "Don't see bad things or go bad places" and "Or meet anyone who'll do bad things" (Kane, 1995, p. 54) indicates that the world perilous and mean. In scene five, a dialogue between Cate and Ian draws attention to the lacking of basic needs and how dangerous it would be to walk in the world.

> Ian: Where are you going?
> Cate: I'm hungry
> Ian: Cate, it's dangerous. There's no food.
> Cate: Can get some off a soldier (Kane, 1995, p. 55).

The use of adjective 'dangerous' refers to the idea that the world is uninhabitable and 'no food' refers to the famine caused by war. Dangerousness of the world leads to the need of safety and famine, the need of food. These are situated in Maslow's Hierarchy of Needs. Food ranks at the bottom which is made up of basic needs and safety follows the food. Without these two needs, the chaos is inevitable. These features presented in the play, add fuel to the notion that world is mean and unlivable.

4.48 Psychosis

The death of Sarah Kane separated the theatre society into two groups the ones who links her works to her suicide and the ones who refuse to find any connection between her plays and death, particularly *4.48 Psychosis* (Singer, 160). Kane's play *4.48 Psychosis* is the last play she wrote and it was staged after her death. Following the premier of the play in July 2000, a great majority of critics concluded that the play was a "70-minute suicide note" or "appallingly passive aggressive Victim Art" and "the fanciest suicide notes any of us are ever likely to read" (Chramosilova, 2013). *4.48 Psychosis* is similar to a diary in which Kane uncovers her own psychosis before she takes her life (Kutluk, 3). As stated by Carazo (2006), play's title points out to a certain time before dawn when the author used to arise from her sleep. According to statistical data, this is the time when a greater number of suicides are committed. Considering Kane's death, it is likely to see this catalogue of depression, everlasting medication and unsuccessful psychoanalysis as a suicide note. Moreover, Kane's suicide is rather similar to the case of Sylvia Plath, whose last work is often considered as an intentional suicide. Thus, Kane's biography cannot be separated from her canon. It is beyond doubt that suicide is an overwhelming phenomenon in all Kane's plays, particularly in *4.48 Psychosis*. This instance is expected from the very iconic "I would like to kill myself" or "I hev resigned myself to death this year", to the saliently aggressive "Take and overdose, slash my wrists then hang myself" (Carazo, 2006).

4.48 Psychosis is a play which requires active participation from its readers and audience members for they are not just passive receptors but active eyewitnesses to an unending trauma. Kane selects a highly specific time which she situated into the play's title. For some, that was the time when she was highly rational, even though that was the time when most were highly irrational (As cited in Chramosilová, 2013, p. 19). Some people can even perceive it as the time when the suicidal thoughts are the strongest and when the suicides occur most (Carazo,1). Considering the textual evidence in *4.48 Psychosis*, this specific time has a changeable nature. 4.48 is first mentioned in the play as the time 'when depression visits' and when the main character 'shall hang herself / to the sound of her lover's breathing' (Chramosilová, 2013, p. 19). The play starts with a monologue of a patient.

"I am sad" refers to the 'mood' of the patient, "I feel that the future is hopeless and that things cannot improve" engrain 'pessimism' in the reader, "I am bored and dissatisfied with everything" shows 'lack of satisfaction', "I am a complete failure as a person" bears 'sense of failure', "I am guilty, I am being punished" (sense of punishment), "I would like to kill myself" (self-punitive wishes), "I used to be able to cry but now I am beyond tears" (crying spells), "I have lost interest in other people" (social withdrawal), "I can't make decisions" (indecisiveness), "I can't eat"

(anorexia), “I can't sleep” (insomnia), “I cannot overcome my loneliness, my fear, my disgust” (self-hate), “I am fat” (body image change), “My brother is dying, my lover is dying, I am killing them both” (self-accusations), “I am terrified of medication” (mood), “I cannot fuck” (lack of libido), “I cannot be with others” (self-alienation), “My hips are too big” (body image change), “I dislike my genitals” (Kane, 2000,p. 4) reveals (self-hate). These lines are uttered by a patient whose critical inner voice commentates negatively on his life. Patient reveals his/her dark side which feeds on negativity. Pessimism ruins the possibilities and hope. The patient is pessimistic, he does not expect for a better future, neither something to reach it. Moreover, the patient instead of possibilities focuses on impossibilities. This monologue is like a catalogue of depression in which Kane mixes pain with anger, guilt, regret, and hopelessness through which she creates the mean world that occurs to the reader.

Urban (2001) defines the form of *4.48 Psychosis* as “a textual collage with a citational quality to the language” or as “a collage of thoughts, lists, conversations and other random bits of information”. The play is a combination of a free form stream of consciousness style and naturalistic dialogue. As a matter of fact, it involves lists and a variety of quotations extracted from different sources. However, in all the variability there is a certain sense of monology which is the product of a divided self (As cited in Chramosilova, 2013, p. 19). The patient exhibits a split personality one side of who has desire to clutch onto life, and the other side who wants to depart from life. According to Firestone (2011), when a person decides to commit a suicide, it indicates that he or she is in the control of ‘anti-self’ which is an adversary in ourselves. A suicidal person is split between their true self who has desire to live and the anti-self who tries to ruin them.

> At 4.48
> when depression visits
> I shall hang myself
> to the sound of my lover's breathing
> I do not want to die
> I have become so depressed by the fact of my mortality that I have decided to commit suicide
> I do not want to live (Kane, 2000, p. 4)

Based upon the statements of Firestone, it can be inferred that one side of the protagonist is self-accepting and in tune with the world, while the other is self-denying, self-hating, skeptical and paranoid. From the passage, it is apparent that there is a struggle between the ‘real self’ and the ‘anti self’. The critical inner voice

reveals patient's self-punitive wishes. Anxiety and fear are aroused with the predominance of the anti self over the real self. The fact that there is nothing left for the patient to hold on to life, is expressed through the use of negative structures. Instead of using 'I want to live', playwright chooses to use the negative expression 'I do not want to live'. Throughout the play, these grammatical structures are used to create pessimism and to give the reader impression that all the happiness abandoned world. Hence, the text of the play sucks all the positive emotion from the reader and forces the reader to enter into patient's inner mean world.

There are no speakers designated by Kane or gender specifications in the play. Kane does not inform the reader about how many characters there are or how old or young they are supposed to be (Chramosilova, 2013). In order to support this, Tycer (2008) asserted that Kane's use of the first person narrative or the 'I' resists autobiographical interpretations because she did not render any decision to designate the characters, instead left it to the readers or directors to distinguish the main voices (As cited in Chramosilova, 2013, p. 21). The play is like an exhibition that centers upon a distressing situation knitted with a monologue-like speech (Kutluk, 2008). Certain parts of the play lack punctuation and capitalization, the phrases and sentences are not separated from each other by full stops and capital letters. The lines are like puzzle pieces scattered on the page. Passages support the multiple meanings of individual lines and if they are read individually a different meaning emerges than they are read in context (Chramosilova, 2013).

In the play, capitalized statements of the protagonist draw the reader's attention. "DON'T LET THIS KILL ME THIS WILL KILL ME AND CRUSH ME AND SEND ME TO HELL" (Kane, 2000, p. 18) Kane employs a variety of methods such as, capitalization to lay emphasis on a line or a message (Chramosilová, 2013). Through capitalization and ascribing the negative sense on the words, the writer increases the dramatic effect on the reader and the intended meaning gets under the skin of the reader. Repeated phrases, "How do I stop? How do I stop? How do I stop? How do I stop?" (Kane, 2000, p. 18) is another tactic used by the author to create mean world of the protagonist. Repetitions of the statement aim to make something knowable. Sekiguchi, Koyama, and Rakigi (2000) report that iterated presentation of words enables the person to response in word recognition faster and more accurate. Retrieving an episodic trace for the former existence of a word eases the response relevant to it (Sekiguchi et al., 2000). The text of the play contains a great number of onomatopoeic words "punch burn float flicker flash flicker burn slash, wring press dab slash flash flicker dab flicker, punch flicker flash burn dab press flicker wring, press punch flash flicker burn flicker flash" (Kane, 2000, 22) which can be verbs as well as nouns. These onomatopoeic words are also easier than

other words. If a word is more recognizable than others, considering their negative sense its effect on the reader, may also be increased. Consequently, linguistic features of the crude language create the mean world that resides in the play and exposure to the repeated negative words can plant the seeds of melancholy and skepticism in the reader.

> Everything passes
> Everything perishes
> Everything palls
> my thought walks away with a killing smile
> leaving discordant anxiety
> which roars in my soul
> No hope No hope No Hope No hope No Hope No hope No hope (Kane, 2000, 12)

Repetitions and short sentences strengthen the message of the text. Repetitions of the phrase 'No hope' reaches its crescendo at the end of the sentence. The choice of stylistic features evokes and increases the feeling of hopelessness. According to Broeren et al. (2011), any iterated negative thought, for instance worrying about your health or economic problems, will spark the release of detrimental neurochemicals. The use of negative statements "– I won't be able to think. I won't be able to work." (Kane, 2000, p. 14) and generalizations "Like every other stupid mortal cunt." (Kane, 2000, p. 7) portrays inner world of chaos of the character and therefore the reader may become more inclined to believe the World is more dangerous and scary than it actually is. The effect of negative words on human psychology is stated by psychologists. Hariri, Tessitore, Mattay, Fera and Weinberger (2002) defines amygdala as a fear processor of the brain which determines behavioral and psychological responses. Exposure more to negative words less to neutral word triggers the activation of amygdala (Whalen & Phelps, 2009). As reported by Newberg and Waldman (2012), even being exposed to negative words for a few seconds will make the depressed person more anxious. It will result in lack of appetite, inability to experience long-term satisfaction or happiness (The Most Dangerous Word in the World, para. 2). If you build a negative conversation with someone even by merely uttering 'no', your brain will release stress chemicals, but also listener's brain as well. The anxiety and irritability of the listener will increase along with uncompromising attitude and mistrust. Actually, spending time with negative people will make you more biased towards other (The Most Dangerous Word in the World, para. 3). Based upon these notions and considering the panic related words in the two texts, dramatic text can affect the readers and may alter their perceptions about the world.

Conclusion

Sarah Kane pervades chaotic environment in her plays. The main focus in her plays is the effect of iterant patterns of stories and messages. The concept of Cultivation and mean world syndrome were employed to describe how the dramatic texts alter the reader's perceptions of social reality. This can lead to paranoia that tarnishes the trustworthiness of people and safe surroundings around them. The language used in the plays can have potentially harmful emotional effect on the readers. Too receptive readers, who are prone to violence, may imitate aggression that they absorb. The more a reader is exposed to negative words the more he or she may be more depressed and anxious. Sarah Kane committed shortly after she wrote *4.48 Psychosis* and considering the effect of negative conversation both on the listener and particularly on the speaker, her suicide may also have connected to the texts she created. Consequently, being exposed to the language of Sarah Kane's drama, can instill the idea that the world is far more dangerous than it actually is. Readers may start to see the world through biased filter constructed by Kane. The use of negative statements, short sentences, generalizations, capitalization, echo words, and raw language combined with the themes pessimism, sex, death, torture, war, and loss Kane's works can generate an exaggerated belief in a scary and mean world.

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Metaphorical Dimensions of Paul Bowles' *The Sheltering Sky*

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This project attempts to test an analysis of Paul Bowles' *The Sheltering Sky* within the framework of Dr. Carl Jung's "Archetypes" related to his concept "Collective Unconscious" (1955) and Julia Kristeva's "Semiotic Chora" (1984) with its Symbolic formations in the structural formula of Genotext and Phenotext lingusitic dispositions. It is our objective to find a convergent network between the two theories in using qualitative content analysis on Bowles' passages by evaluating metaphoric dimensions of third person narrative technic and shedding some light on the two major characters' point of view within the context of the psychological interpretation of the novel.

Keywords: Archetype(s), Collective Unconscious, Semiotic-Chora, Semiology, Symbolic

Difficulties in Translating into an Agglutinative Language: A Translator's Perspective

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Translation has received an everlasting interest since the ancient times and has become an established domain in the language studies. Newmark (1988), most renowned scholar in translation studies, considers translation as a difficult and never-ending process. There is ample evidence that translators confront a vast area of difficulties from methodological difficulties to structural and cultural aspects throughout the translation process. This study is an attempt to investigate the difficulties confronted during the translation of an academic resource book for literary criticism entitled "Critical Theory Today" by Louis Tyson. Translators remark that the main difficulty lays in the nature of the languages as the target language is an agglutinative language. In the same vein, the results of the study reveal that syntactical, lexical, morphological, semantic, pragmatic and cultural aspects constitute other sources of major difficulties for translators. The study offers some solutions to overcome such problems by highlighting some examples from the text.

Keywords: translator, translation difficulties, translation methods

The Impact of Learning Style on EFL Learners' Achievement

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How people process information has been an age-old concern among scholars. There is an extensive body of literature available on individual differences and it is considered as one of the most significant components of foreign language learning achievement. In addition to the exponential growth of studies investigating the role of individual differences such as personality, aptitude as well motivation in language learners' success, a new concept "learning style" was introduced to the field on individual differences. Numerous scholars have provided various taxonomies of learning and cognitive style differences. Although copious research was conducted on the significance of matching learning styles and instructional materials and methodologies, the studies offer inconsistent results with different morphologies. However, in a fairly recent study Ehramn and Leaver (2002) developed the E & L Learning Style Questionnaire to diagnose learners' cognitive style with ten renowned cognitive style dimensions. Utilizing Ehrman & Leaver's (2002) questionnaire as the main research instrument, this study aims at investigating the effect of learning style on EFL learners' language learning achievement in various skills: reading, writing, speaking and listening. A demographic information form was also used to collect relevant data. The collected data will be analyzed using SPSS version 22. The findings will be discussed in relation with the established literature.

Keywords: Learning Style, Cognitive Style, Field in/Dependent, Individual Differences

Students' and Teachers' Perceptions of the Use of Humour in EFL Classrooms

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The purpose of this study is to investigate students' and teachers' perceptions of the use of humour in EFL classrooms. The participants of the study were EFL students (n=106) attending at preparatory class and EFL teachers (n=5) working at the Department of English Language and Literature at a university in the northeast of Turkey. A questionnaire and a semi-structured interview were utilized in order to collect data for the current study. The results suggested that both students and teachers responded positively to the use of humour in their language classrooms.

Keywords: humour, EFL classrooms

Chinua Achebe's *Things Fall Apart:* The Portrayal of the Marginalized Women

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Chinua Achebe was one of the modernist African writerswho wrote *Things Fall Apart* which is an interesting novel that reflects the Nigerian society under the influence of colonialism. This study explores and discusses the subordination of women in Igbo culture and how it changes in response to colonization as described in Chinua Achebe's *Things Fall Apart*. Besides, it discusses why women are exposed to violence. The way of the present study will be analytical and descriptive to understand society's nature by taking into consideration cultural values. In Igbo culture, women are portrayed as the weaker gender. Because of women's passivity, they are exposed to violence by men in Igbo society. Women's lives in Igbo society begin to play second fiddle even in their childhood. It is possible to see marginalization of the Igbo women throughout the novel. As a consequence, this study focuses on masculinity, polygamy, cultural phenomena, and the impact of family structure by reviewing the characters of *Things Fall Apart.*

Key words: *Things Fall Apart*, Nigeria, Igbo women, patriarchy, masculinity

Reality, Perceived Reality, Distorted Reality: Media Representations of the April 16 Referendum in Turkey in UK and US Newspapers

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It is asserted that media products reflect social reality and facts that are empirical in an objective manner; on the other hand, researches have been conducted previously reveals that these constructed media texts cannot be independent from their producers' or the society's, in which they are shaped, such as political, sociological, and ideological frameworks; therefore, this results in dissimilar outcomes of a unique event. There are several researches in the field, yet considering the productivity of media agenda that changes continuously within countries and worldwide scale, the media texts require more studies. This paper aims to investigate the reflections of the April 16 referendum that is held in Turkey around the world with intent to reveal how the language is used in order to represent the actors of this event and the event itself. The data have been compiled from various news sources out of the world as corpus data and analysed through a computerized tool which is named Sketch Engine based on the theory of representations in media. The overall analysis of the data illustrates that the representations of the individuals, groups and the event vary with respect to the producers of the media texts that possess diverse lenses.

Keywords: Turkey, referendum, media, representations

A Critical Reading of Murat Menteş' *Korkma Ben Varım* in terms of Parody

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This study deals with Menteş's *Korkma Ben Varım* with a specific focus on its recurrent use of parody, which, as a mode puts serious matters in an amusing way playing with the possibilities of the art of imitation. This ancient mode is renewed and reoriented in the postmodernist (con)texts, particularly in the postmodernist novels. The paper argues that Menteş's narrative parodies the traumatic incidents such as death, murder and crime.

Keywords: Menteş, *Korkma Ben Varım*, Parody, Violence, Postmodernist Novel

Corpus Analysis of Non-Native Use of Pragmatic Markers

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While the world is becoming a small village, international communication across the globe is getting more and more important and learning English as a foreign language can easily find a place in the minds of the people who need to make good and understandable communication with people from different cultures and environment. Therefore, not surprisingly, there are also various internationally accepted examinations such as TOEFL to test and evaluate four different skills: reading, writing, speaking and listening.For instance, some of the structures and phrases can generally be used in spoken language such as pragmatic markerswhich are generally accepted to have speech-like features The underuse or overuse of these markers in written context can be a significant point to be taken into consideration since inappropriate use of these items may cause misunderstandings. However, Turkish EFL learners seem to use pragmatic markers in their essays erroneously. This study investigates the use of pragmatic markers by tertiary level Turkish EFL learners in their essays. This study aims at investigating tertiary level Turkish EFL learners` overuse or underuse of pragmatic markers as well as the functions pragmatic markers are used for by natives and non-natives.In order to gather the data, several learner corpora (native and non-native) were employed in the study. These are British Academic Spoken English (BASE), British Academic Written English (BAWE), Turkish Corpus of Learner English (TICLE), Louvain Corpus of Native English Essays (LOCNESS), and Karadeniz Technical University Corpus of Academic Learner English (KTUCALE). As a quantitative method, frequency counts and log-likelihood calculations were used to understand whether overusing or underusing is statistically significant. As a qualitative method, discourse analysis is employed, and categorization of pragmatic markers was determined based on the Fung and Carter's classification (2007). The results show that tertiary level Turkish EFL learners tend to overuse pragmatic markers in their essays, which may negatively affect their writing stylistically. This study contributes to the English teaching efforts and also supports increasing awareness of the use of pragmatic markers among tertiary level Turkish EFL learners.

Keywords: Pragmatic markers, Corpus linguistics, Discourse analysis.

The Relationship between Metacognitive Listening Strategy Awareness and Listening Achievement of EFL Learners

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The significance of language learning strategy use in listening comprehension has been profoundly documented within the relevant literature. Conjointly, metacognitive listening strategy awareness has received growing interest within the last few decades. Related literature reveals that awareness of metacognitive strategy use has a positive effect on EFL learners' achievement in various skills. However, there is dearth of studies investigating the effect of metacognitive strategy awareness on EFL learners' achievement. Thus, the purpose of this study is to find out the level of EFL learners' metacognitive listening strategy awareness and its relation with EFL learners' listening achievement. A total of one hundred five (105), fifty-six (56) regular and forty-nine (49) evening, freshmen EFL learners studying at Karadeniz Technical University, Department of English Language and Literature program in Trabzon participated in the study. To attain this objective, Metacognitive Listening Strategy Awareness Questionnaire developed by Vandergrift and Goh (2006) and a data gathering form were used as the research instruments to collect the relevant data. Using descriptive statistics and Pearson Product Moment Correlation, the data will be analyzed in SPSS version 22. The findings will be discussed in relation with the relevant literature.

Keywords: MLA (Metacognitive Listening Awareness), MLS (Metacognitive Listening Strategies), MLSA (Metacognitive Listening Strategies Awareness)

Promoting Creativity in Classroom: Teachers' Perspective

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Creativity is a term that has become a part of educational field. Creativity, which has many definitions, is used as "creativity in education," "teaching for creativity," "teaching creatively," "creative thinking," and "creative person," just to name a few. The present study aims at to what extend teachers promote creativity, and what they think of its benefits. To this end, an interview designed by Cheung (2017) reformulated. The sample of the study consists of lecturers which are lecturing in the Department of English Language and Literature, at Karadeniz Technical University, Trabzon, Turkey. The findings from the present study will be presented in the 6th International KTUDELL Conference.

Keywords: creativity, creativity in education, promoting creativity, methods

A Critical Reading of *Dublörün Dilemması* by Murat Menteş

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Menteş's *Dublörün Dilamması* presents the reader with a postmodernist parody. The aim of this study is therefore to examine *Dublörün Dilemması* in terms of parody, which does not lament the idea of fragmentation, temporality, incongruity or sincerity but rather celebrates them. The novel with its ostensibly weird characters, incongruous time settings, ludicrous manners, does not merely produce an effect of parody but also explores the issue of self-reflexivity referring to the act of story-telling, authorial arrangements, and the critical issue of writing within the fashion of a specific genre. The paper argues that the implied author, who hardly hides himself from the narrative, entertains himself with the playfulness of his so-called mimicry of narrative.

Keywords: Postmodernist Novel, Parody, self-reflexivity, Murat Mentes, *Dublörün Dilemması*

Free Indirect Speech in *Yusuf of Kuyucak* by Sabahattin Ali[1]

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Sabahattin Ali's *Yusuf of Kuyucak*, adopting a third person point of view, carries out a considerable amount of focalization by employing free indirect discourse. This paper, therefore, approaches the text from a narratological perspective, and explores the implications of free indirect discourse in Ali's narrative. The study investigates the characters' thought representation in the novel. The study shows how free indirect discourse serves for the representation of mental processes, self-reflection, alienated ideals and submerged feelings of the character(s).

Keywords: Sabahattin Ali, *Yusuf of Kuyucak*, Free Indirect Discourse, Focalization

[1] The papers about Modern Turkish Novel are all developed within the Project Turkish Notes (T-Notes). Their content is copyrighted. The readers are strictly considered to have accepted law on "Copyright" and subject to legal liabilities in the event of violation.

Temporal and Spatial Implications of Time in Selim İleri's *Her Gece Bodrum*: A Narratological Approach[1]

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Representation of time in narrative is a complicated issue. Spatiality in narrative fiction is as crucial as temporality. This paper attempts to investigate the temporal and spatial arrangements in Selim İleri's *Her Gece Bodrum*, which is known particularly with the characters recurrently appearing as experiencing subjects. In this novel, spatial time is the experienced time and the representation of the internal world of the characters. In the novel, the events are told in somewhat chronological order, which refers to the temporal time, while the inner turmoil of the characters is represented through spatial time. Spatiality, therefore, becomes an important strategy to fill in the temporal gaps in the narrative. The fluctuation between story and text is sophisticated with the oscillation between objectivity and subjectivity, clock time and mental time, event and experience, *chronos* and space. This fluctuation establishes the temporal and spatial arrangements in İleri's narrative text. The purpose of this study is to present how temporal and spatial implications of time are represented in İleri's novel by touching upon the isolation of the characters from society.

Key Words: Temporal time, Spatial Time, Selim İleri, *Her Gece Bodrum*

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Realization of the Anthropological Principle in the Russian Lingua of Odadactic

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The purpose of this work is to analyze the features of Russian psychological and pedagogical anthropology and to determine the possibilities of creation of new models for mastering a foreign language on its basis. The urgency of this work is defined by the need to comprehend the rich heritage of the anthropologists-humanists who worked in the sphere of Russian Humanities: in psychology, pedagogy, psycholinguistics and linguodidactics. The object of this research is modern communicative and activity-oriented linguodidactics in the context of the anthropological principle of the humanities: tradition and innovation.The material of the study is educational materials created on the basis of variable communicative and activity-oriented models of teaching Russian to foreigners.The main method of research is the generalization and modeling of Russian pedagogical experience from the position of the educational needs of the present day.

Keywords: pedagogical anthropology, anthropological principle, communicative-activity approach, linguodidactic modeling

*R*ealization of the Anthropological Principle in the Russian Lingua of Odadactic

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Abstract (Russian)

Положения, раскрывающие антропологический принцип в науках гуманитарного цикла, восходят к философскому учению Л. Фейербаха и сводятся к тому, что главным предметом этих наук является человек в его самоценности. В российской педагогике, психологии и психолингвистике идея педагогической антропологии развилась в трудах таких великих учёных, как К.Д. Ушинский, Л.С. Выготский, А.А. Леонтьев и многие другие. Особенную силу набрала педагогическая антропология в российской (советской) лингводидактике, базирующейся на лучших образцах психолингвистической школы Л.С. Выготского. Современная антропологическая лингводидактика реализует в своём комплексе три базовых принципа: антропологический, когнитивный и коммуникативный. В соответствии с данными принципами преподавание иностранных языков осуществляется на идее развития языковой личности, опирающееся на сильные стороны этой личности. Наиболе существенными положениями при этом являются, во-первых, ориентация на интегрированную языковую картину мира контактирующих языков, на языковое сознание национальной языковой личности, во-вторых, опора на базовые когнитивно-языковые механизмы общающейся личности, в-третьих, направленность на успешное межличностное общение и на решение обучающейся личностью её коммуникативных задач.При обучении русскому языку турецкой языковой личности интегрированная картина мира контактирующих русского и турецкого языков в наибольшей степени проявляет себя в категориальной системе именных форм, что позволяет методисту опираться на языковое сознание турецкого студента в рамках данных форм и развивать компенсационный семантический и операционный компонент в целях успешного межличностного взаимодействия в учебно-профессиональной и обиходно-бытовой сферах общения. Экстравертивный тип турецкого студента позволяет успешно развивать диалогическую речь студента, а монологические формы речи используются, в том числе, и для совершенствоявания грамматических навыков как необходимого феномена

культуры речи, а также для развития дискурсивных умений в тех или иных монологических жанрах.

Realization of the Anthropological Principle in the Russian Lingua of Odadactic

Full Text (Russian)

Данная статья посвященалингводидактическому моделированию с позиции складывающейся образовательной парадигмы сегодняшнего дня. Данную парадигму определяют, с одной стороны, бурное развитие научно-технического прогресса с его уникальными возможностями и устрашающими вызовами дня, с другой – весьма ощутимой потребностью человечества в самосохранении и развитии на основе гуманизма и разнообразия форм сосуществования и взаимодействия цивилизаций. А поскольку новая образовательная парадигма ещё окончательно не сформировалась, я бы хотела в основу своего исследования положить одну, весьма известную, мысль великого русского писателя и педагога Л.Н. Толстого: *Счастье всего человечества не стоит слезы одного обиженного ребёнка*. В предлагаемой мной работе *ребёнок* – растущая личность, нуждающаяся, во-первых, в приобретении опыта жизнедеятельности как способа выживания и самосохранения, во-вторых – в уважительном отношении к её субъектности – единственной возможности высказать своё «Я» в этом интенсивно развивающемся мире.

Всё вышесказанное, как мне думается, объясняет моё желание оценивать образовательные модели (в том числе и лингводидактические) исключительно с гуманных, человеколюбивых, позиций. И именно такую позицию занимает как зарубежная, так и российская антропологическая психология и педагогика.

Поскольку в своей трудовой, педагогической, деятельности я в большей мере опиралась именно на российскую антропологическую психологию и педагогику, следовательно, попытаюсь раскрыть заявленный объект исследования с точки зрения достижений именно отечественных наук.

Российская педагогическая антропология берёт своё начало в трудах великого русского педагога К.Д. Ушинского. В основу данной, антропологической, педагогики были положены философские учения о человеке в его *тотальности* и*самоценности* (учения Дж. Локка, И. Канта, Л. Фейербаха, Н.Г. Чернышевского), религиозные источники, фольклор, а также произведения художественной литературы.

Заметим, упомянутые выше, весьма различные по своему содержанию, источники, были объединены на основе *антропологического принципа*

философии, который исходил из следующего: «Человек … существо универсальное. Человек … универсален, неограничен и свободен, поскольку универсальность, неограниченность и свобода неразрывно между собою связаны… (Фейербах 1955: 189 – 202).

Новая философия, по словам Л. Фейербаха, «превращает *человека, включая и природу как базис человека, в единственный, универсальный и высший предмет философии, превращая, следовательно, антропологию… в универсальную науку...*»(Фейербах 1955: 202).

Обосновывая антропологический принцип как инструмент, способствующий изучению человека на основе его целостного образа, Л.Фейербах понимал, что развитие человека, его мысли происходит только в диалоге с другим человеком. Об этом он пишет в своей работе «Основные положения философии будущего»: «Идеи возникают только из общения между людьми, только из разговора человека с человеком. Не в одиночку, а с кем-нибудь вдвоем приходим мы к понятию, приходим вообще к разуму» (Фейербах 1955: 190).

Принимая и на педагогическом материале разрабатывая философскую антропологию западных учёных, великий русский педагог К.Д. Ушинский, тем не менее, творчески перерабатывает тексты философов-антропологов. Так, он признаётся: Кант был для нас великим мыслителем, но не психологом, хотя в его «Антропологии» мы нашли много метких психических наблюдений (Ушинский 1990: 38 – 68). Такая, существенным образом переосмысленная позиция К.Д. Ушинского в изучении человека в целях воспитания отличает данного учёного от большинства его современников, рассматривающих человека, его психофизиологические феномены «глазами» того или иного метафизического учения.

Придавая огромное значение воспитанию, русский мыслитель хорошо понимал, что влиянию его есть *предел* в прирожденных силах души и прирожденных задатках наклонностей человека. И именно в следовании учению философской антропологии (затрагивающей, в том числе, и природную сторону человека) К.Д. Ушинский видел возможности совершенствования человека, возможности*далеко раздвинуть пределы человеческих сил: физических, умственных и нравственных*. В связи с этим он считал, что совершенствование педагогики будет происходить за счёт обогащения её антропологическими знаниями, т.е. знаниями о человеке, которые вырабатываются различными науками о человеке: психологией, анатомией, физиологией, логикой, филологией, географией, статистикой, историей и т.д. С другой стороны, как отмечает учёный, большое влияние на развитие человека оказывает не только его природа, но и ряд внешних

(социокультурных*)* факторов: семья, общество, народ, религия, язык. И именно философская антропология призвана стать методологической основой для синтеза научных фактов в целях создания непротиворечивой педагогической теории. И, как результат развития этой теории, будет развиваться и практика совершенствования человека. Таким образом, человек мыслился К.Д. Ушинским в движении, в развитии, в самосовершенствовании (Ушинский 1990: 38 – 70).

В целом хотелось бы отметить, что педагогическую систему К.Д. Ушинский понимает как единый интегрированный комплекс трёх составляющих: 1) законов воспитания, основанных на обобщениях педагогического опыта, а также на применении философских (читай: научных) методов с познанием *психологических механизмов,* задействованных при обучении; 2) изучении психической жизни человека, его *внутреннего мира*; 3) учёте культурно-исторического развития и особенностей народа, а также выявлении моделей *развития национальной культуры* (там же).

Можно заключить, что в педагогической антропологии, таким образом, естественным образом родился своего рода заказ на *антропологическую психологию*. Этот заказ, по счастливому провидению, суждено было осуществить великому российскому психологу Л.С. Выготскому и его последователям. Ниже попытаемся кратко изложить суть психологической антропологии Л.С. Выготского и его школы.

Вникая в содержание психолого-педагогического наследия Л.С. Выготского, понимаешь, что учёный весьма существенно развил намеченную в России *антропологическую педагогику.* В его распоряжении оказалась педагогическая антропология не только К.Д. Ушинского, но и мыслителей более позднего периода: философа, писателя и педагога Л.Н. Толстого, педагогов В.И. Водовозова и Е.Н. Водовозовой, философа-экзистенциалиста Н. А. Бердяева и т.д. На глубокое понимание Л.С. Выготским науки под названием «Человековедение» оказало, прежде всего, и время, в которое он жил. Так, в условиях разрухи и голода, обусловленных революцией и гражданской войной, Л.С. Выготский, к тому времени уже известный филолог, находил время и силы помогать больным, психически травмированным детям России обретать спокойствие и радость в жизни (благо на это, даже в условиях разрухи, находила средства молодая Советская власть). Можно сказать, Л.С. Выготский как психолог, психолингвист и педагог вырос именно из этого, жизненно важного для него, подвижничества. Помогая самому униженному и самому незащищённому классу – детству – он не только на словах, но и на деле, ценою своей жизни, защищал идеи *«самоценности человека и его экзистенциальной потребности в росте, развитии и самосовершенствовании»* (Выготский 2000: 145 – 164).Л.С.

Выготский как учёный и явил собой тот уникум, которому суждено было в своём лице объединить разнообразные науки о человеке. Психологической концепцией, в рамках которой Л.С. Выготскому удалось интегрировать все эти науки о человеке, является *вершинная психология* (так исследователь называл своё учение), или иными словами, *психология сознания* (Выготский 2000: 160 – 164). Данная психология, как подтверждает история, смогла противостоять двум другим: 1) теории поведения (бихевиоризму); 2) психоанализу. Именно из целостного видения человека Л.С. Выготским развились такие судьбоносные для российской системы образования научные направления, как педагогическая психология, возрастная психология, психолингвистика, учение о речевой деятельности (далее: РД), теория общения, учение о ближайшей и дальнейшей зонах развития растущего человека (Выготский 2000: 145 – 164).

Как известно, в центре внимания современной (гуманистически ориентированной) западной персонологии стоят проблемы активности, самосознания и творчества личности, формирования человеческого *Я*, воспитания индивидуального характера и способностей, самореализации личности. Все эти стороны психики человека разрабатывались Л.С. Выготским ещё в начале XX века. А представитель экологической психологии американский учёный Дж. Гибсон, анализируя особенности современной когнитивной психологии, указывал на то, что многие её открытия были сделаны и освещены ранее: в трудах Л.С. Выготского.

Великое наследие Л.С. Выготского и его последователей разрабатывалось и применялось прежде всего в теории и практике советской/российской школы (в теоретико-практических работах П.Я. Гальперина, Л.В. Занкова, А.Н. Леонтьева, Е.Ф. Тарасова, Н.В. Уфимцевой и других). Особенных результатов достигли педагоги и психологи, занимающиеся возрастной психологией и опирающиеся на концепцию ближайшей и дальнейшей зон развития ребёнка, а также сторонники применения теории деятельности в учебном процессе. Так, по мнению А.Г. Асмолова, образ человека-деятеля – основа для построения культурно-исторической психологии, системно-деятельностного подхода к пониманию человеческой личности. Если концепции личности, по его мнению, исходят из образа «человека-деятеля», то личность понимается как *субъект ответственного выбора*, порождаемый жизнью в обществе, стремящийся к достижению цели и отстаивающий своими деяниями тот или иной социальный образ жизни. В центр педагогического процесса при этом ставится поиск оптимальных форм организации совместной деятельности и общения между людьми (Асмолов 1993: 523).

Весьма сильное влияние отечественная антропологическая наука (педагогика и психология) оказала на развитие российской лингводидактики.

Стратегическую основу теории и практики преподавания неродных языков, в частности, иностранных языков (ИЯ), а также русского языка как иностранного (РКИ) составила весьма эффективная на сегодняшний день теория речевой деятельности (РД). Данная теория как составная часть отечественной психолингвистики благодаря усилиям В.А. Артёмова, Б.В. Беляева, П.Я. Гальперина, Н.И. Жинкина, И.А. Зимней, А.Н. Леонтьева, А.А. Леонтьева (и других учёных) легла в основу многих вариантов современной коммуникативно-деятельностной модели обучения ИЯ/РКИ. В числе наиболее ярких и эффективнейших вариантов на постсоветском пространстве функционируют лингводидактические модели А.А. Леонтьева, Ш. А. Амонашвили, Г.А. Китайгородской, А.Р. Арутюнова, Е.И. Пассова. Задача осмысления и дифференциации этих вариантов – это задача будущих исследований. Методики, представляющие данную, инвариантную, модель, коммуникативны по целям обучения и деятельностны по способам учебных действий и взаимодействий (Арутюнов 1989). Они противопоставлены коммуникативно-поведенческим методикам, поскольку предполагают сознательные действия субъекта РД по постановке целей общения, по формулировке задач и способов достижения планируемого результата. РД учащихся является *эвристичной* по определению, поскольку предполагает выход учащегося на продукцию как творческий, целевой, акт Леонтьев 2001). И в этом главное преимущество коммуникативно-деятельностных методик. Кроме того, многолетний опыт применения данных методик (моделей) в практике преподавания ИЯ/РКИ выработал надёжный (непревзойдённый на сегодняшний день) методический инструментарий и, таким образом, показал её преимущество перед иными моделями. Также следует отметить, что в процессе многолетнего преподавания ИЯ/РКИ в соответствии с данной моделью сформировалась «коммуникативно-деятельностная *основаобучения*» (Митрофанова и др. 1990). Данную основу на уровне отбора и организации коммуникативно-языкового минимума составляют концентрически и поэтапно расположенные учебные единицы, которые удовлетворяют «коммуникативным», по мнению методистов, потребностям учащихся (Арутюнов 1989, Митрофанова и др. 1990, Щукин 2017).

В настоящее время, просматривая некоторое множество российских методичек, призванных помочь начинающему преподавателю сориентироваться в имеющемся методическом арсенале, к сожалению, приходишь к выводу, что авторы данных методик зачастую сами не вполне разбираются в предлагаемом материале. И это происходит даже на методологическом уровне.

Общеизвестно, что методологический уровень модели – это её вершинный, определяющий, уровень. Этот уровень представляют, прежде всего, подход к

обучению и принципы его реализации. Именно от состава и сущности взаимодействия принципов зависит, насколько эффективно работает та, или иная модель. К сожалению, в настоящее время, представляя коммуникативно-деятельностный подход (в соответствующей инвариантной модели) многие учёные-методисты длинными списками перечисляют принципы обучения без должной их интерпретации. Так в одной из «методичек» (Мельникова, Канаева 2011: 54) мы насчитали более 30 принципов, среди которых «принцип индивидуализации» и «принцип коллективности» находятся почти рядом, а далее… «принцип учёта индивидуальных психологических особенностей учащихся» (Мельникова, Канаева 2011: 54). Хотелось бы отметить, что подобное «собирание в одну корзину» устаревших и новых (зачастую избыточных) принципов, к сожалению, характерно не только для приведённого в качестве примера методического пособия. И дело здесь не столько в пишущих «методички» специалистах, сколько в отсутствии качественных работ, в которых бы модель, некогда выкристаллизовавшаяся из недр антропологической педагогики и психологии, была бы должным образом переосмыслена с учётом достижений, условий и потребностей сегодняшнего дня.

В данной статье, представляя свой вариант гуманистически ориентированной коммуникативно-деятельностной модели, я не случайно провела некоторый экскурс в прошлое. Этим мне хотелось подчеркнуть, что в моей стране, в современной России, «лавирующей» в настоящее время между прошлым и будущим, потерявшей многие идеалы прошлого и пока ещё не обретшедшей новые, свои (а не чужие), существует надёжная образовательная традиция, у истоков которой лежит антропологическое учение К.Д. Ушинского и Л.С. Выготского. Предлагаемый в контексте избранной модели, личностно значимый, вариант обучения учитывает прежде всего особенности национальной языковой личности (ЯЛ) учащегося и, как следствие, направлен на формирование целостнойЯЛ. Реализация предлагаемой модели предусматривает *пересмотр* имеющихся в вариативных моделях принципов обучения (например, принципов, представленных в последней работе А.Н. Щукина, Щукин 2017) в свете педагогической антропологии. Как мне представляется, с учётом этой традиции современную лингводидактическую парадигму следует формировать на основе развёртывания трёх основополагающих и взаимосвязанных принципов: 1) *антропологическом;* 2) *коммуникативном;* 3) *когнитивном*.

Антропологический принцип, как было отмечено ранее, проходит через антропологическую психологию и педагогику. При осуществлении данного принципа исходная, промежуточная и результативная модели – это модели личности/ЯЛ развивающегося учащегося. Проходящая через учебный процесс

ЯЛ описывается и моделируется в двух аспектах: в коммуникативном аспекте и в когнитивном аспекте. Следствием реализации антропологического принципа в предлагаемой нами модели является категория экзистенциальных потребностей личности/ЯЛ, в том числе и её коммуникативных потребностей (Мухаммад 2002, Мухаммад и др. 2007).

Реализациякоммуникативного принципа обеспечивает РД учащегося в учебном, учебно-профессиональном и внеучебном общении. При этом в качестве приоритетных выбираются сферы общения, соответствующие экзистенциальным потребностям учащегося. Так, на начальном этапе обучения в условиях России – это подготовка учащегося к коммуникативной деятельности в обиходно-бытовой сфере общения («уровень выживания»), а на среднем этапе – подготовка к учебно-профессиональной деятельности на избранном учащимся факультете.

Благодаря реализации *когнитивного принципа* учебный материал организуется в соответствии с особенностями и потребностями национальной ЯЛ иностранного учащегося в условиях межкультурного общения на русском языке (РЯ).

Поскольку способы реализации *коммуникативного принципа* в *коммуникативно-деятельностных методиках* к настоящему времени разработаны в достаточной степени, к тому же они разрабатывались, прежде всего, последователями Л.С. Выготского (Леонтьев 1988: 19 – 21), следовательно, в данной работе мы в большей мере хотели бы остановиться на самом неразработанном её компоненте – компоненте, реализующем когнитивный принцип учебного процесса. Данный принцип направлен на процесс усвоения соответствующий психологическим особенностям личности/ЯЛ учащегося. Причём здесь имеется ввиду как статический (содержательный), так и динамический (связанный с механизмами общения) компонент.

Определение *когнитивного компонента* (реализующего в комплексе все три принципа), начинается с исходной модели ЯЛ и, как правило, направлено на целевую модель. Данный компонент является составной частью деятельности/РД личности/ЯЛ и, таким образом, *деятельность/учебная деятельность* личности/ЯЛ является тем динамическим фактором, который интегрирует, с одной стороны, коммуникативную, с другой – когнитивную сферы личности.

Оптимальность предлагаемой нами модели базируется *на концепции опоры на универсальный, общий для контактирующих языков, когнитивный компонент,* а также *определяется развитием ЯЛ инофона за счёт компенсаторных когнитивно-речевых структур и механизмов*. Например, в качестве универсальной единицы при контактирующих *русском и турецком*

языках мы определяем семантический компонент «*адресат действия*». На него мы и опираемся при специальном обучении, организуя ситуацию с ключевым словом «*дать*» (*Кому/Что*). Понятно, что *вербализация* данного содержания средствами РЯ будет иная, чем это происходит в родной речи турецкой ЯЛ. Здесь также следует иметь ввиду, что при реализации турецкого языка глагол всегда на последнем месте. Также при реализации учебного процесса интегрирующий и дифференцирующий учебный материал для данного (весьма экстравертивного) контингента изначально следует давать в диалогических формах речи, на языковом уровне подготавливающих межкультурный диалог (Мухаммад и др. 2016).

Итак,опираясь на педагогическую антропологию К.Д. Ушинского и Л.С. Выготского, а также на достижения современных гуманитарных наук (Костомаров, Бурвикова 1997, Леонтьев 2001), мы в своей модели прежде всего учитываем *культурно обусловленные особенности общения в социуме*, а не только *родной язык учащегося* (как это заявлено в традиционных методиках).

Думается, представленная нами модель устраняет из планирования учебного процесса не только противоречащие друг другу (или избыточные) принципы, но и устаревшие его «стандарты». Она ориентирует авторов учебников и преподавателей прежде всего на самое важное – на личностно значимое обучение, стратегия которого заключается в опоре на сильные стороны ЯЛ с развитием у данной личности её экзистенциально обусловленных компенсаторных структур, в том числе и стратегий общения.

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Дирижизм В Русской Литературе В Контексте Первой Пятилетки

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Для успешного выполнения начатой в 1928 году в СССР первой пятилетки требовалась мобилизация всех сил страны. Перед литературой ставилась задача донести до народа важность первой пятилетки в соответствии с требованиями времени. В этом процессе, который прямо определял отношение правительства к литературе, писателям поручалось писать произведения, служащие целям правительства. Таким образом, от писателей требовалось ставить во главу угла не искусство, а другие цели; искусство же превращалось в орудие государственной идеологии. Такое ограничение творческой свободы писателя и превращение художественных произведений в государственный заказ привело к появлению контролируемой литературы, а контролируемые писатели, подчиняющиеся правительству или выполняющие заказы в ущерб художественности, неспособны создавать успешные произведения. В данном докладе рассматривается то, как на фоне дирижизма (политики активного вмешательства) превращение художественных произведений в государственный заказ и пренебрежение их художественной стороной ради успешного выполнения пятилетки приводит к художественно слабым произведениям контролируемых писателей.

Ключевые слова: русская литература XX века, Первая пятилетка, диризижм

Birinci Beş Yıllık Kalkınma Planı Ekseninde Rus Edebiyatında Dirijizm

Abstract (Turkish)

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Sovyet Rusya'da 1928 yılında yürürlüğe giren Birinci Beş Yıllık Planın başarıya ulaşması için ülke çapında bir seferberlik ihtiyacı doğar. Söz konusu seferberlikte edebiyat, günün gereklerine uygun olarak halka Birinci Beş Yıllık Planının ehemmiyetini kavratmakla görevlidir. İktidarın edebiyata olan tutumunu doğrudan etkileyen bu süreçte, yazarlara iktidarın amaçlarına hizmet edecek eserler yazdırılır. Bu yazardan ideolojik bir amacı ön plana almalarını isteyerek sanatı devlet ideolojisinin bir aracına dönüştürmek demektir. Böylece yazarın yaratıcı özgürlüğünün sınırlanması ve edebi eserlerin devlet talebine cevap veren bir sipariş ürünü dönüşmesi güdümlü bir edebiyat ortaya çıkarır. İktidara boyun eğen veya sanatsal olmayan tekniklerle ürün veren güdümlü yazarlar, çoğunlukla sanatsal açıdan başarılı yapıtlar ortaya koyamazlar. Bu bildiri Birinci beş yıllık planın başarılı olması ve halka benimsetilmesi adına edebi eserlerin devlet talebine cevap veren bir sipariş ürününe dönüştürülmesi ve edebi eserin sanatsal yanının bir kenara itilmesinin bir sonucu olarak güdümlü yazarların eserlerinin sönük kaldığı tezinin dirijizm (güdümlü tutum) üzerinden açıklanması doğrultusunda ilerleyecektir.

Anahtar Sözcükler: 20.yüzyıl Rus Edebiyatı, Birinci Beş Yıllık Kalkınma Planı, Dirijizm

Дирижизм В Русской Литературе В Контексте Первой Пятилетки

Full Text (Russian)

После образования Советского Союза в стране возникла необходимость оживления экономики и промышленности. В. Ленин предложил в качестве временного средства для оживления экономики Новую экономическую политику (НЭП), которую многие большевики восприняли как путь к социализму. НЭП как временный компромисс имел некоторый успех, но мог лишь отчасти оживить послевоенную экономику, и после смерти Ленина НЭП был заменён новым экономическим строительством, которое проводил новый хозяин страны. После смерти Ленина началась борьба за власть между Сталиным и Троцким. В коммунистической партии образовались два разных фронта: с одной стороны Политбюро под руководством Сталина, а с другой стороны левая оппозиция под руководством Троцкого. Сталин был более преданным Ленину, и его кандидатура взяла верх. Ленин перед смертью не назвал Сталина своим преемником, но никого другого тоже не назвал, и поэтому приход Сталина к власти не вызвал возражений в коммунистической партии. На Пятнадцатом съезде Всесоюзной коммунистической партии Сталин исключил из партии сторонников левой оппозиции, в том числе и Троцкого, обвинив их в разделении коммунистической партии. Так он, объявив самого себя стражем ленинизма, сумел отстранить Троцкого.[1] На вышеупомянутом XV съезде Всесоюзной коммунистической партии не только было восстановлено внутрипартийное равновесие, но также были утверждены несостоятельность НЭПа и необходимость плановой экономики для изменения советской экономической системы. Так на этом съезде было заложено основание Первого пятилетнего плана развития народного хозяйства, за которым должны были последовать следующие пятилетки. Через этот план Сталин
осуществил политику национализации всех земель в стране, которую Ленин пытался осуществить, но не смог по причине голода 1920-1921 гг. Как отметил академик Рейхан Челик: «Целью этой политики национализации было завладеть всем имуществом крестьян, отобрать у них урожай и экспортировать

[1]Более подробно см.: Robin Miller, Gulland Nikolay Dejevski, *Rusya ve Sovyetler Birliği Tarihi* (çev., Metin Çulhaoğlu), İletişim Yayınları, İstanbul 1993,s.156.

его для укрепления советской промышленности и армии».[1]Первая пятилетка, объявленная в 1928 году и предполагавшая среди всего прочего индустриальную революцию и коллективизацию, была большим событием, запланированным для осуществления всесторонних изменений в обществе. В целях реализации этой пятилетки использовались крайне жёсткие методы. В процессе первой пятилетки в Советском Союзе многие противившиеся коллективизации крестьяне и поддерживавшие их люди из всех слоёв населения были сосланы и расстреляны. Требование Сталина как руководителя народа было ясным: «Либо назад – к капитализму, либо вперед – к социализму. Никакого третьего пути нет и не может быть».[2] На XVII съезде коммунистической партии в 1934 г. Сталин пожал плоды своей репрессивной деятельности – этот съезд был празднованием успешной индустриализации и коллективизации сельского хозяйства в рамках первой пятилетки.[3] Что же происходило с литературой во время этой первой пятилетки? Следует рассмотреть вопрос отношения между литературой, словесно указывающей путь людям и обществу, и властью, управляющей обществом. Ленин уже обращался к этому вопросу в своей статье «Партийная организация и партийная литература», вышедшей в 1905 г. в газете «Новая жизнь». Размышляя о роли литературы для власти, он говорил, что литература должна служить целям пролетариата. Следующая фраза из статьи В. Ленина «Партийная организация и партийная литература» является провозглашением контролируемой литературы и политики подчинения литературы государству: «*Как-никак, а половина революции заставляет всех*
нас приняться немедленно за новое налаживание дела. Литература может теперь, даже "легально", быть на 9/10 партийной. Литература должна стать партийной». Обращение к литературе как важной части культурной политики, проводимой при власти Ленина, и как продолжение НЭПа остаётся в силе и во время первой пятилетки.

Рассматривая через призму отношений между политикой и литературой процесс, начавшийся с Первого пятилетнего плана развития народного хозяйства и превративший литературу того периода в государственный заказ,

[1]Reyhan Çelik, *Sovyet Edebiyatında Köy Nesri*, Tiydem Yayıncılık, Ankara 2014,s.23.

[2]Соломон Волков, *История русской культуры XX века от Льва Толстого до Александра Солженицына*,изд. Эксмо, Москва 2008, с.52.

[3]Более подробно о критике первой пятилетки на XVII съезде коммунистической партии 1934 г. см.: Eda Havva Tan Metreş, “Stalin Tasfiyeleri Gölgesinde Bir Ev: Dom na naberejnoy”, *I. Uluslarası Dil, Sanat ve İktidar Sempozyumu*, (11-12 Mayıs), Giresun 2017 (в процессе публикации).

мы видим, что литература использовалась как политическое средство. И как только первая пятилетка вступила в силу, государство начало решительно использовать литературу в целях достижения успешного выполнения плана. Литература была силой, способной задействовать эмоции народа, донося до него речи властей так, чтобы народ их воспринял. И для обеспечения поддержки первой пятилетки со стороны народа литературу следовало приспособить к условиям того времени. Поэтому деятельность, проводимая государством по отношению к литературе во время плана развития народного хозяйства, была как бы призывом к писателям приспособить литературу к условиям того времени в соответствии с идеологией правящей власти. *«От художников слова ждали произведений, в которых иллюстрировались бы успехи выполнения пятилетнего плана, разъяснялись и воспевались его цели, воспламеняя воображение людей грандиозностью новой политики».*[1] Писатели не оставили без ответа этот призыв властей и высказали свои мысли против индустриальной революции и коллективизации сельского хозяйства в рамках первой пятилетки. Например, Николай Клюев охарактеризовал коллективизацию как *«насилие государства над народом, истекающим кровью и огненной болью...»*[2]. А писатель-критик Корней Чуковский записал в своём дневнике: *«Колхоз – это единственное спасение России, единственное разрешение крестьянского вопроса в стране!»*[3] Между тем Российская ассоциация пролетарских писателей (РАПП), объединившая под одной крышей многих писателей, сразу после принятия первой пятилетки созвала Первую Всесоюзную конференцию

пролетарских писателей. На этой конференции была принята резолюция о поддержке первой пятилетки, в которой отмечалась необходимость мобилизации всех отраслей искусства на борьбу за новые культурные воззрения. Эта резолюция может рассматриваться как первая попытка использования литературы для поддержания правящей властью своей политики и установления политического контроля над художественными произведениями.[4] Российская ассоциация пролетарских писателей, пользовавшаяся поддержкой партии, под руководством Л. Авербаха в кратчайшие сроки установила политический контроль над многими

[1]George Vernadsky, *Rusya Tarihi* (çev. Doğukan Mızrak-Ç. M. Egemen), Selenge Yayınları, İstanbul 2009, s.480.

[2]Соломон Волков, *История русской культуры XX века от Льва Толстого до Александра Солженицына*,изд. Эксмо, Москва 2008, с.52.

[3]Там же, с.53.

[4]*Эрнест Симмонс, «Политический контроль* и советская литература» (перевод: С.Я.Колмышева), *Политическая линвистика*, № 24, 2008, с.157.

литературными журналами и издательствами. Так, писателей, пренебрегавших «общественным заказом», усмиряли, в литературных кругах происходили аресты, ссылки и расстрелы. Были репрессированы Николай Клюев, Сергей Клычков, Пётр Орешин, Павел Васильев и многие другие поэты и прозаики. Сталин рассматривал все ссылки и аресты того времени как устранение «шутов гороховых».[1] Он считал, что для Первой пятилетки необходима полная единодушная мобилизация всего советского общества на единое дело. Вследствие этого был также положен конец разделению писателей на пролетарских и непролетарских, в 1932 г. РАПП был ликвидирован, и все писатели сошлись под крышей Союза советских писателей.

На первом съезде Союза советских писателей в 1934 г. было объявлено, что члены Союза должны следовать социалистическому реализму, основными принципами которого являются народность, идейность и партийность. Эти три принципа указывали на то, что писатель-член союза должен писать понятным, идеологически правильным и одобряемым партией языком. Союз писателей вознаграждал своих членов, усвоивших эти правила и следовавших им, а противившихся наказывал.[2] Как отмечал В. Ленин в своей статье «Партийная организация и партийная литература», литература должна служить партии и творить искусство в рамках государственной идеологии. На первом съезде Союза советских писателей в 1934 году

некоторых авторов обвинили в том, что они строят из себя Достоевского, и назвали их представителями «узкого буржуазного мышления». В советское время произведения Достоевского повергались критике, так как не соответствовали государственной идеологии.[3]В тот период властям нужна была контролируемая литература, которая соответствовала бы актуальным политическим и общественным нуждам.

То есть в литературе имел место дирижизм, а именно вмешательство государства в искусство.Дирижизм, который фактичеки является экономическим термином, означающим политику активного вмешательства, по отношению к литературе может принимать две формы. Академик Сельчук Чыкла отмечал, что в первом случае в литературный текст вносятся изменения в угоду режиму и революции; а во втором случае

[1]См.:Соломон Волков, *История русской культуры XX века от Льва Толстого до Александра Солженицына*,изд. Эксмо, Москва 2008, с. 56.

[2]См.: Geoffrey Hosking, *Rusya ve Ruslar: Erken Dönemden 21. Yüzyıla* (çev. Kezban Acar),İletişim Yayınları, İstanbul 2011, s.659.

[3]См.: Salih Yılmaz, "Sovyetler Birliğinde İdeolojik Bir Araç Olarak Tarihi Roman", *III. Milletlerarası Tarihi roman ve Romanda Tarih Bilgi Şöleni*, 27-29 Kasım, Konya 2015, s.286.

созданный писателем литературный текст переделывается путём добавления в него выражений, поддерживающих режим и власти.[1]

И среди интеллигенции многие поддерживали правительство в вопросе контролируемой литературы и требовали от мастеров пера произведений, отвечающих нуждам того времени. Можно привести в пример министра образования Луначарского: *«Луначарский похвально отзывался о подчинении литературы идеологии. Он ожидал от мастеров пера наиболее широкого освещения вопросов, мыслей и стремлений своей эпохи».*[2] Однако подчинение литературы идеологии – это не что иное, как попытка извлечения выгоды из литературы, превращение литературы в средство обеспечения своих интересов. А использование правящей властью литературы как средства для своей идеологии возможно именно благодаря существованию системы политического вмешательства. Не будет ошибкой сказать, что политическое вмешательство было неотъемлемой частью жизни советской России XX века. Политическое вмешательство считалось естественным и вполне законным действием правящей партии.[3] Одной из основных целей политического вмешательства было обеспечивать строгое соблюдение идеологической линии в литературе, а в случае уклонения от требуемого направления – истолковывать произведения иначе. В Советском Союзе решение, определявшее направление политического вмешательства, как правило выносилось Политбюро и реализовывалось решениями ЦК КПСС, обладавшей властью закона. Следующим уровнем этой иерархии контроля был Союз советских писателей. Этот союз делился на отделы по разным сферам литературы. И хотя коммунисты не составляли большинство членов союза, они находились на ключевых позициях и контролировали союз. Таким образом, в политизации литературы важную роль сыграл официальный орган цензуры ГЛАВЛИТ. Все художественные произведения должны были быть одобрены официальным правительственным органом цензуры – Главным управлением по делам литературы и издательств.[4] В противном случае произведения не могли быть допущены к печати, и писатели, выступавшие против идеологии нового общества, не должны были оставаться в литературе.

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[1]Selçuk Çıkla, “Türk Edebiyatında Dirijizmin Karagöz Piyesleri Boyutu”, *Milli Folklor*, sayı 73, yıl 19, 2007,s. 61.

[2]İrina Lunaçarski, “Lunaçarski Üstüne”, *Sosyalizm ve Edebiyat* (çev. Asım Bezirci), *Evrensel Basım Yayın, İstanbul 1998, s.30.*

[3]См.: А. А. Слезин, «Государственная функция политического контроля: особенности правоприменительной практики», *Вестник Тамбовского государственного технического университета*. 2007, Т. 13, № 3, с.821.

[4]*Эрнест Симмонс, «Политический контроль* и советская литература» (перевод: С.Я.Колмышева), *Политическая линвистика*, № 24, 2008, с. 160.

В процессе такого подчинения литературы государству многие писатели, преданные советской идеологии, действуя по желанию правящей власти или вопреки её желанию, обогатили советскую литературу. В этот период (1894-1930 гг.) такие писатели, как Юрий Тынянов, Корней Чуковский и другие послужили советской литературе своими произведениями, поддерживающими государственную идеологию. В частности, повесть М. Горького «Детство» в контексте советской идеологии, является настоящим шедевром. В таких произведениях Горького чувствуется дух партии. В те годы как М. Горький, так и многие другие поэты и прозаики стали частью государства и, по указанию партии, писали произведения различных жанров (стихи, рассказы, романы и др.) на тему индустриализации и коллективизации. В это время привлекает внимание жанр исторического романа, согласующийся с идеологией создания советского «нового человека» и формирующийся на идеях Маркса, Энгельса и Ленина. Ф. Гладков, Д. Фурманов, А. Серафимович, М. Шолохов и др. писатели переносят в свои
романы реальные темы. «Поднятая целина» Михаила Шолохова, «Как закалялась сталь» Николая Островского и «Пётр Первый» Алексея Толстого вошли в число самых выдающихся произведений эпохи.Эти исторические романы, написанные в советскую эпоху, носили социалистический характер и служили средством распространения коммунистической идеологии.[1] Советская эпоха была временем новообразований и изменений – как общественных, так и литературных. Явления, выявленные системой, изменили также направление и характер литературы. В этом процессе некоторые поэты и прозаики, пытавшиеся при контроле государства создавать оригинальные произведения, были сосланы или тихо уничтожены.

В русской литературе в контексте первой пятилетки многим поэтам и прозаикам пришлось создавать контролируемую литературу, и у них или ничего не получалось, или они со временем, увидев действительность России, начинали сами отрицать написанное ими. Например, писатель Исаак Бабель тоже начал писать о коллективизации, но его труд остался незаконченным. Сам Бабель объяснял это так: *«Весь этот грандиозный процесс оказался растерзанным в моём сознании на мелкие несвязанные куски»*.[2] Причиной этих несвязанных кусков в разуме Исаака Бабеля были цензура и вмешательство, изнурившие его творческий дух. Когда литература превращается в государственный заказ, художественность в ней уходит на второй план, и она

[1]См.: Salih Yılmaz, “Sovyetler Birliğinde İdeolojik Bir Araç Olarak Tarihi Roman”, *III. Milletlerarası Tarihi roman ve Romanda Tarih Bilgi Şöleni*, 27-29 Kasım, Konya 2015, s.282.
[2]Соломон Волков, *История русской культуры XX века от Льва Толстого до Александра Солженицын*а,изд. Эксмо, Москва 2008, с.53.

становится скучной, бесцветной. Это положение хорошо описал Джеффри Хоскинг в своей книге «Россия и русские: от раннего периода до XXI века»: *«Такая институционализация литературы является проблемой для действительно талантливых и оригинальных писателей. И проблема для них вовсе не в том, что их произведения контролируются заурядными людьми, как бы неприятно это ни было, а в том, что их заставляют работать в направлении, не соответствующем их призванию. Большинство этих писателей верили, что литература играет особую, даже святую роль в жизни русского общества. И теперь коммунисты заявляют, что могут совершать это святое дело не искусством, а политикой».*[1] В
попытках коммунистов заниматься святым делом литературы, которое они якобы совершали не искусством, а политикой, у них не получалось ничего, кроме изнурения творческого духа политическим контролем. Даже хотя писатели, идеологически согласующиеся с правящей партией, сумели создать несколько удачных произведений, в результате их деятельности мир литературы пополнился бесцветными, похожими друг на друга неудачными произведениями. Вот как описывал эту литературную неудачу, имевшую место в процессе первой пятилетки, Соломон Волков: *«Значительная часть созданных в период первой пятилетки литературных работ была скучной и безжизненной. Но всё же были писатели, которые оказались способны создать сильные и оригинальные произведения, соответствующие идеологической задаче. Несколько таких романов было посвящено теме коллективизации сельского хозяйства».*[2] Политика контролируемой литературы, проводимая в русской литературе в рамках первой пятилетки, как уже отмечалось, привела к появлению похожих друг на друга неудачных произведений и подготовила кончину многих успешных писателей. Можно вспомнить Б. Пастернака, И. Бабеля, О. Мандельштама, С. Есенина, Н. Заболоцкого, М. Зощенко, Б. П. Корнилова, А. И. Введенского, Д. И. Хармса, Т. Ю. Табидзе, Б. А. Пильняка, В. Т. Шаламова и многих других поэтов и прозаиков. Владимир Маяковский и Сергей Есенин даже покончили жизнь самоубийством, не выдержав ограничения своей творческой свободы.[3] Осип Мандельштам критиковал власть за коллективизацию после первой пятилетки и за голодомор начала 1930-х годов. Он даже бесстрашно выступил против Сталина со стихами *«Мы живем, под собою не чуя страны»*, за что

[1]Geoffrey Hosking, *Rusya ve Ruslar: Erken Dönemden 21. Yüzyıla* (çev. Kezban Acar),İletişim Yayınları, İstanbul 2011, s.660.
[2]George Vernadsky, *Rusya Tarihi* (çev. Doğukan Mızrak-Ç. M. Egemen), Selenge Yayınları, İstanbul 2009,s.481.
[3]Geoffrey Hosking, *Rusya ve Ruslar: Erken Dönemden 21. Yüzyıla* (çev. Kezban Acar),İletişim Yayınları, İstanbul 2011, s.661.

заплатил большую цену – аресты, ссылки, а в конце – отважная смерть поэта.[1] Такая же судьба постигла и Николая Заболоцкого, автора стихотворения *«Торжество земледелия»*, воспринятого как критика коллективизации. [2]По этой причине в этот период многие писатели и поэты начинают уезжать из России. Люди уезжали и раньше, но слово "эмиграция" появилось именно после Октябрьской революции.[3]

В заключение можно сказать, что в процессе первой пятилетки литература в советской России часто вынуждена была идти в ногу с политикой правящей власти. Такая связь между властью и литературой была проявлением дирижизма (политики активного вмешательства) в литературе. Литература была для власти просто орудием формирования массового сознания и направления масс на достижение коммунистических целей. Таким образом, литература использовалась как средство пропаганды, укрепляя авторитет советских властей, и это было подчинением литературы государству. Ссылками, арестами и расстрелами государство заставляло молчать писателей, деятельность которых противоречила государственной идеологии. Так стоявшая у власти коммунистическая партия решительно использовала литературу в целях донесения партийной идеологии до народных масс. Это было попыткой использовать силу слова для укрепления власти правящей партии и для обеспечения её длительного правления. Власти, нуждающиеся в силе художественной литературы, подчинили её себе, и литература, оказавшись в подчинении политике, стала бесцветной, лишённой художественности. Писатели, выполняющие поставленные сверху требования в ущерб художественности произведений, не достигают успеха, и от этого страдает качество их произведений. Когда литературу заставляют служить идеологии власти, она оказывается в тесных рамках ограничений, и это великая несправедливость по отношению к литературе, которая должна быть искусством, указывающим путь обществу.

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Репродуктивное Поведение Россиян За Два Века Как Историко-Антропологическая И Этнокультурная Исследовательская Проблема

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Репродукция – первичное условие выживания и самосохранения любого человеческого сообщества, определяемое ценностными ориентациями, семейно-воспитательными установками, а также формальным качеством жизни. Рождение детей во все времена и у всех народов относилось к области фундаментальных ценностей, и актуальность разработки этой темы, вероятно, неизбывна. Репродуктивное поведение теснейшим образом связано со стандартами половой морали, (не)терпимостью к добрачным и внебрачным половым связям, установками культуры на возраст и время рождения первого ребенка (или отложенное родительство). Естественное воспроизводство имеет важное значение в социальной политике любого государства, а в жизни женщин сопряжено с областью глубоких эмоциональных переживаний (страха, надежд, вины, гнева) и потому вот уже более полувека является мейнстриминговым направлением гендерных исследований. На протяжении российской истории 19-20 вв. не единожды менялись социальные практики и технологические приемы, нормативно-правовое регулирование и моральные оценки, идеологические задачи и ценностное восприятие репродуктивного поведения с учетом его гендерной составляющей (большей его значимости в аксиосфере женщин, нежели мужчин). При этом исторические процессы репродукции не могли быть политически и идеологически нейтральными, вовсе не сводились к сфере лишь частной жизни людей, обслуживая интересы общества и государства в публичной сфере. В современном мире репродукция, репродуктивные сценарии и технологии переходят из области профессиональной медицины в разряд государственной репродуктивной политики и идеологии, действенного политического средства. Репродукция – важнейший инструмент социального, политического и идеологического конструирования и контроля. Именно такое понимание репродукции движет авторами проекта РФФИ 16-01-00136 «Репродуктивное поведение, родильные и акушерские практики в России XVI–XXI вв.: медико-антропологический и историко-этнологический анализ», изучившими динамику развития репродуктивных процессов от средневековья до настоящего времени с позиций социальной антропологии, женской и гендерной истории, этнографии,

повседневноведения, фамилистики. Изучение теоретико-методологических оснований исследования репродуктивного поведения, дополненное сбором уникального эмпирического материала (постоянно оказывавшегося на периферии исследовательского внимания историков) обеспечивает научно-практическую значимость задуманному проекту. Его результаты будут изложены в докладе.

Novoyaz as a Linguistic Phenomenon in Consequence of the October Revolution

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After the October Revolution which took place in 1917, the change in the *political discourse*is also reflected to *individual discourse* as a result of the reflection of totalitarian world-view in the Soviet Russia. In this period, *disglossia* takes form which, linguistically, is speaking various types of a language in a society. What this term means is a linguistic phenomenon which is shaped with the emergence of the words –and even slogans- of that era in parallel to the language. *Novoyaz*, which refers to a linguistic phenomenon about totalitarian discourse, is firstly used by George Orwell in his book 1984. The term corresponds to "*newspeak*" in English and the Russians translated the term into Russian as *Novoyaz* (new discourse), an abbreviation of the adjective clause новый язык (novy yazyk). *Novoyaz* refers to the deliberate alterations made on linguistic agents in order to instrumentalize a language. Due to *Novoyaz*, a majority of society unconsciously internalizes the imposed propaganda discourses and starts to speak in a deindividualized standard language. A political authority which is aware of the fact that language has great effect on the perception and opinion of a person manipulates the majority of a society with *novoyaz*.In this article, we will address to the emergence and the development of *novoyaz*, the most important phenomenon the October Revolution brought to life.

Keywords: Novoyaz, the October Revolution, totalitarian discourse, language

Ekim Devrimiyle Dile Gelen Bir Dil Olgusu Olarak *"Novoyaz"*

Abstract (Turkish)

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20. yüzyıl Sovyet Rusyasında totaliter rejimle birlikte yerleşmesi planlanan köklü değişiklikleri gerçekleştirmenin yolunun dilden geçtiğini bilen yönetici güruh, dile gerekli müdaheleyi yapmak üzere kolları sıvar. Halkı manüpule etmek, düşünmesini engellemek, korkutmak, algısını değiştirmek üzere dilsel sınırlar çizer ve dilin dinamikleriyle oynayarak kurmaca bir lisan oluşturur. Bu lisan, George Orwell ve Yevgeni Zamyatin gibi iki edebiyatçı tarafından farkedilir. Bu lisan için Orwell'ın kullanmış olduğu *newspeak* terimi Rusça'da *novoyaz (noviy yazık)* olarak karşılık bulur. Totaliter asırda kendine yer bulan bu dil fenomeni gerek göçmen Ruslar gerekse yabancı dilbilimcilerin dikkatini çeker. Önceleri tamamen pragmatik bir motivasyonla Sovyetoloji bilim dalı içerisinde masaya yatırılan *novoyaz,* dilbilimin "dilbilimsel sovyetoloji" adında bir alt disiplininin oluşmasına vesile olur ve bu disiplin içinde incelenir. İktidar, rejimi sağlamlaştırmak, sürekliliğini sağlamak üzere, sözcüklerin çoğunun politize edildiği, kavramlarının içinin boşaltıldığı bir sözlük hazırlatır. Bu şekilde ortaya koyduğu daraltılmış, değiştirilmiş, bozulmuş sözcük dağarcığıyla bireysellikten uzak, standart bir dil kullanımnı hedefler. Ne var ki bu olgu kendisine resmî düzeyde zemin bulur, diğer bir deyişle halk yakın çevresinde kendi özgün söylemini kullanmaya devam eder. Bu çalışmada *novoyaz*ı oluşturan toplumsal, sosyolojik, psikolojik dinamikler, Rus ve yabancı dilbilimcilerin konuya yaklaşımları ele alınmıştır.

Anahtar Sözcükler: Ekim Devrimi, Sovyet Rusya, Novoyaz, newspeak, totaliter dil

Ekim Devrimiyle Dile Gelen Bir Dil Olgusu Olarak *"Novoyaz"*

Full Text (Turkish)

> *Novoyaz derken elbette belirli sözcüklerden ziyade ana hedefi insanların düşünmesini engellemek olan çarpık bir dil söz konusudur. "1*
> *Viktor Golışev*

1917 yılında gerçekleşen Ekim Devriminin ardından Sovyet Rusya'da totaliter dünya görüşünün yansıması sonucu *iktidar söyleminin* değişimi *birey söylemi*ne de yansır. Totalitarizmle birlikte gelen dil olgusundan sözetmeden önce *totalitarizmin* bilimsel tanımını yapmak yerinde olacaktır. Totaliter bir rejimden bahsedebilmek için resmî bir ideoliji ve tek partili sistemin varlığı şarttır, medya, silahlandırma, yıldırıcı polis denetimi ve ekonomi yönetiminin devletin tekelinde olması esastır. Totaliter rejimin başlıca prensibi; rejimi toplumun bilincine dil üzerinden yerleştirerek bekasını sağlamaktır.[2] Pseudodiyalojik bir söylemin yerleştiği, başka bir deyişle söylemin iki ana tarafı olan *söyleyen* ve *alımlayıcının* eşit derecede rol oynayamadığı, alımlayıcının pasif kaldığı *novoyaz (yeni söylem)* yalnızca Sovyet Rusya'da gerçekleşen bir olgu değildir. Totalitarizm asrı olan XX. yüzyılda dilde meydana gelen benzer değişiklikler Musolinini'nin faşist İtalyası, Hitler'in NaziAlmanyası, Stalin'in SovyetRusya'sı, general F. Franko'nun yönetimideki İspanya, Mao'nun Çin'i ve Enver Hoca zamanındaki Arnavutluk'ta da gözlemlenir.[3] Totaliter devletlerin liderleri dil politikaları konusunda birbirlerinin tecrübelerini gözlemleyerek bu tecrübelerden istifade eder.[4] Genel itibariyle çok uluslu olan bu

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[1] Viktor Golışev, "Vsyo, şto nado skazat', doljno bıt' skazano yasno", https://www.kommersant.ru/doc/2482045 (Erişim Tarihi: Mayıs 2017).

[2] N. A. Kupina, *Totalitarnıy yazık: Slovar' i reçevıye reaktsii,* ZUUNİ, Sankt-Peterburg, Perm, 1995, s. 7

[3] Ye. V. Serdyuk, *Fenomen totalitarizma v otsenkah zarubejnoy i oteçestvennoy istoriografii (20-90 gg.),* Kemerovskiy Universitet, Kemerovo, 2001, s. 113.

[4] A. A. Moskalev, *Politika KNR v natsional'no-yazıkovom voprose (1949-1978),* Nauka, Moskova,1981, s.

devletler dil politikalarına, ilk olarak devlet dilinin belirlenmesiyle başlarlar. Bu dil belirlenirken ya görece en gelişmiş ulusun dili ya da yönetimdekilerin belirlediği bir dil olmak üzere iki belirleme şekli söz konusudur.[1] İdeoloji dile bilinçli bir şekilde müdahele eder, onun işleyişine ve gelişimine etki eder.[2] Ne var ki rejimi sağlamlaştırmanın yegane yolunun dilden geçtiğini, bu sebeple totaliter söylemin dinamikleri üzerinde bilinçli çalışmalar yapıldığını ilk fark edenler dilbilimciler değil edebiyatçılar, yani yazarlar olmuştur. Nitekim, totaliter retoriğin esiri konumundaki dilbilimcilerin kendileri de yaşanan bu önemli dil olgusuna dışardan bakamazlar.[3] Rus yazar Yevgeni Zamyatin ve İngiliz yazar George Orwell yazmış oldukları iki önemli distopik kült romanlarında bu dil olgusuna dikkat çekmiştir.

Sovyet Rusya özelinde incelendiğinde bu dönemde dilbilimde halk arasında dilin birden fazla türünün konuşulması hâli anlamına gelen *diglossiya* ortaya çıkar. Bu terimle anlatılmak istenen, o döneme ait sözcüklerin, tamlamaların hatta sloganların oratoya çıkışıyla oluşan bir dil olgusudur. Totaliter söylemle ilgili bir dil olgusunu ifade eden, daha sonra*Novoyaz* adını alacak olan bu terim, George Orwell tarafından ilk kez yazarın 1984 adlı romanında kullanmıştır. İngilizcesi *newspeak* olan terim, daha sonra Rusça'ya "novıy yazık" sıfat tamlamasının kısaltılmış hali olan *Novoyaz* (yeni söylem)olarakçevrilerek bu şekilde kullanıma dahil olmuştur. Orwell'ın, terim üretme amacı gütmeksizin bulduğu sözcük, zamanla totalitarizmin dilsel boyutu incelenirken başvurulan en önemli terim halini almıştır. Bu terimle, Sovyet döneminde sanatı ve edebiyatı araçsallaştırmak için dil birimleri temelinde bilinçli olarak yapılan değişiklikler kastedilmektedir.

Novoyaz totaliter kültürü benimsetme aracıdır. Terör ve korku totaliter rejimin yok etme ve korkutma aracı olmasının yanısıra kitlelerin günlük yaşamını yönetme biçimidir. Totaliter rejimin önemli özelliklerinden biri olan kopmlo teorisi kompleksi de bu sayede oluşmuştur. Bu kompleks halka, her yerde kendini gizleyen düşmanlar bulunduğuna inandırırma, kendisi gibi düşünmeyen herkesi baskı altına almayı meşrulaştırma gibi öğeler içerir. Dilde, savaşla ilgili sözcük ve deyimler hiç

[1] V. M. Alpatov, 150 yazıkov i politika, 1917-1997. Sotsiolingvistiçeskiye problemı SSSR i postsovetskogo prostranstva, İV RAN, Moskva, 1997, s. 85.

[2] Yu. D. Deşirev, "Yazıkovaya politika//Lingvistiçeskiy entsiklopediçeskiy slovar'" (gl. red. V. N. Yartseva, -2-e izd.), Bolşaya Sovetskaya Entsiklopediya, Moskva, 2002, s. 616.

[3] B. A. Zilbert, "Lingvistiçeskiye i ritoriçeskiye ekvivalentı suşçnostnıh çert totalitarnogo soznaniya (na primere sovetskogo "novoyaza"), *Sovremennıye problemı nauki i obrazovaniya,* № 4 / 2012, s.2.

görülmediği oranda yaygınlaşır. Toplu kurşuna dizmeler ve toplama kamplarındaki ölümlerin meşruiyeti için *örtmeceler*[1] ve *dolaylamalar* kullanılmaya başlanır. Örneğin *ölüm cezası* "sosyal koruma amaçlı geniş önlem" *hapisane* "ıslah kurumu" *önleyici tutuklamalar* "sosyal korunma" olarak adlandırılmaya başlanarak bir maskeleme dili ortaya çıkar.

Totalitarizmle dilde ortaya çıkan bir diğer önemli olgu da Rusça sovetizmı (*советизмы)*yani Sovyet rejimiyle birlikte dile giren kelimelerin kısaltılmış hallerinin kullanılmaya başlamasıdır. İlk bakışta sebebi anlaşılamayan bu olgunun halk üzerinde yarattığı psikolojik baskı söz konusudur. İktidar bu türden kısaltmalarla gizem yaratarak halkın kendisinden çekinmesini sağlar, bir diğer sebepse sözcüklerle ilgili istenmeyen çağrışımların oluşmasını engellemektir. Kısaltmaların sayısının çokluğu kimi bilim insanlarınca Sovyet dilinin tanımını *politikleştirme +kısaltmalar = Sovyet dili* şeklinde yapmalarına neden olur[2].
*Novoyaz*la birlikte halkın bir kısmı farkında olmadan kendilerine empoze edilen propaganda söylemlerini özümser, bireysellikten uzak, standart bir dilde konuşmaya başlar. Dilin insan algısı ve düşüncesi üzerindeki etkisinin farkında olan siyasî otorite halkın büyük bir kısmını *novoyaz*la manipule eder.
"Yenisöylem" ortaya koyduğu yeni, daraltılmış, değiştirilmiş, bozulmuş sözcük dağarcığıyla totaliter rejimlerin amaçlarını elde etmede başat bir rol oynar.[3]

Baskı rejiminin nihaî hedefi toplumu cendere altında tutmaktır ve oluşturmuş olduğu bu yeni lisanla hedefine büyük ölçüde ulaşır. Sovyet *Novoyaz*ı, yani yeni söylemi, Orwell'ın "Dilin anlaşılmasını güçleştirmekten öte düşünmeyi engellemeye yönelik oluşturulmuş yapay dil" şeklindeki psikodilbilimsel saptamasını hatırlara getirir. Bu değişim edebiyatı da büyük ölçüde dönüştürür. *"20.yüzyıl Rus Edebiyatında Politik Müdahale"* adlı çalışmada belirtildiği gibi Ülkenin kültürel ve ekonomik politikasının bir sonucu olarak sosyalist gerçekçilik akımıyla tüm sanat dalları bir ideolojiye bağlanarak kurumsallaştırılır. Edebiyat, sosyalist ideolojinin bir

[1] "Kimi varlıklardan, nesnelerden söz edildiğinde doğacak korku, ürkme, iğrenme gibi duyguların, kötü izlenim ve çağrışımların önlenmesi amacına yönelen ve dünyanın her dilinde rastlanan bir değiştirme olayıdır."bkz. Doğan Aksan, *Her Yönüyle Dil,* Türk Dil Kurumu Yayınları, Ankara, 1998.
[2]ФА. Fesenko, T. Fesenko, *Russkiy yazık pri sovetah,* New York, 1955.

[3]Seda Taş, "Bin Dokuz Yüz Seksen Dört'te (1949) "Yenisöylem" Adlı Dil Kullanımının "Yeniden çeviri" Uygulamalarına Yansımaları", *Turkish Studies* (Prof. Dr. Şefik Yaşar Armağanı), Volume 10/12 Summer 2015, ANKARA/TURKEY, p. 1109.

iletkeni olarak algılanır ve bu gayeyle edebiyata politik müdahale yapılır.[1] Bu nedenle güdümlü ürün vermek zorunda kalan bazı yazarlar kendi sesleriyle yazamaz olurlar.Siyasî otoritenin çizdiği dilsel sınırlardan rahatsız olan yazarlar kalemlerine vurulan prangayı kabullenememeleri sonucunda ülkeyi terk eder. Sovyet Antisovyet diyalektiği neticesinde belirledikleri *dilsel duruşlarını* sergilerler.

Orwell'ın ardından F. Vejbitskaya, Yu. Karaulov, R. Kellergibi Rus dilbilimciler Sovyet *novoyazı*nı incelemeye başlar ve bu incelemeler sonucu Rus dilbilimine *totaliter dil* terimini kazandırırlar. Totaliter dil, kültürdilbilimsel karakter taşıyan, söz konusu halkın tarihinden ve kültüründen ayrı düşünülemeyecek bir fenomendir.[2] Totaliter dil, adı geçen dilbilimcilerce önceleri mikrometinler, felsefîve siyasal sözcükler üzerinden incelenir. Daha sonra konuyla ilgili en kapsamlı çalışmalardan birine imza atan N. A. Kupina "Totaliter dil: sözlük ve söylemsel tepkiler" (Тоталитарныйязык, словарьиречевыереакции) adlı eserinde daha önceki çalışmalardan farklı olarak, konuyu sverhtekstler[3] üzerinden analiz eder. Kupina'nın incelemeye esas aldığı temel kaynak, totaliter dönemin en önemli sözlüksel eseri D. N. Uşakov'un hazırlamış olduğu "Rus Dilinin Açıklamalı Sözlüğü"dür (Толковый словарь русского языка). Bu çalışmayı, toplumsal kodların dildeki yansımasını, bu kodların algılanış kurallarının nasıl verildiğinin anlaşılmasına yardımcı olacak sistematik bir göstergeler bütünü olarak değerlendirmek mümkündür.[4] Diğer bir deyişle dil sadece kendisini tarif etmekle kalmaz, olayları, olguları ve bunların algılanış ve gerçekleşme biçimlerini de yansıtır.[5] Bu sebeple rejimin yerleşmesi ve bekası için önce dilden başlamak gerektiğinin farkında olan Sovyet ileri gelenleri algıyı yönetecek en önemli araçların başında yeni bir sözlüğün oluşturulmasını

[1] Badegül Can Emir, "20.yüzyıl Rus Edebiyatında Politik Müdahale",I. Uluslarası Dil, Sanat ve İktidar Sempozyumu, 11-12 Mayıs 2017, Giresun.

[2] N. A. Kupina, *Totalitarnıy yazık: slovar' i reçevıye reaktsii,* izd-vo Ural. Un-ta, Yekaterinburg-Perm', 1995.

[3] İçeriğe ya da sözü edilen bir duruma bağlı olarak bir araya getirilen düşünceler, metinler bütünüdür. Metinlerin tematik olarak bir araya getirildiği ortak bütünsel bir oluşumdur. Zaman ve mekanla sınırlıdır. Bkz.: Natalya A. Kupina, G. V. Bitenskaya, "Sverhtekst i ego raznovidnosti", Çelovek- tekst- kultura, Yekaterinburg, Y.Y., 1994, s. 214-235.

[4] E. B. Doroşenko, "Problemı leksikografii I yazık massovoy kommunikatsii", *Yazık i massovaya kommunikatsiya,* 1984, s. 221.

[5] R. Barthes… 1970, s. 80.

öngörürler. Bu vesileyle bilinçli ve planlı bir kişilik inşası hedeflenmiştir.[1] Bir toplumsal bilincin unsuru olan ideoloji her şeyden önce dilde varlık gösterir. Toplumsal bilince dil sayesinde nüfuz eder ve işlemeye başlar. Resmi ideoloji uygun bir dil politikasıyla yerleşebilir. Bu politika dile, işleyişine ve gelişimine yapılan bilinçli etkiyle ilintilidir. Dilin, sözcüksel ve anlam bilimsel sistemine, sözcüklere yeni anlamlar yüklenilmesi yoluyla dile direk bir etki söz konusudur.[2] Bu etkinin, daha sonra totaliter devrin dilsel boyutu incelenirken başvurulacak en önemli aracı Uşakov'un yukarıda adı geçen sözlüğüdür. Söz konusu sözlükte özellikle ideolojiyle yakından ya da uzaktan ilintili sözcüklerin kapsamlı açıklamalarının yapıldığı, sözcüklerin kullanılabileceği muhtemel bağlamların örneklendirilmesinde Lenin ve Stalin'in çalışmalarından, konuşmalarından yararlanıldığı gözlemlenmiştir. Rusça'nın leksik sisteminin ideolojileştirilmesi hedefi sözlüğün önsöz çalışmasında dahi kendini göstermektedir. Önsözde proleter devrim döneminde sözlüğün içeriğinin yeniden yapılandırılacağına, Rusça'nın yeni bir dönemden geçeceğine dair emareler yer almaktadır.[3]*Entelektüel* sözcüğü Rusça sözlüğün politize edilmesine ilişkin çarpıcı bir örnek teşkil etmektedir. Sözcük Ekim Devrimi öncesinde V. Dal'in hazırlamış olduğu sözlükte "Toplumun aklı başında, eğitimli, zihnen kendini geliştirmiş kesimi" olarak açıklanırken, Uşakov'un devrim sonrası hazırlamış olduğu ısmarlama sözlükte sözcük, toplumun karşısında bir zemine oturtularak, "Sosyal davranışı iradesiz, şüpheli, tereddütlü olan kimse" şeklinde tanımlanarak ideolojileştirilmek suretiyle deformasyona uğratılmış ve sözcük için Lenin'in sözlerinden iktibas edilerek örnek verilmiştir: "*Al işte Rus entelijensiyasının psikolojisi: lafa gelince cesur radikal, icraatte miskin memur".* Böylelikle herhangi bir kavram, yönetimin istediği bir biçimde içi yeniden doldurulmak suretiyle iktidar silahı halini alarak iktidar söylemine dâhil olur. Propagandayla "özelleştirilen" kelimeler *novoyaz*ın bir parçası olur.[4]

Her türlü iktidarın varlığını sürdürebilmesi için mutlak şartın dili kullanış biçimi olduğuna, nitekim politikanın, söylem pratiklerinin toplamından başka bir şey

[1] N.G. Komlev, *Slovo v reçi: Denotativnıye aspektı,* Moskva, 1992, 174.

[2] Lingvistiçeskiy entsiklopediçeskiy slovar' pod. obşçey red. V. M. Kojevnikova, I P. A. Nikolayeva, Moskva, 1987.

[3] Tolkovıy slovar' russkogo yazıka: V 4 t. \Pod. Red. Prof. D. N. Uşakova, Moskva, 1935-1940, s. 9.

[4] Yevgeniya Basovskaya, *Sovetı pressa-za "çistotu yazıka" 60 let bor'bı,* Moskva, 2011, s.

olmadığına[1] kanaat getiren bilim insanları için iktidar-dil ilişkisi fenomeni özellikle totalitarizm yüzyılında sağladığı ilginç veriler sayesinde ilgi odağı haline gelir. Rus *novoyazı* yabancı bilim insanları, göçmen Ruslar, 1980'den itibaren *yeniden yapılanma (перестройка)* ve Sovyet rejimini çöküşünden sonra Rus bilim insanları tarafından üç farklı bakış açısıyla masaya yatırılır. Totaliter dilin objektif bir biçimde incelenmesi ideolojik özgürlük gerektirdiğinden göçmen Ruslar, özellikle de Batılı ve Amerikalı dilbilimcilerin görüşleri görece daha tarafsız bulunur.

Henüz devrimin ilanından üç yıl gibi kısa bir sürenin geçmesinin ardından, Sovyet dilini dış görüyle değerlendiren Fransız slavist A. Mazon 1920 yılında bu dildeki yeni eğilimleri (yeni sözcük üretiminin artması, örtmecelerin ve klişelerin çoğalması) tespit etmesinin yanısıra, literatüre*dilsel direniş (языковое сопротивление)* kavramını kazandırır.[2] Terim, daha sonra Rusça sözlükte "Dil taşıyıcılarının ideolojik yalan ve dilbilimsel zorlamaya karşı göstermiş oldukları doğal tepkidir"[3] şeklinde tanımlanır. Totaliter dikteyle dayatılan kurmaca bir dilin esiri olmayı reddeden kimselerin daha çok dilin sözlü boyutunda gösterebildikleri bir tür dilsel direniştir. Bilinçli olarak dayatılan dili görmezden gelme, politik kısaltmaların çeşitli dil oyunlarıyla ironize edilmesi vb. suretiyle kendini gösteren dilsel bir mücadeledir.

Rejimin dile getirdiklerine dikkat çeken Mazon'un ardından İsviçreli dilbilimci Patrick Sériot 1985 yılında yayınladığı "Sovyet Politik Söyleminin Analizi *(Анализ советского политического дискурса)"*adlı monografisinde *novoyazı* dil veya üsluptan ziyade söylem olarak belirler. Sériot, bahsi geçen kitapta, söylemi "Söylem öncelikle dilin, özelde Rus dilinin bir zihniyeti, çalışmamızda bahsi geçen durumda belirli bir ideolojiyi ifade etmedeki özel bir kullanımıdır. Bu kullanım, dilin belirli özelliklerinden, son tahlilde belirli bir gramer yapısı ve kelime dağarcığından yararlanmayı gerektirir. Böylece farklı bir zihinsel dünya yaratılır[4]sözleriyle açıklar

[1]Romanov AL., Romanova YE. G., N. Yu., *İmya sobstvennoye v politike: yazık vlasti i vlast' yazıka, Moskva, 2000, s. 5.*

[2] Kupina, s. 98.

[3] Stilistiçeskiy entsiklopediçeskiy slovar' russkogo yazıka, Nauka, pod. Redaktsiyey M. N. Kojinoy, 2003.

[4]P. Seriot, *Analyse du discours politique sovietique.* P, 1985. s.38-39.

ve *novoyaz*la ilgili bulgularını, oluşumu planlı, parti yöneticilerinin görüşlerine tâbi, sözcüklerin anlamlarının tahrif, sahte bir gerçeklik var etme[1] şeklinde tasvir eder.

Sovyetlerin dağılmasının ardından eski Sovyet bloğuna farklı disiplerden bilim insanlarının ilgisi artar, tersi bir durum beklenirken *novoyaz*la ilgili yeni çalışmalar yapılır. Bu dönemde Amerikalı slavist Michael E. Urban'ın Sovyet resmî metinleriyle M. Gorbaçev'in konuşma metinlerini kıyasladığı monografi çalışmasında *novoyaz* sonrası dilin normalleşme sürecinin tahminlerin çok ötesinde yavaş seyrettiğini ve bunun hayli uzun bir zaman alacağı tespitinde bulunur.
Dilbilimsel sovyeteolojinin başarılarından biri de Sovyet *novoyaz*ıyla ilgili esaslı materyalleri toplayıp sistematize ederek, onun, doğal ve yapay olmak üzere çift yönlü olarak varlık gösterdiğini tespit etmesidir. Yabancı dilbilimcilerin çalışamlarından elde edilen veriler inecelendiğinde Sovyet *novoyaz*ıyla ilgili *örtmece kullanımı, dünyayı siyah beyaz görmek, ötekine duyulan agresiflik, klişelerin bolluğu* gibi özellikler ortak vurgu noktası olarak ön plana çıkmaktadır.
Bununla birlikte Orwell'ın yaratmış olduğu dil modelinin sonuna kadar gerçekleşebilme ihtimaline şüpheyle yaklaşmışlardır. Diğer bir deyişle hiçbir totaliter rejimde ulusal dilin tanınmayacak ölçüde değişim göstermesi mümkün değildir nitekim insanların her koşulda resmî dilin tuzağına düşmeden, kendilerine bağımsız düşüncelerini resmî dilden bağımsız olarak ifade edebilecek özel bir alan bırakması söz konusudur. [2]

Sonuç

Ekim Devrimi sonrası gerek dünya gerekse Sovyet Rusya'da hayatın birçok alanında köklü değişiklikler yaşanır. Bu değişikliklerin sağlanmasında dil olgusu ana rolü üstlenir. Totalitarizm asrında çeşitli ülkelerde dilde bilinçli olarak meydana getirilmiş değişikliklerden Sovyet Rusya'da nasibini alır. Zamyatin ve Orwell'ın distopik kült romanlarının ardından Sovyet Rusya'ya has bir dil olgusu olan *diglossiya*nın farkedilmesiyle birlikte totaliter dilin oluşumu, gelişimi ve yayılmasıyla ilgili çalışmalar hız kazanır. Öyle ki *Sovyetoloji* bilim dalının ardından *dilbilim sovyetolojisi* adında bir bilim dalı oluşur. Bu dönemde oluşan propaganda dili, Sovyet dili söz dizimi, üslubu incelenir. Yabancı, özellikle Amerikalı ve Batılı

[1] P. Seriot, "O yazıke vlasti: kritiçeskiy analiz", *Filosofiya yazıka: v granitsah I vne granits,* Hakov, 1993, s. 84-87.

[2]F. Eydlin, "Kruşeniye novoyaza. Totalitarizm kak istoriçeskiy fenomen", *Filosofkoye obşçestvo SSSR,* s. 356.

araştırmacılar Sovyet siyasi söyleminin pragmatik yönüne, Sovyet propagandasının etkinliğine odaklanır. [1]Bu dilsel kodları çözmek suretiyle iktidarın zihinsel mekanizmasına vakıf olunur.

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The Effect of Musical Aptitude on Production of Pronunciation

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The relationship between music and language has been under discussion for years. By their very nature, the music and language are intertwined. People with musical aptitude have differences in a variety of aspects. Musicians can hear the frequencies that ordinary people cannot do. There are studies conducted to show that there is a strong connection between musical aptitude and production of oral sounds. This study aims to investigate the effect of musical aptitude on production of pronunciation skills. 15 musicians, 15 non-musicians, total 30 college students participated in this study through convenience and purposive sampling. All participants were native Turkish speakers. All of the participants were selected from the ones who had no interest and background in French, for the sound production test would be in French. Their age ranged from 19 to 21. The participants in the musician group were studying at the Music Education Faculty and non-musician group were studying at the Foreign Languages at KTU. The non-musician group was tested by musical aptitude test which is used by conservatories to determine the musical aptitude of students. Musician participant's abilities of hearing different frequencies can be associated with their excelling in production of oral sounds just as the eminence of opera singers in pronunciation can be linked to their musical aptitude.

Keywords: music, aptitude,sound, language, production, pronunciation, frequency, vocal

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Full Text

Introduction

Gardner (1983) first introduced the theory of multiple intelligences in 1983 and designated seven different areas that form intelligences in his theory. These intelligences are logical-mathematical intelligence, spatial, intrapersonal, interpersonal, linguistic, bodily-kinesthetic and musical. An intelligence requires the capability to overcome a problem and different tasks entail different intelligences. To illustrate, dancing demands ability in, musical, spatial, interpersonal and bodily-kinesthetic intelligences. Hence, it is possible for a dancer to exhibit high levels of these intelligences (Gilleece, 2006). Based upon Gardner's theory, an association between music and language can be built. Music is not only connected with spatial intelligence but also with linguistic intelligence. The tonal memory, rhythm and timbre which are the features of music have no difference than the ones in language aptitude (Gilleece, 2006). Therefore, the relationship between language and music brings us into opera, a genre of music which requires both musical and linguistic abilities.

Opera involves text, dramatic scenes and music. In this respect, music and language relation can best be observed in this genre of music. 'O wie will ich triumphieren' is an aria from the Abduction from the Seraglio by Mozart, and it is one of the challenging parts in the opera, since the performer has to sing a part in low D. Basso profundo singers who have the lowest vocal voice, can sing this aria. Even for such performers, it is highly difficult because of the octave jump. Certain singers handle this challenging part by inverting the words singing 'Ruh vor euch' instead of 'vor euch Ruh'. This version gives them a chance to begin with a vowel sound. They prefer to sing this inversion because it gives the performer a more open sound to pronounce. This form of art, not only test the performers' musical abilities but also their language abilities.

Opera singers deliver performances in a variety of languages. Generally, performers sing opera in its original language so as not to sacrifice musicality and emotion which the composer desired to convey. Therefore, opera seems to entail performers to have certain phonological knowledge in more than one language. There are a great number of opera singers who are multilingual and highly fluent in

these languages. To illustrate, famous British soprano Sarah Brightman, has sung opera in Turkish, Italian, Russian, Chinese, Japanese, French, Latin, Spanish, and Katalan. The recordings of many other brilliant performers like, the German bass Ivan Rebroff (Russian, German, French, English, and Afrikaan), Welsh mezzo-soprano Katherine Jenkins (Russian, French, German, Italian, , Czech, and Spanish), and Italian tenor Andrea Bocelli (English, Spanish, Latin, Italian, German) can be found on you-tube or other sites. Their oral competence in foreign languages does not go unnoticed. The native-like vocal performances of these musicians can be observed. Taking into consideration the fact that musicians' ability to hear different pitches and to perceive tone and rhythm, musicians stand head and shoulders above non-musicians. However, the existence of many performers who are monolingual, cannot be overlooked. For instance, a performer can sing a French aria without speaking that language. Under this circumstance, the singers imitate what they hear through their recognition and production skills. These abilities can be directly linked to musicians' inherent skills.

This study aims to examine the effect of musical aptitude on production of pronunciation skills. Within the scope of this study, two questions arise.

RQ 1. Can musical aptitude be a facilitator to enhance student's production of pronunciation skills?

RQ 2. Is there a relationship between musical aptitude and the production of pronunciation skills?

Throughout the research, this study will be focusing on these two research questions.

Significance of the Study

In certain parts of society, music is considered as merely a waste of time and also some scientists assert that music has no pragmatic value. Findings of this study can eliminate these misplaced judgements. The data generated by this study, will contribute to the benefit of the society taking into consideration that musical aptitude plays a significant role in the production of pronunciation skills. This study will be beneficial to both music teachers and students who are studying at the related departments as well as learners of foreign language. Furthermore, this study fills a gap in the research field since it included the musical aptitude test and selecting French as the target language in the sound production test. As designating English as the target language, would add many variables which may affect the study, French was used to test the candidates' oral competency and this directly affects the accuracy and the credibility of the results of sound production test. In brief, if the musical aptitude of the individuals is attached great importance, it can contribute to the field of L2 learning.

Literature Review

As reported by The Council of Europe (2001), over the last decades, the term of communicative competence came into prominence in language studies throughout the Europe. This fact necessitated the students to develop their oral efficiency and to possess phonological proficiency in the object language. This embodies the understanding and competence in the recognition and production of the phonemes of the object language. Therefore, it has become essential for students to master the musical elements of speech, including the word tones, word and sentence accents (The Council of Europe, 2001).

Conventionally, language and music have been approached as different mental faculties. In the past, speech functions were considered to be localized in the left hemisphere of the brain and music functions in the right (Jancke, 2012). However, this view has been questioned in recent years due to the development of modern brain techniques and neuropsychological measures to examine brain functions (Bever & Chiarello, 1974). The function of musical skill or musical training has come into prominence. It has become a contributing factor in language learning. In this sense, music can be regarded as a phenomenon which develops abstract reasoning and acquisition of musical knowledge is akin to acquisition of a second language (Schellenberg, 2005). Correlatively, musical aptitude can be described as an unlearned and inherent ability (Dolman & Spring, 2014). In recent years, researchers attempted to find a connection between the musical aptitude of an individual and the sensitivity to non-native speech contrasts (Kempe, Bublitz, & Brooks, 2015). Musical aptitude resides in the discrimination of acoustic characteristics of musical sounds. However, it may contain a diverse range of constituent skills, including an exquisite short-term memory capacity that enables mastering rhythmical and tonal forms in the course of time (Kempe, Bublitz, & Brooks, 2015). More recent studies demonstrate that music and speech functions embodies many aspects in common which indicate a number of neural modules are correspondingly involved in speech and music. Furthermore, there are arising evidences that speech functions can benefit from music functions and vice versa (Tallal & Gaab, 2006).

Theorists have been highly interested in contrasting speech and music performance for a length of time. Studies have demonstrated that speech and music performance have both shared and unshared correlations. Pitch represents a common acoustic attribute of speech and music. Pitch is considered as the mental perception of basic frequency and the shift in pitch transmits the melody, in music. Pitch alterations bear

significant information, such as intonation construction which refers to a question or statement including the sentimental mood of the speaker (Zhao& Kuhl, 2014). Besides serving as a distinctive instrument between identical words, pitch is also a component of music. As pitch is an inseparable constituent of musical and lexical tones, it arouses the question whether resembling cognitive devices form a basis for similar lexical and musical pitch sensation (Lee, Lekich, & Zhang, 2014). Among multiple studies conducted within the field, some researchers accept while others object to the association between musical skills and second language pronunciation (Załóg−Kociuga, 2015). However, many studies present tangible evidences about the correlation between musical aptitude and linguistic abilities.

Zybert and Stepien (2009) states that music and language have commonalities with respect to foreign language learning. A study conducted by Slevc and Miyake (2006), suggests that there is a strong connection between musical aptitude and discrimination and production skills among Japanese (As cited in Milanov, Pietila, Tervaniemi, & Esquef, 2010). Within this scope, non-musician pupils were the only participants who encountered difficulties in English Pronunciation tests (Milanov, Pietila, Tervaniemi, & Esquef, 2010). There are increasing findings that show the relation between the way music and language are processed in the brain (Patel, 2008). According to Mannheimer, Wolf, Humpal and Wolf, the contribution of music to children's listening skills in schools and for those who have learning difficulties, have been argued for many years. Concordantly, we process a tremendous amount of data unconsciously when we are exposed to music or speech (As cited in Hallam, 2010).

Western classical musicians who are engaging in musical activities for many years are associated with an increase in neuronal representation particularly in the processing of tones of the musical scale (Pantev et al., 2003). A research by Krampe and Ericsson (1996) suggests that musicians experience a comprehensive training period which can last 10-15 years and this can refer to 10000-h practice by early adulthood. Besides, they maintain practicing for several hours a day throughout their whole career. Moreno et al. (2009) mentions that even a six months' period of training enables pitch discrimination in native language speech. Exposure to music or singing can develop cognitive ability (Schellenberg, 2005). As indicated byHallam (2010), comparison between musicians and non-musicians enables studying the influence of audio-motor training on the functional and structural organization of brain. Musicians have a lower frequency level than non-musicians. The differences between musicians and non-musicians may be associated with the differences in auditory pathway. Musicians exhibit larger N1 and P2 event related potentials than non-musicians do. Musicians are more sensitive to sound spectral

structure. Musicians are likely to be associated with having earlier brainstem responses to the beginning of a syllable than non-musicians. Those playing since the age of 5 have faster responses to both music and speech sounds. Bermudez and Zatorre (2005) notes that these distinctions may demonstrate a greater eminence of musicians' auditory system in producing sound features and they have different mental concentration in auditory cortex (as cited in Francois & Scho, 2011).

A study conducted by Marques, Moreno, Castro, and Besson (2007) indicates that French musicians and non-musicians were able to conclude that the last words sentences uttered in Portuguese were prosodically consistent or highly inconsistent. Hence, participants showed sensitivity to prosodic characteristics of words, and sentence construction even though they did not understand their meaning. As the pitch shifts were small and challenging to determine, musicians delivered a greater performance than non-musicians. A research by John A. Eterno (2003) concludes that there seems to be a direct relationship between musical aptitude and foreign language pronunciation. The study demonstrates that percentages increases simultaneously in the eighth graders who played musical instrument for one year or more. In pronunciation test, 90% of them scored above average on the other hand only 10% scored average. One year or more musical training and musical aptitude are significant factors in oral pronunciation competency in foreign language.

Methodology

People with musical aptitude have differences in a variety of aspects. Musicians can hear the frequencies that ordinary people cannot do. This study was conducted to show whether the musical abilities play a role in foreign language pronunciation. Quantitative approach was employed in this study and Mann-Whitney U Test was carried out to analyze the data. Musical Aptitude test was employed to confirm that non-musician group had no musical abilities. French was particularly selected to test candidates' oral competency. There are many methods to test foreign language pronunciation such as, minimal pairs, highly structured speech samples, and scored interviews. For minimal pairs were considered as one of the most accurate methods to test students' both recognition and production skills, they were used in sound production test. Since all of the participants were not exposed to French, age factor did not affect their performance in the sound production test.

Participants

15 musicians, 15 non-musicians, total 30 college students participated in this study through convenience and purposive sampling. All participants were native Turkish

speakers. All of the participants were selected from the ones who had no interest and back ground in French, for the sound production test would be in French. Their age ranged from 18 to 21. The participants in the musician group were studying at the Music Education Faculty and non-musician group were studying at the Foreign Languages at KTU. Before recruiting the non-musician participants, they were pre-tested through a preliminary ear test. The candidates' inability to sing the reference note was the selection criteria. They were confirmed that they did not show any sign of aptitude and subsequently they were recruited and allowed to take musical aptitude test.

Musical Aptitude Test

The non-musician group was tested by musical aptitude test which is used by conservatories to determine the musical aptitude of students. Generally, conservatory examinations consist of three levels. In the first level, the candidate is first given the beginning note of the melody then s/he is asked to notate a melody which is played by the instructor. This is called dictation and it constitutes one of the most difficult parts of the examination. Hence, this part was removed from the examination because it was impossible for non-musicians to perform this task. In the second level the candidate is firstly asked to sing a single, two, three, and four notes respectively. After these, candidate is required to repeat a melody and a rhythm. Solfege part was removed since it requires notational knowledge. In the third level, singing is included, while playing an instrument and deciphering are excluded, as both entail professional musical knowledge. After this pre-selection they were recruited as participants. Examination was held at a private music course. Musical aptitude test was administered to each preselected candidate by a musicologist. The test was conducted in an examination room which had a piano.
Digital piano was preferred as an instrument of examination due to its accuracy. Before the examination, participants were taken into another classroom in order to prevent the students from acquiring the content knowledge. The participants who scored below 50, were selected as non-musician participants. Assessment marks and stages are shown in the table below.

Table I. Stages of theMusical Aptitude Test

Stages	Full marks	Assessment Mark

Stage 1: Singing, a single note two notes three notes four notes	50	
Stage 2: Clapback Playback Singing (a chosen song by candidate)	50	

Sound Production Test

As stated by Lado (1961), minimal pairs are one of the outstanding methods for class room testing. Demanding contrasts for specific language back ground are used in the technique. Minimal pairs of words are chosen and read: 1.fit; hit. 2. may; me. 3. sit; seat. 4. life; live.5. pin; pan, etc.

In the Sound Production test, French was designated as the target language. Considering the notion that participants might have been exposed to English, this would pose a threat to the study and add many variables into the process. To eliminate this possibility and validity problem that could be aroused, French minimal pairs were employed in sound production test. The sound production of the participants was tested through minimal pairs which include pure vowels below.

1. préposition / proposition
2. rivage / virage
3. vu / voeu
4. sol / seul
5. séjour / ce jour
6. appeler / épeler
7. pomme / paume
8. eruption / irruption
9. affluence / influence
10. altitude / attitude

The instructor specifically chose these minimal pairs as they consist of contrasting sounds and have distinctive features. These minimal pairs were recorded by a native speaker of French. The Participants were first asked to listen to the record of French minimal pairs through speakers in a classroom and then attempt to reproduce them into the recorder. Each group participants were briefly informed about this process

in order to prevent misunderstandings for there would be no second recording. The interventions during the course of the test were prevented. All of the participants heard minimal pairs for once. When the participants hesitated to utter, they were encouraged to attempt.

Results

This section includes interpretations of both Musical Aptitude Test and Sound Production Test. In the first section, results of the Musical Aptitude test are presented. In the second section, the results of the sound production test are presented. Furthermore, SPSS analysis of both groups and the two tests are included. Two research questions of this study will be answered at the end of this section.

The Results of the Musical Aptitude Test

All of the participants in the non-musician group scored below 50 in the Musical Aptitude Test. The aim of this test was to confirm that participants had no musical

ability and to compare the results with the Sound Production Test scores. The individual scores of non-musician participants are displayed in Table II.

Table 2: The Results of the Musical Aptitude Test of the Non-Musician Participants

Participants	Musical Aptitude Test Results	Participants	Musical Aptitude Test Results
1	12	9	10
2	12	10	7
3	10	11	15
4	16	12	48
5	13	13	17
6	1	14	8
7	9	15	11
8	11		

Below 50 is considered to be the sign of having low aptitude. As the examination results demonstrate, 14 out of 15 participants scored below 20. This indicates that they have poor musical abilities. Nevertheless, number 12 scored 48 which is higher than all participant's scores. Another participant could have been recruited, however number 12 was allowed to participate in the study. His score was 2 points below 50, and he exhibited musical abilities to an extent. Due to the fact that he would not pose a threat to the credibility of the research, he was selected as participant. Furthermore, his below average skills might be reflected in the Sound Production Test.

Results of Sound Production Test

During the analysis of the Sound Production Test, instructor attached great importance to the first sound. Certain participants inverted the minimal pairs and the instructor approved the accuracy of the minimal pairs which were pronounced. During the interviews, musician group were less motivated than non-musician. Their low motivation was observed in the course of interviews. As indicated by the instructor, their lack of motivation reflected on their performance. The instructor stated that musician participants uttered the most selective and difficult words to pronounce successfully, while they failed to pronounce the ones that were easy. Although low motivation of the musician group, they significantly scored higher than the non-musician group. According to Sound Production Test results, one out of fifteen non-musician participants scored above 50 and 14 non-musician participants scored below 50. 2 out of 15 musician participants scored slightly below 50 while 13 participants scored above 50.

Table 3. shows the individual scores of both musician and non-musician group.

Non-musician Participants	Sound Production Test Results	Musician Participants	Sound Production Test Results
1	47	16	63
2	35	17	58
3	45	18	69
4	41	19	48
5	40	20	83
6	25	21	63
7	20	22	62
8	23	23	57
9	34	24	59

10	30	25	73
11	48	26	52
12	69	27	47
13	37	28	61
14	40	29	74

Mann-Whitney U Test was carried out to compare musician and non-musician groups. Table 4. and Table 5. show the mean ranks of the two groups. According to results there is a significant difference between the two groups.

Table 4.

Ranks

	muzisyen	N	Mean Rank	Sum of Ranks
sound	nonmusician	15	8.83	132.50
	musician	15	22.17	332.50
	Total	30		

Table 5.

Test Statistics[a]

	sound
Mann-Whitney U	12.500
Wilcoxon W	132.500
Z	-4.151
Asymp. Sig. (2-tailed)	.000
Exact Sig. [2*(1-tailed Sig.)]	.000[b]

a. Grouping Variable: muzisyen

b. Not corrected for ties.

The distribution of the non-musician and musician groups can be seen in the figure I. and figure II below. Figure I. indicates that a great majority of the scores of non-musician participants were accumulated below 50. On the other hand, figure II demonstrates that the scores of the musician participants were accumulated above 50.

Figure 1: Non-musician Group

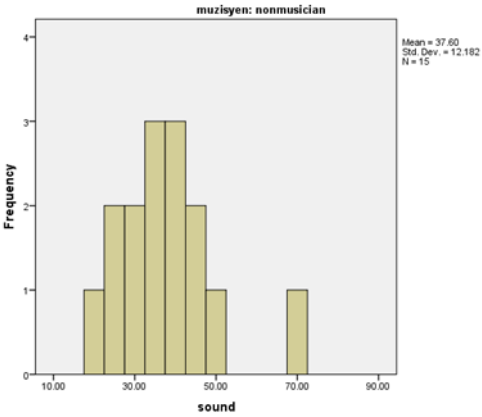
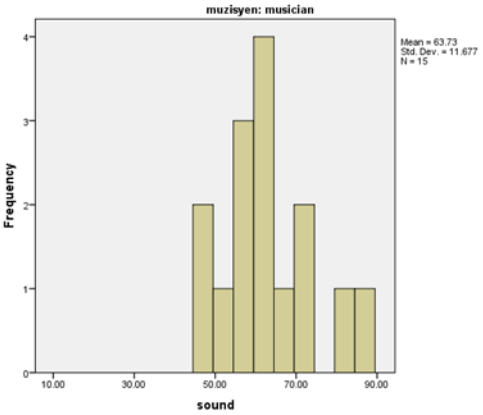


Figure 2: Musician Group



During the analysis process, Correlation was used in order to determine the relationship between the musical aptitude test and the sound production test. As a result, correlation between the two variables is meaningful. Based on means of the two groups, a dramatic difference emerges between musician and non-musician groups.

Discussion

Few studies were conducted to show the effect of musical abilities in foreign language pronunciation. This study aimed to introduce recent evidence about whether musical aptitude has a part in production of pronunciation skills. Unlike previous studies conducted in field, this study included musical aptitude which was administered to each non-musician participants. The purpose of implementing the test was to confirm that non-musician participants had no musical abilities and to present the data as precise and error-free as possible. According to sound production test results, musician group displayed higher competence in pronunciation. The musician group's higher accuracy of pronunciation confirms the results of the previous studies in the existing literature. In addition to this, non-musician participant number 12 scored 48 in the musical aptitude test and 69 in sound production test. Number 12 showed significant difference from other participants in sound production test and this fact can be attributed to his achievement in musical aptitude test. This demonstrates that participant's musical abilities have effects on the result of sound production test. Moreover, based on this empirical evidence, it is plausible to assert that having higher musical aptitude can be a crucial factor in foreign language pronunciation. Musician group's achievement in pronunciation

indicates that they have perceptual differences in discrimination of sounds and sensitivity of hearing as compared to non-musician group.

Conclusion

This study examined the effect of musical aptitude on production of pronunciation skills. The results suggest that there are potential benefits to having musical aptitude and a positive relationship between musical and pronunciation skills. Non-musician group encountered greater difficulties in sound production test. Musician group showed higher oral competence than Non-musician group. Experimental data presented in this study demonstrates that musical aptitude and production of pronunciation skills are interconnected. Based upon the findings, musical aptitude can be a facilitator to enhance production of pronunciation skills. Oral competency of the musicians can be linked to their musical aptitude. Consequently, musicians' ability to hear different pitches, brainstem responses, and perception of tone and rhythm, have positive effects on discrimination and production of pronunciation skills.

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Exploring the Degree of Prosodic Awareness of Tertiary Level Turkish EFL Students

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While considerable attention has been paid to collocation, and the development of the collocation competence of L2 learners in recent years, very little has been said about this concept, namely semantic prosody, and L2 learner awareness of this phenomenon. Semantic prosody has been closely related to collocation learning in language acquisition research. Out empirical knowledge tells us that semantic prosody should be integrated into EFL and ESL curriculum in the scope of vocabulary learning, reading, writing and teaching. In this paper the concept of semantic prosody was introduced, and then its awareness among the students in KTUDELL is discussed. It is seemed that the awareness level of tertiary level EFL students (KTUDELL) to semantic prosody is problematic in two ways. The first is that the learners are not aware of this phenomenon and the second is that even if they have wrong assumptions towards the negative and positive expects of semantic prosody.

Keywords: Semantic Prosody, Word Combination, Collocation, Semantic Preference, Lexical Knowledge

Discovering the Islamophobic Elements in the Play "Disgraced" by Ayad Akhtar

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This study aims to discover the Islamophobic elements in the play Disgraced within the framework of critical discourse analysis. Islamophobia is a term which is known to be the fear, prejudice, or hatred towards Islam and Muslims. The position of Muslims in Western world has always been a hot debate. Since anti-Muslim prejudice has increased in recent years, especially after 9/11 attacks according to some circles, Islamophobia takes a great place in Western drama. Hostility to Muslims arises not only in the countries but also in some of the plays. Disgraced is a 90-minute, one-act play written by a Pakistani American writer Ayad Akhtar in 2012. It focuses on some sociocultural themes one of which is Islamophobia. It is centered on a story of people from different backgrounds at a dinner party. Main characters of the story are an American-born Muslim-raised lawyer and his wife, the assimilated nephew of the lawyer, an African-American colleague who is also a lawyer and her husband and also the hidden character of Imam who is the reference point of all the discussion and conflict. As a result of the critical discourse analysis of the play it is found out that the discussion among people seems to turn out to be a political and religious one which reveals the prejudice and hatred towards Islam and Muslims.

Keywords: Disgraced, critical discourse analysis (CDA), Western drama, Islamophobia

An Investigation into the Importance of Teachers' Use of Motivational Strategies for EFL Pre-Service Students

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Motivation is of immense significance to foreign language learning. Teachers are expected to enhance learners' motivation since the positive effect of motivation on the students' achievement has been proved in many studies. This study aimed to investigate how much importance do 50 EFL teacher candidates attach to the teachers' use of motivational strategies at Karadeniz Technical University in Turkey. Statistical analysis was carried out through descriptive statistical procedures such as frequencies, means and standard deviation. The results show that the mean values of 'Teach the students self-motivating strategies so as to keep them motivated when they encounter distractions.', 'Bring in and encourage humour and laughter frequently in your class' and 'Avoid 'social comparison' amongst your students' strategies, under the 'Creating a pleasant classroom climate' and 'Promote learner autonomy' categories, were higher than that of the other motivational strategies according to Turkish context. Based on the findings, the study concludes with the implications of the results for future language teachers.

Keywords: motivation, motivational strategies, language teacher, EFL

A Comparative Study of Yusuf Atılgan's Aylak *Adam* and Virginia Andrews' *Garden of Shadows*

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This comparative study deals with the American author Virginia Andrews' *Garden of Shadows* and Turkish novelist Yusuf Atılgan's *Aylak Adam* in terms of unresolved Oedipus complex. The study explores the trauma experienced by the protagonists of the novels and the traumatic impact upon the development of their personalities and its influence in their later life. It aims to reveal that the characters develop a problematic relationship with men and women in their social settings and undergo inward alienation owing to an unresolved Oedipus complex.

Key Words: Oedipus complex, *Aylak Adam*, *Garden of Shadows*, Virginia Andrews, Yusuf Atılgan

A Comparative Study of Yusuf Atılgan's *Aylak Adam* and Virginia Andrews' *Garden of Shadows*

Full Text

Introduction

Owing to the fact that "human" himself resides within the heart of literature; renowned men of letters have been trying to discover mental states of literary characters and its reflection on the external world. Throughout years, there have appeared numerous literary pieces which profoundly scrutinize inner conflicts of man and attempt to explore what lies at the bottom of those conflicts. Especially by the early twentieth century, a fresh approach to evaluate literary works flourished defined as "psychoanalytical literary theory" having its origins in the theories of Sigmund Freud on psychoanalysis. Since then, Freudian approach has been extensively made use of in character analysis now that turning its focus onto repressed past experiences, it paves the way for examining man's inner struggle together with unearthing the reasons lying beneath them. In this regard, this paper aims to illuminate some Freudian theories within the scope of Oedipus complex in accordance with economic model, topographical model and tripartite model.

I. Topographical Model

Without doubt, the distinction between conscious and unconscious mind can be regarded as the primary concern in the field of psychoanalysis. Freud underlines the fact that the royal path for understanding the base of Freudian psychoanalysis lies in grasping the concept of "unconscious," a term coined by himself. In this regard, in Freudian viewpoint, human psyche is the unifying combination of two different parts involving the conscious and unconscious as well as the preconscious of which Freud refers to as apart of unconscious mind. The conscious mind is associated with the part which is informed by any perception stemming from the external reality while preconscious mind holds all of the experiences that are not present but can be recalled and thus; transformed into present with a little effort. In his article "Sigmund Freud's Psychoanalytic TheoryOedipus Complex: A Critical Study with Reference to D. H. Lawrence's *Sons and Lovers*", Ahmed remarks that the conscious mind is the one which holds man's presentperceptions such as memories, thoughts, desires and so forth. As for the preconscious mind, it is depicted as the one which covers the "memories" which are not conscious, but can easily be turned into conscious (61). Freud I*nan Outline of Psycho-analys*is illustrates his theory and

expresses that "Some processes become conscious easily; they may then cease to be conscious, but can become conscious once more without any trouble: as people say, they can be reproduced or remembered. This reminds us that consciousness is in general a very highly fugitive condition. What is conscious is conscious only for a moment. Everything unconscious that behaves in this way, that can easily exchange the unconscious condition for the unconscious one, is therefore better described as "capable of entering consciousness," or as preconscious" (34-35).

Freud illuminates his theory by explicating the unconscious as a mental process which "which have no such easy access to consciousness, but which must be inferred, discovered, and translated into conscious form in the manner that has been described" (34-35). In this sense, the unconscious mind seems to be the largest and deepest mind encompassing the repressed drives of man which are never forgotten but resides in the dark part of the brain. So, man is chiefly directed and controlledby the source of repressed motivations, such as desire for eating, thirst, sex and so forth. Hence, Freud has come to the conclusion that an individual's latent motives can reveal themselves by turning the individual into a neurotic being displaying abnormal behavior as well as suffering from clutching onto the life. In her study "A Freudian Study of *The Grass is Singing*, *Aylak Adam* and *The White Hotel*", Büyü sets forth that "the line between normality and abnormality" is something related with man's repressed desires and when they are exposed to be oppressed, it is quite possible for the individual to be afflicted with depression (11).

II. Economic Model

To some extent, all human beings are subjected to repress some of their wishes. This case raises the question what the real reason for this repression is and 'reality principle' and 'pleasure principle', enlisted under the name of 'Economic Model' by Freud, come to the fore. According to Freud, throughout human life, there are two stages through which all men pass: pleasure and reality. He expresses that when a child is born into the world, he is naturally endowed with some urges which possess no boundaries. The child follows his desires without any limitation and would like to get whatever he wants. However, when the child grows mature, he gradually gets to know 'reality principle'. It coincides with the period when the child becomes aware of 'the real environment'. This comes to mean that he increasingly recognizes that he cannot fulfil all his desires. It can be inferred that reality refers to the state of mind which all wishes cannot be satisfied. Booker claims that "as the child grows older, he gradually learns to recognize that desires cannot necessarily be fulfilled because of limitations imposed by society, thus accepting the rule of the reality principle" (28). Accordingly, as it has been stated that all those repressed desires can cause the individual to behave in a peculiar way. Further, this may sometimes go beyond and

thus; too much repression may be dangerous. In his book *Literary Theory*, Eagleton explicitly states that if the repression of the individual's desires reaches a point that it becomes increasingly harder to endure, that person suffers from a kind of illness namely neurosis.

III. Tripartite Model

Another renowned Freudian principle is his division of human psyche as 'id, ego and superego' which points to the 'tripartite model'. Booker indicates that "according to this tripartite model, the human psyche is not a single integrated entity but in fact consists of three very different parts (id, superego, ego), essentially three different minds, which have different goals and desires and operate according to different principles" (29). Freud clarifies that the id is identified with "a chaos, a cauldron of seething excitement" which has nothing to do with "organization", "unified will" and "the laws of logic" but demands only for immediate "satisfaction for the instinctual needs, in accordance with the pleasure principle." In a way, it holds the primitive side of human being which has nothing to do with "values", "good and evil" or "morality" (85). Moreover, this emphasis on primitiveness reaches at the highest level with Freud's stating that the id has no recognition of "time", "space" and "syntax" (85). On the other hand, the human psyche has a superego being represented as civilization, social values or to be more general, the external world by acting as an internal censor, which makes moral judgments in the light of social pressures. While the id is under the control of pleasure principle, the superego is determined by reality principle and favors order. As for the characterization of ego, it deals with the conflict between id and superego playing kind of an intermediary role which tries to bring peace between the superego and the id. The ego is responsible for making a decision whether it is better to satisfy the demands of the id or not. It has to possess the control to protect itself against both the id's instinctive demands and the superego's strict rules.

IV. Oedipus Complex

Freud named his theory "Oedipus Complex" after Sophocles' play by drawing an analogy between the destiny of Oedipus and the universal human nature. According to Freud, when the child reaches to "phallic stage" which covers the ages between three and six, he also comes to a very significant point in the development of human psyche by virtue of the fact that the child gradually begins to gain a sexual identity during this stage. Consequently, Oedipus complex, which has a crucial role in the development of sexuality, comes out as well. Moreover, Büyü claims that "the 'Oedipus Complex' plays a vital role not only in the construction of sexuality but also in the "superego" and later in the behavior of the individual" (15). Booker, in his article "Psychoanalytic Literary Criticism",claims that a young male is addicted

to the mother by birth. However, as he gradually matures, he becomes slowly aware that his mother is not suitable for him because she already belongs to his father sexually (27). Freud, in his work *The Ego and the Id*, enlightens this process and emphasizes that

> at a very early age the little boy develops an object-cathexis for his mother, which originally related to the mother's breast and is the prototype of an object-choice on the analytic model; the boy deals with his father by identifying himself with him. For a time, these two relationships proceed side by side, until the boy's sexual wishes in regard to his mother become more intense and his father is perceived as an obstacle to them; from this the Oedipus Complex originates (26-27).

If the situation remains so, it becomes inevitable that the father now turns into an enemy or a rival. Furthermore, this rivalry may get out of the hand and come to the state of wishing for his father's death. Freud states in his *Interpretation of Dreams* that a son's sorrow because of losing his father would replace with the sense of "satisfaction" and "freedom" and says that

> … that the earliest affection of the girl-child is lavished on the father, while the earliest infantile desires of the boy are directed upon the mother. For the boy the father, and for the girl the mother, becomes an obnoxious rival, and we have already shown, in the case of brothers and sisters, how readily in children this feeling leads to the death-wish (84).

According to Freud, a child who could not pass through this stage successfully would suffer in getting any kind of authority, having a normal relationship with women and a family life, in brief; he would be unable to have a conventional identity. On the other hand, thanks to the figure of father, the child could overcome this tough process and become successful in gaining an identity. The thing that forces the child to abandon those feelings is the fear of castration. The castrated girl figure makes the boy believe that castration is a kind of punishment and he will be punished in the same way. Accordingly, this causes him to repress his desires by accepting "reality principle". He refrains himself from his mother due to the dominancy of the father and begins to hope that he will be able to have a place in society as a father (134).

Consequences of Dissolved Oedipus Complex

I. Adverse Childhood Experiences of C and Malcolm

In "A Freudian Study of *Aylak Adam*, *The Grass is Singing* and *The White Hotel*," Büyü states that according to Freud, the crucial point in an individual's development of psyche strongly relies on the childhood period which is closely related with the success of completing anal, oral, phallic and latent stages (47). If the adult cannot be successful in completing one of those stages, he/ she will be obsessed with some certain moments and goes back to them (47). Through C's journeys into his past, Atılgan shows the reader that C is trapped in some bitter periods of time mainly stemming from his father. Accordingly, this reveals the fact that all of C's problems, conflicts and alienation have their roots in childhood experiences. If the childhood period of the protagonist C is deeply analysed, it can be understood that he experienced an unsolved Oedipus complex issue which appears during phallic stage.

In *Aylak Adam,* C loses his mother when he is only one. For C, the mother figure is now associated with his beloved aunt Zehra to whom he is deeply attached. Just as Freud suggests in his analysis of Oedipus Complex, C as a young infant is strongly fond of his aunt who has replaced his mother. Unlike other children, he prefers staying at home to spend time with his aunt and feels irritated when their neighbours visit them since his aunt has to share her time with them: "My aunt Zehra raised me. I used to love her selfishly. The things seem to me either good or bad relying on whether others disturb our solitude or not[1]" (121).Along with his deep love towards aunt Zehra, C gives the readers many clues indicating his hatred for his father. In her work, Büyü states that C regards his father as an enemy and intruder owing to the fact that he makes him keep away from his aunt when he comes home (48). While speaking with Ayşe, C reveals his feelings towards his father by saying that

> Almost every night, as soon as my father came home, he separated me from the happiness of the fairy tales and the games which I played together with my aunt Zehra. He used to say "Put the child to the bed." I was getting familiar with shifting from great joys to great sorrows because I used to be beware of the existence of my father when I was on her lap. When I was on

[1]Beni Zehra teyzem büyüttü. Onu kıskanç, bencil bir sevgiyle severdim. Olaylar onunla yalnızlığımızı bozup bozmadıklarına bağlıydı.

> bed, I used to think about the injustice, that he kept me away from her[1] (121).

The essential reason of C's agony lies in the scene that he witnessed the sexual intimacy between his father and aunt "I stooped, and then looked from the door slightly ajar. Grasped my aunt's skirt with one of his hands, my father was caressing the naked legs of her with the other hand. "Zehra… going crazy for your legs[2]…" (122). The fact that his father and aunt have a sexual relationship is devastating for C now that his mind is fraught with the idea of possessing his aunt.
In his future life, C fails to forget those moments which cause C's inability in holding onto life. Throughout the novel, both through interior monologues and flashbacks, C goes back to the past. Form the beginning to the end of the novel, the reader is made aware of C's obsession with women legs, a traumatic effect brought about by the witnessed sexual scene between the father and the aunt. Moreover, he develops an irresistible urge to touch women legs as can be understood from the quotation "They firstly went to the cinema and kissed crazily. It was hot. He was not touching only her legs. Why did she used to come with her legs? It was the same, always. Whenever he desired to grasp and caress them, his ear felt that bitter pain. He could not touch them"[3] (80).

As the quotation reveals, apart from his obsession with women legs, the other habit C has formed is scraping his ear. Whenever this unquenchable desire flames, he touches his ear since he goes back to the sore childhood moment when his father pulled his ear: "When they started to walk, he used to look at her legs. His father was the same. Besides, he used to twist his moustache. He scratched his ear"[4] (48).Together with obsession with women legs and scraping ears, one of the most memorable symbols of the novel is men with moustache. During the course of the novel, it is quite often emphasized that C disgusts all men with moustaches since they constantly remind him of his brutal father and this is made specifically clear by

[1]Hemen her gece babam eve girer girmez beni, teyzemle oynadığımız oyunlardan, masalların mutluluğundan ayırırdı. – "Çocuğu yatır!" derdi. Büyük sevinçlerden büyük kederlere birden geçişi öğreniyordum. Çünkü onun kucağındayken babamın varlığını unutuyordum. Yatakta, beni ondan ayırmasındaki haksızlığı düşünürdüm.
[2]Eğilip aralık kapıdan baktım. Babam bir koluyla teyzemin etekliğini kaldırıp sarmış, öteki eliyle eliyle çıplak bacaklarını okşuyordu. "- Zehra, şu bacakların yok mu?
[3]Önce sinemaya girip iki saat, ıslak ıslak deli deli öpüştüler. Sıcaktı. Yalnız bacaklarına dokunmuyordu. Neden ona her gelişinde bacaklarını da getirirdi. Hep böyle olurdu. Onları okşama, sıkma istegiyle avcu karıncalanmaya başladıkça bir kulağı yanardı. Dokunamazdı.
[4]Yeniden yürümeye başladıkları zaman hep onun bacaklarına bakıyordu. Babası da öyleydi. Üstelik, bıyıklarını burardı. Kulağını taşıdı.

the words uttered by the narrator "Suddenly, they felt chilly with that scary brake squeak. He turned and looked with an unpleased face. The child was trying to take his ball. A face looking from the wind screen of the car was shouting. "-We'll be murderer. Doesn't this bastard have a mother or something?" He was with moustache"[1] (Atılgan 62)The passionate hatred C feels for his father forces him to abstain himself from behaving like his father. The reader encounters C in a scene where he has an illusion relevant to his resistance against the idea of becoming like his father and gets mad at a woman who states that he resembles to his father. He shouts at the woman saying that "Get lost! I am not like him." (Andrews 22). The very idea of being just like his father is abominable for C. By the same token, in *Garden of Shadows*, Andrews reveals the story of a mysterious man called Malcolm trapped between past and present and the reader witnesses Malcolm's recollection of past memories. The whole story is introduced to the reader through the eyes of his wife, Olivia and Malcolm is represented to the reader as a neurotic man stuck into some certain moments and events experienced in the past. During the course of the novel, it is possible to detect some tendencies signalling the fact that Malcolm passed through an unsuccessful Oedipal crisis stage in his childhood. He is abandoned by his mother at the age of five and blames his father for her mother's leaving. The effect of being left by the mother on his personality is clearly shown through the life he is leading. Like C, Malcolm is stuck into the idea of being sexually attached to his mother. Through his unusual marriage, the reader sees that as a result of unpleasant childhood experience, Malcolm cannot be mature enough to lead a proper life and start a family.

At the very beginning of thenovel, the reader gets familiar with Olivia who is not beautiful but very intelligent woman and waiting for building a family with a gentleman. As for Malcolm who aspires to make a marriage of convenience, he sees Olivia as a flawless wife-to-be owing to the fact that Olivia is a very smart and educated woman. After the marriage of Olivia and Malcolm, Olivia gradually gets to realize that Malcolm is obsessed with some particular events in the past, especially the ones related with his mother, Corinne, and reveals the impact of Corinne on him by saying that ""No one goes into this room," Malcolm declared. "It was my mother's room." His voice was so cold and hard when he said that, and his eyes so far away, that I wondered what it was about his mother that bothered him so. He spat the word "mother" almost as if it were poison. What kind of man could hate his mother so" (45)?

[1]Birden arkalarındaki o korkunç fren gıcırtısıyla ürperdiler. Yüzü buruşurken dönüp baktı. Deminki çocuk tekerleklerin yanına eğilmiş topunu alıyordu. Arabanın ön penceresinden uzanmış surat bağırıyordu. –Katil olacağız be yok mu bu piçin anası? Bıyıklıydı.

Malcolm bears a mixture of deep hatred and obsessive love towards his mother who cruelly left him when he was still a child. He always comes and goes between the love and the hatred for his mother and talks about his mother as both charming and disloyal a woman depicting her as "My mother," he said bitterly, "she was so beautiful. So pretty and lively and loving. She was world to me. I was so innocent then, so trusting, so unknowing. For then I did not know that ever since Eve, women have betrayed men. Especially women with beautiful faces and seductive bodies. Oh, she was deceptive, Olivia. For beneath her charming smiles and her cheerful love beat the heart of a harlot" (60). Along with loving his mother passionately, her deception forces Malcolm to hate her. He believes that all women are simply a reflection of her ungrateful mother and especially those women who are attractive and alluring just like his mother are disloyal: "Women like that are always conniving. They look so simple, so unassuming, so sweet, but they are plotting, believe me. And some men, men like my father, fall for that type" (104).

Ostensibly, both Atılgan's protagonist C and Andrews' Malcolm are pictured as idiosyncratic individuals captured in some particular moments and events from their childhood period. Those unfortunate periods of time have a vital impact
on both Malcolm's and C's fate and the development of their mental states. Both characters are unwilling to recollect those memories even though they often look back to childhood and try to resist against those grim moments owing to the fact that they make them feel trapped and desperate. Despite all of their resistance to forget them, they cannot achieve this now that they are settled in the darkest side of psyche as Freud stated.
In *Aylak Adam*, when Ayşe tries to help C talk about his past and overcome his obsession, C always refuses to do it. This situation is the same in *Garden of Shadows*as well. Although Malcolm's wife Olivia attempts to find a cure for Malcolm's hatred for his mother, she cannot achieve this since Malcolm rejects listening to Olivia. Both C and Malcolm are unable to release themselves from the burden of the past and form fresh memories. They can neither mend the past nor live in the present;neither forget yesterday nor remember the fragility of tomorrow due to unsolved Oedipus complex.

II.Dreams and Fantasies

Due to the fact that these two characters have repressed feelings, it is inevitable that these oppressed thoughts and emotions have a chance to appear through dreams and fantasies. In *Aylak Adam*, the reader faces with C's confession to Ayşe that he sometimes kills his father in his dreams. Apart from this, another key point is C's

baffling connection with the prostitute. The scene that he takes her to his house reveals his fantasy. He puts his head over the knees of prostitute and wants him to act like his aunt. It is quite apparent that C feels intimacy towards this prostitute by virtue of her similarity with his aunt Zehra. Similarly, in Garden of Shadows, the same situation is ostensibly demonstrated through the fact that

Malcolm often rapes his stepmother Alicia. He intensely desires for having his father's new wife. Like C, Malcolm's only reason to bear erotic feelings for this woman resides within the fact that she exactly looks and acts like his mother. The reader may deduce this conclusion by looking at the moment when Malcolm mutters the name of his mother Corinne while ravishing Alicia.

III. The Struggle against Social Conventions

It is well known that both characters have some inner conflicts as a consequence of the past. However, another similar aspect of them is that they also have some external troubles such as having a stable relationship with people around them. In *Aylak Adam*, C represents a kind of an individual who does not possess any profession and makes his living thanks to the inheritance bequeathed him from his father. He is sick of the hypocrisy and mundaneness of other people and seeks for something real to hold onto in life. He associates the meaning of life with love and his only purpose is to find ideal love: "What I have been seeking for is only a real love, a woman since I realized all this hypocrisy and artificiality in this society. A woman thinking, hearing and loving together with me…" (5) According to C, only his ideal woman with whom he will fall in love can recover C's distress and make this world liveable. "The idea that she can be here, in this crowded suddenly grasped my mind. All my sorrow disappeared. (9)[1] C criticizes other people for being ordinary; on the other hand, he terribly suffers due to being different from them. He questions himself whether he is the only one who is never pleased with the traditional way of life. His rebellion against any established conventions in the society brings to light the fact that he is unusual as well as alienated from the society. He holds contempt in all people and says that "Know you very well. You feel satisfied with little frictions but afraid of the big ones. You come home with packages every evening. People waiting for you! No trouble. Let alone, you feel relax easily. No

[1]Birden kaldırımlardan taşan kalabalıkta onun da olabileceği aklıma geldi.

hollow covers your hearts. Why can't I become like you? Am I the only one thinking? Alone?" (39)[1].

Throughout the novel, C sees himself as a different man from the other members of society. He has difficulty in understanding their world and tries to stand away from all of them. He is against anything accepted by the whole society, such as the idea of marriage, having a profession and so on. Along with this, C is also regarded as an abnormal individual by the others, including his friends and girlfriends. It is not a coincidence that C is left by his two girlfriends because of his strange way of life and mental state. In the same manner, Malcolm confronts with the same problems as C does. He displays weird attitudes which are disapproved by the society. However, his main struggle occurs against his family rather than the others. The mental state of Malcolm and Olivia completely differ from each other. While Olivia wishes for being a couple bursting with happiness and amorous feelings, Malcolm finds such things very stupid and unnecessary. In his viewpoint, Olivia does not mean anything expect from giving him children and keeping the house. Together with his wife, he cannot also build a good relationship with his children. He is unable to put a boundary in controlling over them. Besides, his heart is packed with the love of his daughter Corinne while he ignores his children and never shows any affection or tendency towards them.

IV. Problematic Relationship with People

The point that perplexes the reader about Malcolm is that he seems to have a problematic relationship with people, including his family members. Throughout the novel, Malcolm appears to be negative to his father and strongly dislikes whatever he does. While he is telling his wife how his father and mother have met, he harshly criticizes both of them: "He saw her crossing a street in Charlottesville, stopped his carriage, and began a conversation with her. Without even knowing her family background!" (102).

As for the relationship with his wife, he is unable to have a normal relationship with her due to the sense of betweenness for his mother. He chooses Olivia as his wife only because of her intelligence and owing to the fact that she is unlike his mother in terms of both psychical appearance and personality. He explicitly expresses that he stands away such sensual feelings: "Please," he said, "don't talk me about

[1] Biliyorum sizi. Küçük sürtünmelerle yetinirsiniz. Büyüklerinden korkarsınız. Akşamları elinizde paketlerle dönersiniz. Sizi bekleyenler vardır. İçinizde boşluklar yok. Neden ben de sizin gibi olamıyorum. Bir ben miyim düşünen? Bir ben miyim yalnız?

feelings. I don't want to hear about bells ringing and the world turning rose-coloured. My mother's letters are filled with such silly references" (Andrews 86). Together with romantic relationship, Malcolm has severe trouble with sexuality as well. At their wedding night, nothing physical occurs between Olivia and Malcolm. Yet, the day after wedding, Malcolm forces Olivia to have intercourse in his mother's bedroom. Another important point to notice is that Malcolm utters his last word "Corinne" after making love to Olivia. The narrator,
Olivia, states that "there was one final "Corinne," and then he lifted himself from me, dressed quickly, and left the room" (64). As Sigmund Freud states in his analysis, Malcolm, who experiences an unsuccessful Oedipal negotiation, fails to transform his love and sexual inclination from his mother to another woman. While he is unwilling to have sexual intimacy with Olivia, he abruptly forces upon her by imagining his mother.

Throughout the novel, the reader witnesses Malcolm's hatred for such women as his mother. However, even if he often emphasizes that he does like such ladies, his wife Olivia is well aware that he cannot help staying away from them, "… whenever I looked for him, he was standing among a group of these women, laughing, permitting them to put their hand on him, letting them on rub up against him, petting him rather suggestively (Andrews 81). Apart from being charmed by those women at the party, Malcolm's perverted feelings towards his stepmother Alicia exhibits apparently that he has difficulty in sexual relations and transferring
his love as well as sexual desires from his mother to another woman. The stepmother Alicia is a very attractive and beautiful woman at the age of nineteen whereas his father is fifty-eight. Malcolm is highly fascinated by this woman by since she extremely looks and behaves like his mother Corinne. While Alicia is swimming naked in the lake, Olivia overhears the dialogue between Malcolm and Alicia and understands that Malcolm bears lustful and sexually passionate feelings for Alicia. He desires for having her even though she is his stepmother and he is already married: ""You are so beautiful, Alicia," he said. "So very beautiful. You should have been my wife, not his" (146). The reader again encounters with Malcolm while he is harassing Alicia. One night, Malcolm storms into Alicia's bedroom to have her forcefully. After having heard Alicia's screams, Olivia comes to the bedroom and sees the dead body of Garland lying on the floor. Half-naked Alicia tells Olivia what has happened:

> He came to my bed. I told him he shouldn't be in here. He laughed and said not to worry. Garland was asleep. He said terrible things to me. He told me Garland was too old to satisfy me now, that now I would need him more than ever and it was all right since he was

> Garland's son. I told him to get out or I would call Garland, but he wouldn't leave the room. I sat up, prepared to scream if he came any closer. He must have realized that, because he rushed onto the bed and put his hand over my mouth, pressing me back to the pillow and… fondling me roughly. I tried to fight him off and he ripped my nightgown." (160)

After that terrible night, Malcolm often visits Alicia's bedroom so as to ravish her. The important point of his rushes over Alicia is that Malcolm is again demonstrated as a typical individual with unsolved Oedipal crisis experience. Alicia reveals that while having a sexual intercourse with her, he mutters another name but not her name: "He didn't call me Alicia when he stroked my body and kissed my breasts" (178). This reveals that he had been uttering the name of his mother and Malcolm's only reason for having erotic intimacy with Alicia springs from her likenesswith his mother.

As a consequence of his sexual attack on Alicia, she becomes pregnant. However, they explain people that the mother of the baby is Olivia. The baby is named as "Corinne" by Malcolm. It is notably obvious from Malcolm's endless statements that he is highly addicted to his little daughter and adores her, as can be understood from this statement: "It's the most beautiful baby in the world, isn't it? Dimpled hands and feet, golden wavy hair, the bluest of blue eyes… why, my mother must have looked like this when she was a baby, he cooed with a gentleness I had never before heard in his voice. Corinne, my sweet beautiful daughter, Corinne!" (243). Malcolm made himself believe that his daughter, Corinne would stay near him forever. It is very egoistic of Malcolm to convince himself that he knows what is best for Corinne. As it is unambiguously shown, Malcolm is hopeless and helpless in family bonds. He is portrayed as a father incapable of getting a normal authority over his daughter. As noted in clarifying his relationshipwith his daughter, Malcolm also grieves in establishing a stable connectionwith his sons. He appears to be very stern towards his little son Mal and does not tend to show any kind of affection because of his sorrowful past with hisfather as well as his mother. As for the second child Joel, since he is sick by birth, Malcolm does not even regard him as his child and does not care about happiness or demands of his sons. Unfortunately, C is unable to achieve a steady and strong relationship with people as well. As a neurotic man with unsolved Oedipus complex, C's past experiences put a severe boundary to shift his love from his mother to any other woman. Throughout the novel, C has two different love affairs. Through analysing these relationships, it is possible to say that C is unable to love a woman in a way as normal people do. He always seeks for something from his aunt or mother. During the course of hisspeech with Ayşe, he

reveals that he falls in love with Güler thanks to her blue eyes: "My aunt. My mom's sister. I don't know my mother. She died when I was only five. Maybe I think that I have seen her beautiful blue eyes since my aunt mentioned these eyes. I always like blue eyes. Maybe the reason why I could stand the girl that I told you is because of her blue eyes. I don't know (121)[1].

Through C's another relationship with Ayşe, it may be inferred that only love can be a cure for C's distress. C kisses Ayşe's legs and does not scratch his ear which suggests that he can get rid of his fears when he is with Ayşe, as the narrator relates "With the impatience of the wasted six and a half months, he kneeled down and kissed her legs. There was not either his father's face with moustache or ear scratching between them. He grasped her from her legs and took near him. They fell down on the wet sand together. Like drinking a glass of water without talking and fearing…" (103)[2].

Büyü, in her thesis, states that C has a great fear of turning into a "traditional male figure" that is married and has a happy family with children. The reason for C's and Ayşe's break up is that they begin to do everything and spend all their time together which causes C's alienation from Ayşe after a time. (55) As for Güler, C breaks up with her since Güler wishes for a family with two children which is something totally standing against C's wayof life. C does not like the idea of a conventional marriage: "Aren't you looking around? Even those who seem to be happiest. All these begin with three rooms, a kitchen and dreaming of two children. What about then? Ladies and gentleman! Don't miss this opportunity. Come and see. A tragedy with three acts. The first act: Plane mountains. The second one: How many hills! The third one: Swamp!" (78-79)[3].

[1]Teyzem. Annemin kardeşi. Annemi bilmiyorum. Ben bir yaşındayken ölmüş. Belki de teyzem, onun güzel, mavi gözlerinden bahsettiği için, bu gözleri görmüş olduğumu sanıyorum. Mavi gözlerden hep hoşlandım. Belki sana anlattığım o kıza dayanabilmem mavi gözlü oluşundandı. Bilmiyorum.

[2]Elbet duyacaktı. Boşuna harcanmış altı buçuk ayın ivecenliğiyle diz çöküp bacaklarını öptü. Aralarında ne babasının bıyıklı suratı vardı, ne de kulak kaşıntısı. Onu bacaklarından kucaklayıp yanına indirdi. Islak kumlara birlikte devrildiler. Konuşmasız, korkusuz, bir bardak su içer gibi

[3]Çevrene bakmıyor musun? En mutlu görünenlere bile? Bütün bunlar üç oda, bir mutfak, iki çocuk düşü ile başlıyor. Sonra? Haydi bayanlar, baylar! Bu fırsatı kaçırmayın. Siz de girin, siz de görün. Üç perdelik dram. Birinci kısım: Dağlar dümdüz. İkinci kısım: Ne çok tepe! Üçüncü kısım: Ova batak

In another scene, the reader again encounters with the desperatesituation of C when C seeks for the smell of his aunt in a prostitute whose smell and appearance resemble those of Zehra: "He was thinking that if he hugged and lied his head on her breast he could catch the smell that he nosed when he was on his aunt's lap. If she had this smell, he would nose it even if it was kept behind the smell of sweat. His nose was sensitive" (140)[1] C is now so hopeless and helpless that he takes this prostitute to his house in order to find care and affection. The hopeless condition of C is a sign that his love towards aunt Zehra is unquenchable and he is unable to find his ideal love. At the end of the novel, C comes across with a woman with blue eyes while walking on the street. He considers this woman as his ideal love and begins to run after her. However, thewoman getson the bus and so C cannot catch the bus. After his fight with the taxi driver on the road, C gives up trying to express himself to peoplerealizing that people would never understand him.: "He kept silent. It was unnecessary to talk. He would never tell her to anyone" (155)[2].

Conclusion

In this novel, Atılgan characterizes a neurotic manwho experienced an unsolved Oedipus Complex in his childhood. As Sigmund Freud suggests in his analysis of Oedipus Complex, this character has some difficulties in leading a proper way of life, rebelling against anything conventional, such as the idea of marriage, having a job and so forth. The protagonist's hatred for his father and affection towards his aunt are strongly emphasized throughout the novel. His resistance against becoming like his father distresses him. Besides, his inability to direct his love to another woman clearly indicates his unsolved Oedipus complex issue. Accordingly, C cannot get over his obsessions with particular events and periods of time, which do notallow him to mature. In *Garden of Shadows*, the novelist depicts a man who could not overcome his Oedipal crisis in his childhood period. As aconsequence of his bitter feelings bequeathed from his childhood memories, Malcolm becomes an abnormal individual whohas innerconflicts aswell as a struggle with the society. Malcolm's dissolved Oedipus negotiation shows its impact on parenting as well. Now that he cannot direct his love from his mother to his wife, he considers hiswife, Olivia, with her fertile body as a thing who merely gives birth to children and keeps the household. With his weird attitude towards his wife, he also acts in a strange way to his children due to his unpleasant relationship with his father. He poses strict

[1]Gidip ona sarılsa, başını göğsüne dayasa, eskiden teyzesinin kucağındayken duyduğu kokuyu gene koklayacağını sanıyordu. Onda bu koku varsa, kurumuş terle kir kokusu ardına gizlense bile onu duyacaktı. Burnu keskindi onun.

[2]Sustu. Konuşmak gereksizdi. Bundan sonra kimseye ondan söz etmeyecekti.

rules and demands on his children, especially on his sons. He keeps himself away from treating his sons with tenderness and affection. This does not allow him to create a normal fatherand son relationship. Unlike his cruelty against the sons, he exhibitssuch an extreme love towards his daughter that hepretends that his beloved daughter would be with him for all times. As a result of the unsolved Oedipal crisis which shaped their future and development ofpsychological state, both characters turn into neurotic individuals who are stuck into particular moments andevents experienced in the past. They cannot achieve toforget their pastand thus, their minds always fluctuate betweenpast and present. Along with their inner conflicts, they show difficulty with living in accordance with the society now that they stand against the traditionalway of life. Besides, the characters become perverted individuals who have severe problems with sexual relations with the opposite sex. They both cannot get to maturity in sexual issues.

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Video Presentations

(in order of appearance)

Etymology and Russian World Picture

(Video Presentation)

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The etymology reconstructs the primary meaning of the word at the moment of its naissance (Vittore Pisani). I.e., the speaker selects a basic concept from many others in order to nominate a substance. This concept shows a substantial property of the nominated thing. E.g., Russian *чернила* 'ink' meant 'a black liquid'; the oldest ink, made from oak-galls, was really black. Then the basic concept is changed: 'a liquid for writing'. New aniline ink can have several colors. The new concept allows such combination of words as *зелёные, синие, красные чернила* 'green, red, blue ink'. This process is named *deetymologization,* it is characteristic for many words. The etymological research reconstructs these primary meanings. Its system contains the world picture in language. Russian*боль* has the same origin as *большой*, also Lat. *de-bilis* 'forceless', Greek □□□□□□□□ 'better', □□□□□□□□□ 'best', Old Indic *balám* 'force'. There are two several meanings: 'great' (*большой*), and 'ill' (*больной*), 'torture, pain' (*боль*). And the use of adverb *больно* remains the old meaning: *Уж больно ты грозен, как я погляжу* (Н. Некрасов) 'I see, you are very terrible'; *Наставши зимѣ (Володимеръ) нача болми немочи* (Ипат. лет., 6769 г.) 'when the winter occurred, (Vladimir) became very ill'. Both meanings expressed by the root *боль-* are joined in this context. The words *страх* 'fear' and *ужас* 'horror' can also express a high degree of a property. *страшно хочется* 'there is a greatest desire'; (*Борщ*) *такой вкусный, такой вкусный, что ужас!* '(Borsch) is so tasty, so tasty, it is excellent!'(А.П. Чехов).
I.e., a highest degree in Russian world picture is connected with ideas of pain, torture, fear. All the extraordinary phenomenon can be a cause of disliking emotions.

Keywords: etymology, words, deetymologization

"My fate was to be decided in Kars:" Local Intertext on Civilizational Junctions

(Video Presentation)

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Not every frontier city receives such attention in world literature as Kars, generating a special urban text. In the case of Russian writers, this is the point of the forced stop at the movement - for Alexander Pushkin to Paskevich's army camp and in Erzrum, for Sergei Mintslov to Trabzon (Trapezund). Pushkin writes, "... My fate was to be decided in Kars. Here I should have to find out where our camp is and whether I will still be able to catch up with the army. Meanwhile the sky was covered with clouds and the rain went again…" The rain further intensified, replacing the night before the night bath, which the traveler was trying to find unsuccessfully. Next day looking impregnable fortress of the city, he expressed bewilderment, "how we took Kars". This city becomes the elements of one of the most intimate metaphors, upon returning to Petersburg, he compares the inaccessibility of the fortress and Natalia Goncharova and calls "Kars" her picture in the album. Mintslov perceives Kars through a prism not so much Pushkin as "Taman" of Lermontov, burdened by a prolonged stay here. At the turn of the century, the Turkish writer Orhan Pamuk in novel "Snow" sends his hero with the luggage of knowledge of all Russian literature in this frontier space. The hero is coming here to give a journalistic battle to ideological opponents and to win the heart of a once beloved woman. Sergei Nikolsky writes about the connection of this hero with the type of "superfluous man" that is gaining new urgency in the modern world. We also focus on the elements of the "Petersburg text," manifested in the description of Kars of Pamuk. The rain turns into an endless snowfall. The imagined theatrical military coup in the town cut off by the elements turns into a local textual coup.

Keywords: Kars, Pushkin, Mintslov, Orhan Pamuk

"My fate was to be decided in Kars:" Local Intertext on Civilizational Junctions

Abstract (Russian)

Не каждый пограничный город удостаивается такого внимания в мировой литературе, как Карс, порождая особый городской текст. Это город становится элементов одной из самых интимных метафор Пушкина, который сравнивает неприступность крепости и Наталии Гончаровой и именует «Карсом» её рисунок в альбоме. На стыке веков в это пограничное пространство отправляет своего героя как бы навстречу с Пушкиным турецкий писатель Орхан Памук, у которого герой романа «Снег» так же озабочен любовными и идеологическими проблемами.

Ключевые слова: пространство, город, текст, нарратив, ментатив, любовь, путешествие, ирония, война, коммуникация

"My fate was to be decided in Kars:" Local Intertext on Civilizational Junctions

Full Text (Russian)

Не каждый пограничный город удостаивается такого внимания в мировой литературе, как Карс, порождая особый городской текст. Он занимает особое место в жизни и творчестве Пушкина, что выделяет его из общей массы впечатлений от восприятия поэтом реалий русско-турецкой войны 1828-1829 гг., воспроизведенных в путевых заметках «Путешествие в Арзрум в 1829 году» (1835). Это произведение изучалось в самых разных аспектах, однако сам по себе образ этого города в нём ещё не стал предметом особого рассмотрения.

Прежде чем приступить к заполнению данной лакуны, коснемся тех событий в светской жизни Пушкина, которые предшествовали этой поездке. Они тоже напоминали театр военных действий, или манёвров, но на личном фронте. Москва в 1828 году наполнилась слухами, что Пушкин, вместо Наталии Гончаровой, ухаживает за другой московской красавицей Екатериной Ушаковой. Это показалось вполне достоверным потому, что поэт, собрав предосудительные сведения о женихе последней, князе А. И. Долгорукове, и предоставив их отцу невесты, добился расстройства этой свадьбы. Пушкин не хотел компрометировать Наталью Николаевну, но вместе с тем поддерживал в ней чувство ревности. Так, пользуясь известным приемом всех влюбленных, Пушкин старался достичь своей цели: заставить Наталью Николаевну полюбить его (Старк 2015: 96).

Пушкин каждый день ездил к Ушаковым на Пресню (район Москвы), чтобы дважды в день проезжать мимо окон Натальи Гончаровой на улице Большая Никитская. В самый канун собственного сватовства он получает письмо от неудачливого поклонника Елизаветы Ушаковой Александра Лаптева, в котором тот рассказывает Пушкину о своем сватовстве, просит содействия и делится планами тайного ее увоза. В ответ Пушкин рисует в альбоме Ушаковых могильную плиту для Лаптева с пародийной эпитафией.

30 апреля, Пушкин через графа Ф. И. Толстого просит руки Натальи Гончаровой, но получает неопределенный ответ. Ее мать отложила решение,

ссылаясь на молодость дочери. 1.05.1829 Пушкин пишет матери невесте: «На коленях, проливая слезы благодарности, должен был бы я писать вам теперь, после того как граф Толстой передал мне ваш ответ — не отказ, вы позволяете мне надеяться. Не обвиняйте меня в неблагодарности, если я все еще ропщу, если к чувству счастья примешиваются еще печаль и горечь; мне понятна осторожность и нежная заботливость матери! — Но извините нетерпение сердца, больного и опьяненного счастьем. Я сейчас уезжаю и в глубине своей души увожу образ небесного существа, обязанного вам жизнью…» (Пушкин 1966, 10: 259).

Не дожидаясь ответа, в ночь с 1 на 2 мая Пушкин 1829 г. покидает Москву и уезжает на Кавказ. Позднее (5.04.1830) он объяснит Наталье Ивановне, какими чувствами был тогда обуреваем: «Когда я увидел ее в первый раз, красоту ее едва начали замечать в свете. Я полюбил ее, голова у меня закружилась, я сделал предложение, ваш ответ при всей его неопределенности на мгновение свел меня с ума; в ту же ночь я уехал в армию; вы спросите меня — зачем? Клянусь вам, не знаю, но какая-то непроизвольная тоска гнала меня из Москвы; я бы не мог там вынести ни вашего, ни ее присутствия. Я вам писал; надеялся, ждал ответа — он не приходил. Заблуждения моей ранней молодости представились моему воображению; они были слишком тяжки и сами по себе, а клевета их еще усилила; молва о них, к несчастию, широко распространилась. Вы могли ей поверить; я не смел жаловаться на это, но приходил в отчаяние» (Пушкин 1966, 10: 278-279).

Конечно, есть и более широкий внешнеполитический и социальный, контекст, связанный с нарастающим неблагополучием жизни поэта в высшем свете. В частности, в марте 1828 года началось следствие по распространению стихотворения «Андрей Шенье», затем в июне—июле — расследование «по высочайшему повелению» о «Гавриилиаде», закончившееся установлением секретного надзора за поэтом, допросами и взятием подписки ничего не издавать без цензуры царя и III Отделения (Айвазян 1952: 158). Всё это в комплексе предопределило выбор дискурса для будущего очерка, между героической и бытовой парадигмой, как бы догоняя из первой вторую, что находило выражение в достижении Карса.

В Тифлисе (Тбилиси) ожидание «разрешения мой участи» окончилось изложенной в записке от командира сводной кавалерийской бригады Н.Н. Раевского (младшего) рекомендацией поспешить к Карсу, «потому что через несколько дней войско должно было идти дальше» (Пушкин 1964, 6: 664). На следующий же день Пушкин в путь по «опаленной зноем» земле Грузии.

Особо отмечено пересечение отделяющего Грузию от Армении перевала («Волчьи ворота»). «Мне представились новые горы, новый горизонт; подо мною расстилались злачные зеленые нивы. Я взглянул ещё раз на опаленную Грузию и стал спускаться по отлогому склонению горы к свежим равнинам Армении» (Пушкин 1964, 6: 666).

Вскоре состоялась встреча с арбой, на которой перевозили в Тифлис тело убитого в Тегеране Александра Грибоедова, краткое изложение биографии которого тоже вдруг приобретает характер пейзажного описания: «Жизнь Грибоедова бы затемнена некоторыми облаками: следствие пылких страстей и могучих обстоятельств». Затем идет явное сопоставление решительных кавказских поворотов, вызванных чувством «необходимости расчесться единожды навсегда со своею молодостью», покинуть столицу и с «праздной рассеянностью» отправиться на Кавказ (и далее).

Ещё один перевал, ещё одна встреча при спуске в долину с армянским священником («попом»). «“Что нового в Эривани?” – спросил я его. - “В Эривани чума, - отвечал он; - а что слыхать об Ахалцыке?” - “В Ахалцыке чума”, - отвечал я ему». (Пушкин 1964, 6: 669). Последний ночлег с предсказанием от урядника бури, и вот переход через невысокие горы, представлявшие собой «естественную границу Карского пашалыка».

Между тем метафорическое «затемнение облаками» как бы возвращается в реальность. Надежда, что час от часу усиливавшийся ветер их разгонит, не оправдалась, начался сильный, то и дело возобновляющийся дождь. В просвете на заре удалось разглядеть гору, принятую Пушкиным за Арарат, к которой, согласно Библии, пристал после всемирного потопа ковчег Ноя (в действительности ему была видна гора Алагез, или иначе – Арагац). Библейская вертикаль «воображаемого сообщества» гор соотносима с геополитической горизонталью пушкинской исповедальности. «“Вот и Арапчай”, - сказал мне казак. Арапчай! Наша граница! Это стоило Арарата. Я поскакал к реке с чувством неизъяснимым. Никогда ещё не видел я чужой земли. Граница имела для меня что-то таинственное; с детских лет путешествия были моею любимою мечтою… Я весело въехал в заветную реку, и добрый конь вынес меня на турецкий берег. Но этот берег был уже завоеван: я всё еще находился в России» (Пушкин 1964, 6: 670-671). Т.е., граница и здесь, и в дальнейшем осталась неуловимой, поскольку передовой отряд армии всегда оказывался впереди, несмотря на граничащие с безрассудством кавалерийские порывы поэта.

В эти рефлексии опять вмешивается «карсская» нота. На расстоянии 75 верст от города очередной встречный, русский офицер сообщает, что армия уже выступила из-по Карса. «Не могу описать моего отчаяния: мысль, что мне должно будет возвратиться в Тифлис, измучась понапрасну в пустынной Армении, совершенно убивала меня» (671).

Наконец, двигаясь по широкой долине, окруженной горами, поэт разглядел на одной из них, вместе с проводником, Карс. «Турок мой указывал мне на него, повторяя: Карс, Карс! и пускал вскачь свою лошадь; я следовал за ним, мучась беспокойством: участь моя должна была решиться в Карсе. Здесь должен я был узнать, где находится наш лагерь и будет ли еще мне возможность догнать армию. Между тем небо покрылось тучами и дождь пошел опять; но я об нем уж не заботился» (Пушкин 1964, 6: 672).

Дождь в дальнейшем усилился, заменив перед ночлегом баню, которую безуспешно пытался найти путник. Осматривая на следующий день неприступную крепость города, он высказал недоумение, «каким образом мы взяли Карс». Предъявив офицеру вместо затребованного предписания первую попавшуюся в кармане бумагу – стихотворное послание к калмычке, через два часа Пушкин наконец настиг лагерь и оказался в палатке Раевского.

«…Если путешествие на юг в чем-то и было осуществлением мечты поэта о беспрепятственных странствиях и рискованных приключениях, оно всё же осталось подделкой, ещё более подчеркивающей существование границ, а не воплощение свободы, которой так жаждал Пушкин» (Гринлиф 1999: 275). Стоит уточнить, что граница тут так и осталась неуловимой, поскольку передовой отряд армии всегда оказывался впереди, несмотря на граничащие с безрассудством кавалерийские порывы поэта.

«Путешествия в Арзрум» Пушкина описано в разнообразных художественных, стилистических и идейных контекстах. По жанру произведение сближалось с древнерусскими хождениями. Оно включает в себя этнографический очерк, батальный, ориентальный и ситуативные впечатления от перемещения в пространстве. Все это уравновешивается библейскими именами и ассоциациями, экзистенциальным переживанием сакрального.

Общую схему образного ритма можно представить так – сначала дается описание, а на втором плане вырисовывается сам поэт — спокойный,

ироничный, понимающий двусмысленность своего положения, положения отчасти пленника, поскольку он находится в сомнительной роли частного лица в действующей армии (как позже Пьер Безухов у Льва Толстого). Он отказывается, с одной стороны, воспевать военные достижения героев в духе одической поэзии XVIII века, с другой – принимать позу романтической отрешенности от мира. В Арзруме турки говорят Пушкину: «поэт — брат дервишу». Потом Пушкин видит «...молодого человека, полунагого, в бараньей шапке... Мне сказали, что это был брат мой, дервиш, пришедший приветствовать победителей» (Пушкин 1964, 6: 691).

Ирония этого описания навеяна не только тем, что поэта перед этим сравнивали с дервишем, но и тем, что самого Пушкина уговаривали воспевать победы Паскевича. Уже после публикации первых набросков «Путешествия» Ф. Булгарин в «Северной пчеле» от 22 марта 1830 года писал: «Мы думали, что великие события на Востоке, удивившие мир и стяжавшие России уважение всех просвещенных народов, возбудят гений наших поэтов, — и мы ошиблись» (Шкловский 1983: 251).«Путешествие в Арзрум» своей реалистической основой оказало влияние на изображение войны Л. Н. Толстым в «Войне и мире», на создание таких хождений XX века, как «Путешествие в Армению» О. Э. Мандельштама и «Путешествие на Афон» Б. К. Зайцева. Опыт путешествий позволил Пушкину в “Путешествие в Арзрум”, пророчески понять, а поняв сделать материалом для художественного отображения в приписанном им янычару Амин-Оглу стихотворении «Стамбул гяуры нынче славят…» процесс, назревавший в Оттоманской империи и лишь в дальнейшем, вплоть до наших дней, развернувшийся в тех самых формах, какие предвидел Пушкин.

Стамбул гяуры нынче славят,
А завтра кованой пятой,
Как змия спящего, раздавят
И прочь пойдут — и так оставят.
Стамбул заснул перед бедой.

Стамбул отрекся от пророка;
В нем правду древнего Востока
Лукавый Запад омрачил —
Стамбул для сладостей порока
Мольбе и сабле изменил.
Стамбул отвык от поту битвы
И пьет вино в часы молитвы.

Там веры чистый луч потух:
Там жены по базару ходят,
На перекрестки шлют старух,
А те мужчин в харемы вводят,
И спит подкупленный евнух.

Но не таков Арзрум нагорный,
Многодорожный наш Арзрум:
Не спим мы в роскоши позорной,
Не черплем чашей непокорной
В вине разврат, огонь и шум.

Постимся мы: струею трезвой
Одни фонтаны нас поят;
Толпой неистовой и резвой
Джигиты наши в бой летят.
Мы к женам, как орлы, ревнивы,
Харемы наши молчаливы,
Непроницаемы стоят.

Алла велик!
К нам из Стамбула
Пришел гонимый янычар.
Тогда нас буря долу гнула,
И пал неслыханный удар.
От Рущука до старой Смирны,
От Трапезунда до Тульчи,
Скликая псов на праздник жирный,
Толпой ходили палачи;
Треща в объятиях пожаров,
Валились домы янычаров;
Окровавленные зубцы
Везде торчали; угли тлели;
На кольях, скорчась, мертвецы

Оцепенелые чернели.
Алла велик. Тогда султан

Был духом гнева обуян.

(Пушкин 1964, 6: 694).

«Стамбул раздавят, но не таков Арзрум, т.е. Анатолийская Турция» - это пророческая историческая формула обращена не только к Турции, но и к России, поскольку Арзрум оказался заместителем Москвы, а Стамбул – Петербурга. «Термин “формула” используется нами для обозначения текста в том виде, в каком он предстает перед нами, также и с той целью, чтобы связать процесс означивания, развертывающийся в тексте, с операцией выведения логико-математических формул. Процесс означивания маркирует эпохи символизации, иными словами, “монументальную историю”. Таким образом, на тексты следует смотреть как на *формулы* означивающей деятельности, совершающейся в естественном языке, как на последовательные этапы переработки и преобразования языковой ткани. Эти формулы призваны сыграть такую же, если не более важную, роль в деле создания и преобразования монументальной истории, что и открытия в логике и математике. Перед нами открывается огромное поле деятельности: нам необходимо понять, каким образом *тексты* на протяжении веков превращались в движущую силу преобразования систем мышления, перенося в область идеологии все те переделки означающего, которые способны произвести только они, а также работа логиков и математиков» (Кристева 2004: 301).

С «монументальной» точки зрения путешествие Пушкина на Кавказ было сродни и средневековым странствиям рыцарей во имя прекрасных дам. В написанной в ту пору балладе, в одном из автографов названной «Легенда», этот образ нашел отражение: «Жил на свете рыцарь бедный…». Здесь повествуется об участнике Первого крестового похода (1096–1099), завершившегося взятием Иерусалима и основанием Иерусалимского королевства. При этом всю свою личную жизнь он посвятил святой деве Марии.

Одним из атрибутов странствий влюбленных рыцарей становились временные увлечения сарацинками (Старк 2015:100). Своеобразной пародией на такой роман в «Путешествии в Арзрум» оказывается встреча с калмычкой, поэтически преображенная в написанном тогда же стихотворении, где явно слышится перекличка с собственной ситуацией и воспоминание об оставленной Москве:

Твои глаза, конечно, узки,
И плосок нос, и лоб широк,

Ты не лепечешь по-французски,
Ты шелком не сжимаешь ног,
По-английски пред самоваром
Узором хлеба не крошишь,
Не восхищаешься Сен-Маром,
Слегка Шекспира не ценишь,
Не погружаешься в мечтанье,
Когда нет мыслей в голове,
Не распеваешь: *Ma dov'e*[1];,
Галоп не прыгаешь в собранье…
Что нужды? — Ровно полчаса,
Пока коней мне запрягали,
Мне ум и сердце занимали
Твой взор и дикая краса.
Друзья! не все ль одно и то же:
Забыться праздною душой
В блестящей зале, в модной ложе,
Или в кибитке кочевой?

Поэт вернулся из кавказского путешествия в Москву 20.09.1829, и сразу же возобновились «боевые действия» на любовном фронте. Первый визит он наносит Гончаровым, застав их за утренним чаем. «Сидевшее за столом семейство услышало сначала стук в передней; затем в примыкавшую к ней столовую влетела галоша, предупредившая появление самого Пушкина.
Первым делом он справился о Наталье Николаевне, которой не было за завтраком. За нею послали, но она не решилась выйти без разрешения матери, которая еще спала. Доложили Наталье Ивановне, и та приняла Пушкина, не вставая с постели» (Старк 2015: 102).

Пушкин понял, что до Натальи Ивановны дошли новые сплетни о нем. Ей могли попасться на глаза некоторые его стихи, в частности, те, что были напечатаны в альманахе М. А. Бестужева-Рюмина «Северная звезда» в июле 1829 года, когда сам Пушкин был на Кавказе, и среди них стихотворение «Она мила, скажу меж нами». Появление его в период пушкинского сватовства к Наталье Гончаровой было неуместно. В сентябре, по возвращении с Кавказа, Пушкин набрасывает заметку в жанре «письма в редакцию», начав ее словами: «Возвратясь из путешествия, узнал я, что г. Бестужев, пользуясь моим

отсутствием, напечатал несколько моих стихотворений в своем альманахе» (Пушкин 1963, 7:). Ниже текста он рисует профиль Натальи Николаевны, - это одно из первых ее изображений, выполненных Пушкиным, ещё без пейзажных обрамлений, о которых пойдет речь ниже.

В «Северных цветах на 1829 год» с ведома Пушкина О. М. Сомов в «Обзоре российской словесности за 1828 год» рассуждает о стихотворениях, «которые написаны были в молодости поэтами, впоследствии прекрасно загладившими сии грехи литературные», и «которые, может быть, с умыслом были утаены». В частности, он приводит в пример «Фавна и Пастушку» — «стихотворение, от которого поэт наш сам отказывается, и поручил нам засвидетельствовать сие перед публикой. <…> Выпускать в свет ранние, недозрелые попытки живых писателей против их желания — непростительно» (Старк 2015: 101). Пушкин решил вовсе отказаться от авторства «Фавна и Пастушки», для чего была написана статья «Опровержение на критики» (1830). Однако авторство Пушкина все-равно не вызывает сомнений.

Отречение Пушкина от пропущенного бдительной цензурой «Фавна и Пастушки», эротизм которого навеян «Картинами» и «Превращениями Венеры» Э. Д. Парни, объясняется опасением реакции со стороны Натальи Ивановны. Теми же соображениями, но уже скорее в адрес самой Натали Гончаровой, руководствовался Пушкин в отношении стихотворений, опубликованных Бестужевым-Рюминым, и прежде всего того из них, что воспевало глаза Олениной (предыдущей любви Пушкина). Лучшее тому доказательство — появление на листе с текстом заметки портрета Натальи Николаевны. Природа пушкинских рисунков, перекликающихся с текстами, которые они сопровождают, проявилась в данном случае самым наглядным образом (Старк 2015: 102) Следует заметить, что в первый раз Пушкин отказывается от «Фавна и Пастушки» после того, как его холодно приняла Наталья Ивановна. Во второй раз он обращается к той же теме, вновь отказываясь от «Фавна и Пастушки» и вспоминая публикацию Бестужева-Рюмина, после нового охлаждения отношений с будущей тещей после возвращения из Арзрума.

Как отмечено выше, в качестве одной из общих схем мировоззрения Пушкина в нашем контексте может быть представлена пульсация между полюсами патриотизма и стремления в том или ином качестве попасть за границу. Своеобразной встречей с, выражаясь современным языком, гендерной пограничностью стало знакомство с пленным гермафродитом, вскоре опознанным как «мнимый гермафродит», поскольку он оказался кастратом, но

это не помешало запустить механизм мифологизации сквозного персонажа именно в контексте античного Гермафродита, с привлечением Овидия. Этот образ мелькает в ряде произведений поэта и даже в одной из дарственных надписей, сделанных Пушкиным Е. Ушаковой по возвращению в Москву 21.09.1829 на обложке его книги «Стихотворения Александра Пушкина. Первая часть. Санктпетербург в типографии Департамента народного просвещения. 1829»: «Necfemina, necpue» («Ни женщина, ни мальчик»).

Каково могло быть предназначение этой цитаты из Овидия в дарственной надписи? Начиная с Б.Л. Модзалевского (1928), исследователи, считая, видимо, автором латинского выражения самого Пушкина, уверенно относили надпись к Екатерине Ушаковой с ее «мальчишеской резвости и шаловливости». Но при знании исходного контекста такая шутка должна была бы показаться непозволительно грубой. Ничего похожего по тону ни в стихах, обращенных к Ек. Ушаковой, ни в альбомных записях и рисунках мы не находим. Поэтому если перед нами действительно цитата из Овидия, то она никак не может относиться к Ек. Ушаковой. Видимо, этим источником была вступительная ода четвертой книги Од Горация. Гораций говорит, что уже слишком стар для любви: меня уже не тешит ни женщина, ни мальчик, ни доверчивая надежда на взаимную любовь, ни состязания на пирах, ни венки из свежих цветов).

«В качестве цитаты из Горация надпись становится совершенно ясна: Пушкин пишет о своем отказе от надежд на семейное счастье и, может быть, даже конкретнее — о своем душевном состоянии после визита к Гончаровым (у которых он побывал в день приезда 20-го сентября, надпись сделана 21-го), когда Н.Н. к нему не вышла (ср. письмо к Н.И.Гончаровой от 5 апреля 1830 г.: "Сколько мучений ожидало меня по моем возвращении! Ваше молчание, ваш холодный вид, оказанный мне м-ль Н. прием, — столь безразличный, столь невнимательный"), но с помощью горацианской цитаты переводит это признание в иронический план. Эта самоироничная откровенность прекрасно согласуется с тоном, в каком вообще велись разговоры Пушкина и сестер Ушаковых о его ухаживании за Гончаровой» (Глассе 2004).

В контексте такого тона и возникает неожиданный образ Карса, превращаясь в элемент самой интимной, насыщенной многообразными смыслами, метафоры поэта. В т.н. «Ушаковском альбоме», своеобразном интерактивном культурном пространстве той эпохи, приглашающем к участию если не всех пожелавших того из круга светских знакомых этой семьи, то всякий, кому это позволяла хозяйка, в начале октября 1829 года, портрет Натальи Николаевны

Гончаровой Пушкин сопровождает именем «Карс», а её мать Наталья Ивановна – «Маминька Карса».

Позже Пушкин употребил это, ставшее уже очевидным», знаменательно лишенное каких-либо кавычек сравнение и в письме к С.Д. Киселеву от 15.11.1829: «Скоро ли, боже мой, приеду из Петербурга в Hoteld`Angeleterre мимо Карса? По крайней мере мочи нет – хочется». Именно семейное предание Киселевых дает объяснение этому прозвищу: Пушкин именует Наталью Гончарову по названию неприступной турецкой крепости. На одном рисунке она изображена спиной в пестром платье, со шляпкой на голове и с веером в руках, на котором написан первый стих католического гимна «StabatMaterdolorosa» («Предстояла Матерь Божья»). Под этим рисунком уже рукой одной из включенных в эту игру барышень Ушаковых «текст Карса» пушкинского проблематизирован таким образом: «О горе мне! Карс! Карс! Прощай, бел свет! Умру!». (104) В ответ на тактику «Маминьки Карса» держать Пушкина на расстоянии, подвергая испытаниям, он изобразил тут себя в монашеской рясе с клобуком на голове. Таким образом, с помощью разных видов искусства Пушкин сравнивает неприступность крепости и Наталии Гончаровой, очень глубоко пряча надежду на успешность её штурма и привлекает к метафорической осаде этой крепости из окружающих возможных союзников. Как известно, эта куда более длительная осада , чем осаде реального Карса, все же увенчалась успехом. 18.02.1831 состоялось венчание Пушкина с Н.Н. Гончаровой (но семейное счастье поэта продлиться, как и его дальнейшая жизнь, всего семь лет).

На стыке XX и XXI веков в пограничное пространство Карса отправляет своего героя романа «Снег» по встречному с Пушкиным пути турецкий писатель Орхан Памук. Вооруженного знанием всей русской литературы герой едет сюда, чтобы дать литературный и журналистский бой идеологическим противникам и завоевать сердце когда-то любимой женщины, поэтому неожиданно для себя он начинает писать в этом городе стихи.

Этой встрече через века предшествовали многие исторические события, изменившие карту мира в контексте социальных экспериментов и преобразований империй в национальные государства. В общих чертах этот контекст, помимо всего прочего, подтвердил верность обозначенной выше формулы Пушкина насчет метафорических «Стамбула» и «Арзрума», закрепив нынешний фактический статус Карса (иллюстрацией к чему могла бы, думается, послужить воображаемая встреча на одной из тамошних дорог таких представителей мировых переустройств, как Вудро Вильсон и Ленин).

Произошел за это время и поворот в принципах построения художественных повествовательных текстов, в частности, соотношения нарратива и ментатива. Можно было бы сказать, что в лице Пушкина и Памука встречаются нарратив (повествование, история или рассказ, создаваемые людьми для описания событий и организации связанного с этими событиями опыта и самого способа их жизни) и ментатив (высказывание, которое не просто информирует о состояниях или процессах бытия или мышления, но предполагает, как следствие коммуникативного события, инекоторое *ментальное событие*, сопровождающееся изменением картины мира в сознании адресата. Впрочем, в основанной в промежутке между этими писателями Львом Толстым «империи» прозы равноправной основой текстообразовательной модели могут выступать как нарратив, так и ментатив, в зависимости от авторской стратегии текстообразования, как «воспоминания», так и «размышления» (первое с доминантой нарратива, второе – ментатива). Нынешние истории характеризуются присутствием «двойного ландшафта»: обстановка, действующие лица, цель, средства ее достижения представляют собой «ландшафт действия» (landscape of action), а мысли, чувства, знания и другие переживания персонажей образуют «ландшафт сознания» (landscape of consciousness) (Bruner 1987).

Сюжет романа «Снег» не линеен, вместе с героем мы движемся в самых разных направлениях, в соотвествии с постмодернистской версией классического «романа поиска» (novel of the guest). Обыгрывает поиск одновременно в нескольких направлениях и смысловых планах: политики, детектива, искусства, нравственности, обильно (в духе Умберто Эко) цитируя старый культурный материал (турецкую политизированную прозу, детективы Агаты Кристи, фантастику, суфийскую средневековую поэзию, французский экзистенциализм). При этом очевиден отказ как от языковых экспериментов, так и экзотизмов (Дворцова 2015). Выбор места действия своего романа Памук объяснил следующим образом: «Мне показалось, что Карс – это такая идеальная метафора Турции, турецкий микрокосм в чистом виде. Стамбул и Карс противопоставляются как столица и провинция, города европеизированный и архаичный».

Е.В. Никольский пишет о связи этого героя с приобретающим новую актуальность в современном мире типом открытого русской литературой «лишнего человека» (Никольский 2017). Ка напоминает, нередко прямыми ассоциациями, Онегина, Чацкого, Печорина, героев Тургенева и Чехова. Особо подчеркнем наличие в «Снеге» элементов «петербургского текста», проявленного при описании Карса Памуком. Здесь как бы воспроизводиться

на новом уровне заданная Пушкиным оппозиция Стамбула и Арзрума, с тем отличием, что Карс – пограничный город, а природная стихия в виде непрерывного снегопада отделяет его от окружающего мира, как может изолировать Петербург наводнение. Тема «окраинности», характерная и для стамбульских произведений писателя, воплощается как в моральной, так и сексуальной неопределенности героя, как бы растворяющегося в визуальности, о чем читатель получает конспективную информацию на заключительных страницах романа.

Вот описание Карса у Памука: «военный грузовик не свернул ни к этому Управлению безопасности, ни к пышному зданию Центра национальной безопасности, сохранившемуся с первых лет Республики, который находился чуть впереди, а, не сворачивая с проспекта Ататюрка и проехав проспект Фаик-бея, приехал в военный штаб, расположившийся прямо в центре города. Этот участок, где в 1960-х годах проектировался большой парк в центре города, после военного переворота в 1970-е годы был обнесен стеной и превращен в центр, застроенный жилищами военных, вокруг которых дети, которым негде было играть, катались на велосипедах среди чахлых тополей, новыми штабными строениями и учебными полосами, и таким образом дом, в котором останавливался Пушкин во время своего путешествия в Карс, и конюшни, которые спустя сорок лет после этого царь приказал построить для казачьей кавалерии, были спасены от разрушения (о чем написала близкая военным газета "Свободная родина")» (Памук 2015: 352-352).

Оппонент европеизированного героя, исламист, говорит ему: «Если ты не сможешь выбраться целым и невредимым из этого отвратительного города Карса, так как роль посредника тебе не удалась, это будет не из-за меня, а из-за того, что ты болтал, хвалясь своим атеизмом. В этой стране человек может хвалиться своим атеизмом, только если у него за спиной стоят солдаты» (Памук 2015: 355). Петербург и декабристы, Карс и военные как «турецкие декабристы», которым до поры до времени многое до поры до времени удается в их просветительской миссии, в отличие от российских декабристов – возникает и такая литературная параллель.

Воображаемый театральный военный переворот в Карсе у Памука в отрезанном стихией от страны и мира городе оборачивается локальным текстуальным переворотом и той, текстуальной, революции, в которой взамен линейной истории возникает, по словам Юлии Кристевой, история «текстуальных блоков», или «символических континуумов» (Кристева 2004: 37). В данном случае текст становится местом встречи движущихся на встречу

друг другу сквозь пространство и время писателей, а также в какой-то мере двух ориентализмов как общих схем, над их территориальными воплощениями – имперского и «встречного», ориентализма «Стамбула» и «Арзрума» как ориентальных и ориенталистских категорий, с медиализирующей ролью пограничного Карса. Семантика псевдонима главного героя Ка проясняется символической игрой связь «Ка-Кар-Карс».

Реальные и воображаемые встречи в пространстве Карса создают *текстопорождающую конфигурацию двух рядов событийности: референтного и коммуникативного*», по определению В. Тюпы (Тюпа 1998:7). Эти ряды событийностей позволяют утверждать наличие тут трех типов интегрированных пространств: нарративный, метанарративный, паранарративный. Нарративное интегрированное пространство образуется в результате смешения пространства «событие», содержащего описываемые в дискурсе/тексе события, и пространства «повествование», в котором находится рассказчик, который это повествование ведет. Нарративное пространство участвует при создании двух других типов интегрированных пространств в качестве «вводного» пространства. Метанарративное интегрированное пространство генерируется путем смешивания нарративного пространства и ментального пространства «автор», в котором содержится отношение рассказчика к его повествованию. Паранарративное пространство создается при интеграции нарративного пространства с ментальным пространством «реальный мир» (Кузнецов, Максимова 2007). А в реальном

мире, как пишет Хоми Баба: «Культурный момент «потаенной нестабильности» означает народ в вибрирующем движении, *которому он просто дает форму*, так что постколониальное время ставит под вопрос телеологические традиции прошлого и настоящего и поляризованное историзирующее чувство архаического и современного. Это не просто попытки перевернуть баланс власти в неизменном порядке дискурса. Фанон и Кристева стремятся переопределить символический процесс, в котором социальное воображаемое – нация, культура или общность – становятся субъектами дискурса и объектами психической идентификации» (Баба 2005: 92) .

Так интегрированное пространство Карса как текста соотносит повествования и его участников, включая и современных читателей, с актуальной действительностью.

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The Concept of Culture as a Unit of Categorization of the Cultural Knowledge

(Video Presentation)

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The purpose of the article is to define the specifics of the concept of culture as a basic means of its categorization. The main methods are the description of concept varieties and the interpretation of cultural marked units: words, sayings, individual human practices. The concept is seen as a structural element of a naive worldview. The main features of the concept of culture are: cultural and historical conditionality, wide extension; structuring by simpler meanings in regard to the mentality, the heterogeneity of the content, a variety of types of sign representations. Concepts can be differentiated into native and imported, a priori and a posteriori, evolutionary and ideologically deterministic. The article discusses the elements structuring a concept: presentations, cultural attitudes, ideologemes, everyday concepts, and stereotypes. The concept conditionality is shown through the archetype. The content of the concept depends on the discursive space where it functions. The concept is a way of existence and organization of the mental space of culture. Structuring it and pointing to the dynamics of cultural and cognitive processes, it provides a link between different eras and styles of culture. The concept not only reflects but also sets a specific angle of view to the objective world and thus secures and organizes certain values, helps a person to navigate in a particular cultural space. It reflects the ethnic character of the linguistic and cultural identity, the essence of which is a certain type of reactions to the phenomena of the surrounding world.

Keywords: language, culture, concept, categorization, worldview

Poster Presentations

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A Murderer or Victim: Pathological Symptoms of Jealousy in *Leave Her to Heaven* (1945)

(Poster Presentation)

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This paper deals with the pathological symptoms of jealousy as represented in film noir *Leave Her to Heaven* (1945). Adapted from the same-name novel by Ben Ames Williams, the film explores the story of a young woman's obsessive love for an author and her obsessive behaviour for possession. Captivated by the indicative resemblance between him and her late father, she whips herself into a jealous frenzy as she seeks his constant affection. The present study aims to reveal that the female lead is indeed a mentally ill character that needs treatment instead of simply growing into being a villain or a murderer. Her irrational actions, as a matter of fact, stem from her psychosis bred by pathological jealousy combined with a failed Electra complex. The paper argues that the main female character of the movie actually suffers from pathological jealousy and displays the symptoms of an unresolved complex.

Keywords: Gene Tierney, *Leave Her to Heaven*, Jealousy, Ben Ames Williams

A Critical Reading of *Berci Kristin Çöp Masalları*

(Poster Presentation)

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According to the novel's subject and incidents took place by the characters, an author can use variable plots and demonstrate their ideas at the background of their works. This makes novels can be examined from the different perspectives. Perspectives let readers to understand the connections among the characters better. The aim of this thesis is to analyse the novel named *Berci Kristin Çöp Masalları*written by Latife Tekin. In the sequel, because the plot and the characters of the novel are elaborated on same ideas, the novel, the characters and their lifestyles are investigated from the Marxist criticism perspective. The novel is penned with psychological and sociological aspects intensively. Socialism is the key part of the novel to show the connections between the characters and the communities. Sociological aspects can be investigated with the Marxist criticism to bring the atmosphere into the forefront. Marxist criticism is the best view for this novel because the novel takes place when the shantytowns were becoming popular in Turkey. Besides, the characters in the novel are well-selected because each character has a different lifestyle and the plot shows how other cultures try to impose the communities which are different from themselves.

Keywords: critical reading, Marxist criticism, Latife Tekin

An Analysis of *Düş Kesiği* by Güray Süngü from an Existentialist Perspective

(Poster Presentation)

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The purpose of this study is to draw attention of *Düş Kesiği* by Güray Süngü in terms of existentialist perspective. The existentialism emphasises that man can no longer live his own life and that's why they question the meaning of the life. Also they are always in conflict with themselves. For Sartre, man is nothing as long as living in the shadow of others, with their rules and with their ideas. Existentialism shows the possibility of people confronting with life concerns and accepting the loneliness of the humanity in order to receive pleasure from freedom and to take full responsibility for their choices. Existentialism teaches that dreams, expectations, hope can only describe a person negatively as disappointed, hopeless. Man is nothing more than life. This point is main subject of *Düş Kesiği*. The writer deals with dilemmas between self and self-reflection in the novel. Süngü points out how man sacrifices himself for nothing. This study suggests these dilemmas (a) in terms of existential and (b) individual aspects.

Keywords: Düş Kesiği, existential approach, individual aspects

A Psychoanalytic Reading of Hakan Günday's Grotesque Novel *Kinyas and Kayra*[1]

(Poster Presentation)

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*Kinyas and Kayra*by Hakan Günday is one of the best samples in Turkish Underground Literature that has idiosyncratic language. The characters in this book, *Kinyas and Kayra*, tend to be breaking the law; especially they commit violence and sex crimes. For this reason, this novel can analyse within the theory of psychoanalytic criticism by Sigmund Freud. The characters' attitudes and behaviours generally rely on their sub-consciousness, dreams and unbelief. This study deals with explain why Hakan Günday's *Kinyas and Kayra* act and think differently, with the Freudian psychoanalytic approach.

Keywords: *Kinyas and Kayra*, Hakan Gunday, Grotesque Turkish Novel, Sigmund Freud

[1] The papers about Modern Turkish Novel are all developed within the Project Turkish Notes (T-Notes). Their content is copyrighted. The readers are strictly considered to have accepted law on “Copyright” and subject to legal liabilities in the event of violation.

A Study on the Third Language Vocabulary Learning Strategies of EFL Learners

(Poster Presentation)

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This paper reports on an investigation of vocabulary learning strategies employed by EFL university students who are learning Russian, German and French as a third language (L3). The study aimed to explore these learners' overall frequency of strategy use and how gender and class might affect their strategy choice. The collected questionnaire data from 110 participants indicated that the overall frequency of vocabulary learning strategies employed by three groups was at a moderate level, and memory strategies were often used while determination, social, cognitive and meta-cognitive strategies were sometimes used. The result further demonstrated that there were no significant differences between the male and female participants in all strategies except for the German language social strategies. Besides frequency of their participants' strategy use decreased with class level. Major factors that may affect the strategy choice and implications of the study were discussed.

Keywords: Plurilinguism, third language learning, vocabulary learning strategies, EFL

An Ecocritical Reading of the Fisherman of Halicarnassus's Novel *The Migrants of the Water*

(Poster Presentation)

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The Fisherman of Halicarnassus (Cevat Şakir Kabaağaçlı) is an historian, writer, sponge hunter and fisher known with his sea stories in Turkish fiction. Kabaağaçlı describes life of the sea people and explores their struggle in the Mediterranean Sea in his stories. His novels and short stories represent maritime labourers, their love, their passions, and their endless adventure lives. This study deals with the strong relationship of these characters with nature and the sea, and aims to reveal the characters'' peculiar relationship with the universe and environment with references to ecocritical reading.

Keywords: Eco-criticism, The Fisherman of Halicarnassus, *TheMigrants of the Sea*, Nature and Environment

Critical Reading of *Buzul Çağının Virüsü* by Vüs'at O. Bener in the Perspective of Foucauldian and Camusian Existentialism[1]

(Poster Presentation)

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The disincentive and shrinking influence of westernization has become more and more powerful and social conclusions have established an authority on the level of physical limits. People have been subjected to social labelling according to their place of residence and their status. The oppression between provincial and bourgeoisie has turn over to a battle. Vüs'at O. Bener speaks of this subject in his book, *Buzul Çağının Virüsü* (*The Virus of the Ice Age*), and examines the people in this position. The main characters of the novel are presented with their dilemmas of the efforts of self-realization. Surrounded by a sectarian provincialism, these characters do not completely break the existing structure, nor adapt themselves to it completely and continue their existence. The novel is a description of the physical and spiritual collapse of such characters that have been anchored to the wilderness of social life.

Keywords: Camusian, Foucauldian, existentialism, discursive, bourgeoisie, alienation

[1] The papers about Modern Turkish Novel are all developed within the Project Turkish Notes (T-Notes). Their content is copyrighted. The readers are strictly considered to have accepted law on "Copyright" and subject to legal liabilities in the event of violation.

A Critical Reading of *Nowhere* by Fatma Barbarosoğlu[1]

(Poster Presentation)

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This paper aims to investigate the concept of narratology and the narratological effects on the characters of Fatma Barbarosoğlu's *Nowhere*. In almost every story written by a female writer the woman's voice is heard, but this time the author, Fatma Barborosoğlu, wants to announce the world of men and their voice. Along with this, the narrative styles and techniques are analysed in the book as well. The paper chiefly deals with narratological aspects of the text, yet the emotions, moods and personalities of the characters are taken into consideration in order to truly interpret the actions of the characters.

Keywords: Narratology, Voice of Men, depression, Fatma Barbarosoğlu

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EFL Students' Self-Efficacy Beliefs of Intercultural Communication: The Case of E-Mail Exchanges

(Poster Presentation)

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The need to communicate with people from different cultures has increased steadily thanks to the rapid progress in technology and global interaction. As a result of a fast-globalizing world, intercultural communication has become inevitable. An important language tool for practicing communication is the use of electronic devices, namely Computer-Mediated Communication (CMC), and one of the most popular tools in CMC is electronic mail. The EFL learners' growing need and use of e-mail exchanges with learners from different linguistic and cultural backgrounds makes the need for developing pragmatic competence urgent. However, to what extent learners feel themselves prepared to engage in e-mail exchanges is underresearched. Therefore, examining the self-efficacy beliefs of learners with reference to e-mail exchanges could help determine the level of self-efficacy beliefs and the degree of actual and potential weaknesses of EFL students. To this end, semi-structured interviews were conducted with twenty students who had study abroad experience, and now studying at a state university located in north-eastern Turkey. The answers were analysed using content analysis, and the findings will be discussed.

Keywords: E-mail exchange, pragmatic competence, self-efficacy beliefs, EFL learners

"I don't like reading in English:" The Application of Extensive Online Reading in Prep Class

(Poster Presentation)

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As soon as internet was introduced into our life, the reading skill was also affected and online reading came into consideration. Besides, newspaper and magazines were preferred to be read online by the new generation. It is of high importance for L2 learners to read constantly for enriching their vocabulary knowledge. It has been found in a research done by Silva, 2009 that extensive reading online helps students to learn vocabulary, learn to read for main ideas, acquire speed and/or fluency in reading a text. However, mostly students are not motivated to read in L2 as one of the reasons being not interested in the subject. Studies have shown that extensive reading is the key to achieve higher reading profanely. This study was conducted to examine what the attitude of prep students of Karadeniz Technical University, Department of English Language and Literature is towards extensive online reading. As a result of this study student are much more motivated and reluctant to read extensive online than he first times they started to read extensively.

Keywords: Extensive online reading, L2 reading, Attitude

Foreign Language Pronunciation Anxiety: An Investigation of Reasons, Effects and Manifestations

(Poster Presentation)

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Language anxiety has a considerable effect in foreign language learning. However, despite the accumulating research on language anxiety studies, it is hard to find specific research on pronunciation anxiety, which is claimed to be one of the most anxiety-breeding skills in language learning. This study reports on the findings of an investigation into English as a foreign language (EFL) learners' (N=111) perceptions of reasons, effects, manifestations as well as suggested solutions of pronunciation anxiety. Moreover, to further explore the learner perceptions, semi-structured interviews were conducted with 12 students who reported themselves to be highly anxious. This study reveals that anxiety can negatively affect students' pronunciation in numerous ways and that students employ several reasons to reduce anxiety.

Keywords: Pronunciation anxiety, reasons, effects, manifestations, adult EFL learners

Poster Presentations

18 May 2017

The Stockholm Syndrome in *Kept Woman* (2015)

(Poster Presentation)

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This paper deals with *Kept Woman*, well known 2015-released thriller directed by Michel Poulette. Partly based upon a true story, the movie represents the changing mental states of the characters that undergo or pretend to undergo Stockholmsyndrome in relation to their kidnapper. Kept as a prisoner by a university professor, the three women, one of whom never appears in the movie, are forced to live in a house decorated in the style of 1950s, a sign of the kidnapper's obsessionwith his childhood, and conceived as having three envisaged roles as daughter, mistress and wife. Moreover, it is observed that the kidnapper executes the roles of father and husband. This paper argues that main characters in the *Kept Woman* gradually perform various conventional roles and thus form a complex relationship during the period that they are held captives. Using the terminology of Nils Bejerot, the paper explores the exchange of roles between the characters and shows that what actually leads to the complex relationship in the house can be outlined as Stockholm syndrome.

Keywords: *Kept Woman*, Stockholm Syndrome, Michel Poulette, mental states

Tertiary Level EFL Learners and Their Lexical Problems in the Process of One-Way (Turkish-English) Translation

(Poster Presentation)

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It is a long consensus by now that the translation is generally considered to be playing the role of a bridge between languages and translators both in terms of grammatical, lexical and semantic levels, changing the lexical and linguistic structure of the source language and adapting those knowledge and structures in a way that sounds natural to target audience. The motivation and intention behind carrying out this study is two-fold. The first one is related to the actual translation practices of EFL learners in terms of lexical level. The second one is to understand the perceptions of the translation universals and to find out the difficulties they experience while translating. This study also propounds some possible solutions which may help tertiary EFL learners to overcome these lexical problems. As the part of data collection procedure, an open ended interview is also prepared to find out the problems of learners in terms of translation in the department of English Language and Literature at KTU. Findings 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, translation problem, lexical, grammatical

Literary Theories and Materials

(Poster Presentation)

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The formalist criticism abandons historical and biographical information and instead focuses on the text as a discrete object. This approach is sometimes characterized as 'art for art's sake.'Identifies in language, or systems of relationships, which endow signs or items with identities and meanings that show how we think. Based in philosophy and linguistics, it looks for surprising coincidence and correspondences between literature and history and how literature and history resemble each other. New historicist motto might be 'The text is historical and history is a text. 'They see literature and history as narratives of power and exchange. A new field but one growing fast-applies ecology and ecological concepts to the study of literature. Ecocritics believe their field is fundamental and are often activists for the environment.An offshoot is ecofeminism, which argues that there are parallels between how women and environment are treated in a patriarchy. Based on Darwin's theory of natural selection, this approach argues that the human mind is constructed to think in stories and that literature, like human behaviour, can be best interpreted by reference to its evolutionary features. Evolution precedes and explains literary discourse, which so often centres on selective mating, kin preference, adaptability, childrearing, and competition for resources, cooperation, and other Darwinian concepts. Darwinist critics ask: Why does literature continue to exist. It holds that economics is the driving force in history. Capitalism creates class hierarchies and discord.Literary texts often critique society from a Marxist perspective, and Marxist critics approach all texts through Marxist theory. Marxists are less interested in form than in content or message.

Keywords: formalism, structuralism, new historicism, ecocriticism, literary Darwinism, Marxism

A Translation Study: Love Letters of Henry VIII to Anne Boleyn

(Poster Presentation)

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The focus of this thesis project is to translate the love letters of Henry Eighth (King of England; Lord/King of Ireland) to Anne Boleyn. This book includes 18 letters and they still survive today in the Vatican Library. Letters show us that Henry VIII's romantic side and his strong feelings for Anne. They were stolen from Anne to provide evidence of her relationship with the King. I am going to publish these love letters in book form which is translated by me in Turkish and I am going to present this thesis study as a poster.

Keywords: letter, love, poster, king, evidence, book, romantic

The Potential of Cloud Computing for Tertiary Level of EFL Learners

(Poster Presentation)

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This study investigates the importance of cloud computing in teaching English for EFL learners, what the cloud computing means and its functions, what the Dropbox google documents and google drive is, benefits of google documents, the importance of cloud computing on collaboration among students and their ability to use this technology in classes effectively. This study emphasizes EFL students' thoughts towards cloud computing; in addition to, it points out problems and solutions. Therefore, it is important to search for the needs of students towards cloud computing.

Keywords: EFL learners, google, Dropbox

Translation Errors in the Signboards of Tourist Attractions

(Poster Presentation)

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Translation errors at various tourist attractions are examined in this context of visual search task study. In order to understand what kinds of problems were done by novice translators, this study explains how translation can be done. This paper offers to learn translation methods completely and develop skills through translation and empower amateur translators to make them take their jobs seriously. This paper depicts the problems at different tourist attraction's signboards. This paper used the materials of photographs of signboards from the tourist attractions. In this study signboards were analysed according to five categories: syntax, semantic, spelling, lexical, and grammatical. In addition to the mistakes of signboards, cultural differences are also ignored by the novice translators. Translators referred to the first meaning of the words (surface meaning) without considering the other invisible and interpretative meanings. Another finding is that the orthographic structures of the two languages were mistakenly accepted as similar, which caused many spelling mistakes.

Keywords: Translation errors, Signboards, Translation Methods, Photographs

Translation Mistakes in Signboards

(Poster Presentation)

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This study is about to find the errors in titles in tourist attractions in the city of Trabzon and to offer the preferred versions of the translations. The researchers will try to show this kind of mistakes on the signboards in my research. The materials for the study were signboards in the tourist attractions. Data were collected by taking photograph of the places, and then, the photographed signboards were analysed based on the five categories: syntax, semantic, spelling, lexical, and grammatical. Qualitative data were used because the researcher benefited from the pictures of signboards. One of the conclusions of the study is that translations in the tourist attractions were done with lots of problematic features falling to all categories under scrutiny in this study. Translators referred to the first meaning of the words (surface meaning) without considering the other invisible and interpretative meanings. Another finding is that the orthographic structures of the two languages were mistakenly accepted as similar, which caused many spelling mistakes.

Keywords: Translation, errors, signboards

Translation of Flannery O'Connor's Short Stories

(Poster Presentation)

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While analysing a text in a different language, it can be said that there must be an original text and also a text that must be translated properly. The translated text has a vital role for those people whose mother tongue does not match with the written text's language. Therefore, during translation, some translation methods, some hints and some rules that might influence the flow should be taken into consideration. The main aim of this study is to translate and introduce the major themes in those stories written by Flannery O'Connor. The common reason for choosing those specified stories is that those stories have not been translated by anyone before.

Keywords: Translation, Short story, Flannery O'Connor

Translation Problems of the Tertiary Level Non-Translation EFL Learners

(Poster Presentation)

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This study aims to analyse 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 translation. 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. As part of the data collection procedure, an open ended interview is prepared to find out the problems of EFL learners in terms of translation in the department of English language and literature at KTU. 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, the interview results also reveal that the subjects have had some mixed perceptions towards ideal translation in terms of acceptability and adequacy poles.

Keywords: translation, lexical problems, EFL learners

Woman Tetralogy by Ülker Köksal

(Poster Presentation)

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The focus of this thesis project is to translate theatre plays in 'Woman Tetralogy' of Ülker Köksal. We, fourth graders, have translated each one of the plays. We went to Ankara and visited the author Ülker Köksal. We interviewed her and received the permission of translation. We are going to present a poster about the book of the theatre plays and the interview.

Keywords: translation, drama, play writer

Task Motivation in an EFL High School Classroom

(Poster Presentation)

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A number of factors affect language learning, among which is motivation. This study aims to explore how high school students' motivation is affected by different task types (e.g. textbook-bound or technology-utilising tasks). A quantitative study was conducted with 83 Turkish high school students who were chosen according to a convenience sampling technique. Out of the respondents, 35 were male and 48 female. The students' ages ranged from 15 to17 with a mean age of 16,4. The participants' overall attitudes and motivation towards studying English were studied by using a mini-AMTB (Attitude/Motivation Test Battery, see for example Bernaus & Gardner 2008). The motivational aspects of specific tasks students engage in class were examined by a battery of Likert-scale questions about the effect of various classroom tasks on the students' task motivation. The results of the study will be discussed in terms of their practical implications for language teaching.

Keywords: Task motivation, task types, high school students, English as a Foreign Language.

Recurrent Word Combinations and Tertiary Level EFL Learners

(Poster Presentation)

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Recurrent word combinations have received more and more attention recently in Applied Linguistics. The purpose of this study is to explore the extent of over-used and under-used combinations by native and non-native learners of English and to clarify to what extent native and non-native students differ in terms of type and token frequency of recurrent word combinations, their structure and their functions. We focused on word combinations consisting of three words and analyse essays written by native and non-native students in order to answer the following research questions; 1) Which word combinations are over or underused by native and non-native students' essay? 2) To what extent do native and non-native students differ in terms of type and token frequency of these combinations, their structure and their functions? Many linguists have tried to describe academic writing with appeal to the recurrent word combinations employed in it. Advanced and intermediate students' essays and also post-graduate students' essays have been analysed in different aspects. But, in studying recurrent word combinations in different genres, researchers have not focused on the issue of nativity of the writer. The study adopts "the corpus driven 'recurrent word combination' method" and the corpora drawn on in the study are native writer corpus, The Louvain Corpus of Native English Essays (LOCNESS), and the sub-corpora of the non-native writers' corpus (TICLE), which contains essays produced by Turkish learners of English. Two classifications were used to analyse the recurrent phrases: the structural and functional classification. The study verifies that the recurrent language characterizes both native and non-native essays despite marked variations in terms of underuse and overuse phenomena in the learner data. The results show significant differences in the frequency of recurrent word combinations used by native and non-native Turkish students and also in structural and functional patterns used.

Keywords: Recurrent word combinations, written corpus, corpus based analysis, lexical bundles, academic writing, functional analysis

Learner Autonomy and Self-Study Vocabulary Learning: A Case Study of the KTUDELL Prep Students

(Poster Presentation)

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Vocabulary is central to English Language Acquisition as without required vocabulary, learners cannot understand others or communicate with them and express their own ideas (Haddad, 2016, p.785). Self-study is defined as "learning on your own" or "by yourself" or being yourself your own teacher so it is a significant part in the learning process ("Importance of Self-Study", 2016). Learner autonomy is "taking responsibilities for learning contains responsibility for deciding what to learn, defining the content and improvement of learning, choosing the appropriate method and technic needed for learning and judging the result of the act of learning" (Cotteral, 2008, pp.110-111). The main aim of the study was to investigate how 21 prep students at KTU Department of English Language and Literature can promote their vocabulary knowledge on their own. Moreover, it was aim to increase the learner' awareness and enable them to become autonomous vocabulary learners. Learner autonomy questionnaire and focus-group interviews were employed to reach the above-mentioned goals.

Key Words: Self-Study, Vocabulary Learning, Learner Autonomy

Learners' Retention of a Feedback-Provided Task: A comparison of ZPD and Non-ZPD Learners

(Poster Presentation)

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Writing is one of the most difficult language skills for English as foreign language learners. To help learners notice their gaps in their language development, feedback plays a significant role. However, given the diversity in feedback types and investigation of different feedback practices, it appears that making most of feedback is a continuously evolving pursuit. This study aims at analysing the written errors of learners who received coded (metalinguistic) corrective feedback and see the impact of this procedure on learners' retention. The feedback was delivered either within the learners ZPD or irrespective of their ZPD. Data were gathered from 100 learners who wrote 7 writing tasks. Next, one task (a comparison paragraph on the watching movies at home or at cinema) was chosen to ask learners to go through the task. The task included no errors marked and they were asked to revise the errors they noticed individually. Then the edited texts were analysed to see the traces of retention. Moreover, semi-structured interviews were conducted with 13 learners to explore their perceptions of retention. The findings will be discussed.

Keywords: Metalinguistic feedback, ZPD, retention, perception, EFL learner

Relating Pre-Service Teacher Anxiety to Impostor Syndrome

(Poster Presentation)

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The aim of this study was to evaluate anxiety, preparedness and attitudes of pre-service EFL students participating in a Teacher Certificate Program. It specifically aims to investigate the relationship between pre-service teacher anxiety and impostor syndrome. Impostor syndrome is a psychological syndrome which often describes high-achieving individuals who are characterized by an inability to internalize their achievements and a persist anxiety. A sample of 90 pre-service EFL students completed the Clance Impostor Phenomenon Scale (Clance, 1985) Teacher Anxiety Scale (Parson, 1973). The results will be discussed in terms of their practical implications.

Keywords: teacher anxiety, impostor syndrome, teacher certificate program, EFL, pre-service teachers

Semantic Prosodic Awareness and Tertiary Level of EFL Learners

(Poster Presentation)

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The main aim of this study is to introduce and define the concepts of semantic prosody, semantic preference, and prosody profiles of the English lexicon. The study of semantic prosody is new to the corpus linguistic field. This study aims to reveal the use of semantic prosodic words which were determined as "happen, cause, bring about, create, effect, provide, thanks to and because of" and the three phrases, "commit, set in and utterly" which are used by the students of Karadeniz Technical University ELL Department. In this paper an attempt is made to explore problematic areas in Turkish learners' English using a corpus of their writing alongside a comparable native speaker corpus. The Turkish corpus of the students' argumentative and academic writings was compared in LOCNESS, TICLE, KTUCLE, BAWA.The results revealed that Turkish learners of English presented some typical problems prosodic regarding the prosodic usages. Further analyses were carried out to investigate evidence of semantic prosody. Such findings have potential use for future research on the development of teaching modules for Turkish student. It is also hoped that this study will help KTUDELL tertiary level students' semantic prosody knowledge.

Keywords: Turkish learners' English, Corpus, Argumentative and Academic writing, LOCNESS, TICLE, KTUCLE, BAWA

"Sorry Teacher!": The Realization of the Speech Act of Apology in the Teacher-student Context

(Poster Presentation)

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This study endeavoured to find the strategies which senior students of Department of English Language and Literature, KTU, Trabzon employed to apology from their instructors. The apologies were analysed using a coding schema proposed by Olshtain and Cohen (1983) which was employed by other studies such as Chamani and Shariati (2010) and Aladdin, Al-natour, Banikalef and Maros (2015). These five strategies were; an expression of an apology, an explanation or account of the situation, an acknowledgement of responsibility, an offer of repair and a promise of forbearance. Thirty senior students were selected randomly for the study. The Discourse Completion Task (DCT) was used to obtain apology strategies by the students. DCT situations were based on two factors which were power and gender. The findings showed that female and male respondents differed in their usage of primary apology strategies when they apology from their female and male instructors. Most of the female respondents chose the strategy of an offer of repair to apology from both their female and male instructors. On the other hand, male respondents chose the strategy of an explanation or account of the situation to apology from both their female and male instructors. Aside from these, no major difference was found among the apology strategies employed by male and female respondents.

Keywords: Apology strategies, speech acts, Turkish, Discourse Completion Task (DCT), Gender

Students' Perceived Critical Reading Self-Efficacy Beliefs in an EFL Environment

(Poster Presentation)

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This paper aims to examine the perceptions of self-efficacy for critical reading among the students of English as a foreign language (EFL). The study aims to investigate the critical reading self-efficacy levels of these learners and how gender and class might affect these perceptions. Data were collected using the Critical Reading Self-Efficacy Perception Scale (Küçükoğlu, 2008). The sample included 211 (169 female and 42 male) students studying at English Language and Literature Department at Karadeniz Technical University, Trabzon. The results show that the participants have a sense of self-efficacy on critical reading above average level and their self-efficacy beliefs differ according to their genders but not according to their class levels. Female students were found to have higher perceptions of self-efficacy for critical reading when compared to male students. Implications of the study were also discussed.

Keywords: critical reading, self-efficacy, English as a foreign language,

Gender-Based Interruption in Turkish and British Sport Discussion Programs

(Poster Presentation)

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Within sociolinguistics, issues of gender developed in which the concentration of examination was the quantifiable distinction amongst women's and men's utilization of specific linguistic factors (Bucholtz, 2012, p.33). Jia (2010) expresses that genders' different styles are achieved by using different conversation styles (p.1). One of the conversation styles is interruption defined by Coates (1986, p.99) as the violations of the turn-talking rules of conversation. Through conversational analysis, this paper investigated the frequency of the gender-based interruptions by analysing transcriptions of Turkish and British sports discussion programs. Considering both programs, 2 male and 2 female broadcasters were included as the participants of the study. Both genders displayed differences in these two programs. One of the findings of this study is in parallel with West and Zimmerman (1975) and Broadbridge (2003) which asserts male participants' preference to interrupt more than female participants.

Key Words: Conversation Styles, Conversational Analysis, Gender and Interruption

Historical and Biographical Reading in British Poetry

(Poster Presentation)

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Identifying the similar features between the life of poets and the subject and the theme of literary work, following the traces from their life in the work is a long-term method for examining. In this research, poems which reflected all relevant factors of their life and some basic observations important to their have been evaluated. Biographical reading is a form of literary criticism which analyses a poet's biography to show the relationship between poet's life and their works of literature. Biographical reading is often associated with historical-biographical reading, a reading method that sees a literary work chiefly, if not exclusively, as a reflection of its poet's life and time. Everyone who reads poems may understand poems by emotionally or literary but unfortunately they do not have any idea about how and in which terms poems were written. My purpose is in this research to give some information about poem's historical and biographical elements. Poems may touch your emotions and sometimes reflect your inner World. This research may change your perspective to poems.

Keywords: poem, biographical reading, historical reading, British poetry

Young EFL Learners' Perceptions of Creative Drama Activities

(Poster Presentation)

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Recently the use of drama in language learning/teaching contexts has been widely pronounced, and much scholarly attention falls on the impact of drama activities on learner perceptions. However, despite a growing focus on the role of drama use in foreign language contexts, many of the studies employ drama activities in a decontextualized fashion. The aim of this study is to investigate the effectiveness of a creative drama-based syllabus from the perceptive of fifth grade students. Ten sample units were developed in line with the alternative syllabus, and the study presents learners' perspectives of their learning experiences. The semi-structured interviews conducted with the learners as well as student reports in evaluation phases point to the ways how drama proves to be a potential source to make lessons as well as learning experience fun.

Key Words: Creative drama, alternative syllabus, young learners, students' perceptions

Illness as Metaphor in Classical Turkish Movie: *The White Roses* (1970)

(Poster Presentation)

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Yeşilçam melodramas are marked with metamorphosis of tuberculosis as a metaphor. *The White Roses* (1970), written by Erdoğan Tünas, directed by Süreyya Duru, starred by Kartal Tibet and Filiz Akın, is one of the remarkable examples of these movies. As Sontag notes (1978), tuberculosis as recurrent motif makes the central character's body transparent and transforms it into an aesthetic object. The lingering melancholy is merged with despair, helplessness, fear and anxiety, evoking a personality disorder. The central character cannot resist the social structure and has been forced to suppress her love from the beginning. The paper argues that the impossibility of recovery revealed on the aesthetic object shows that the transformed disease is a state of exile as well as a form of resistance.

Keywords: Yeşilçam melodramas, Sontag, *The White Roses*, tuberculosis

APPENDIX

6th INTERNATIONAL KTUDELL CONFERENCE 17-18 MAY 2017

Conference Schedule

6th INTERNATIONAL KTUDELL CONFERENCE 17-18 MAY 2017
Revised Conference Schedule

DAY ONE 17 MAY2017 (WEDNESDAY)

OPENING	***Welcoming Speeches***
09.45-10.00	**Assoc. Prof. Dr. M. Naci Kayaoğlu**
	Assoc. Prof. Dr. M. Zeki Çıraklı
PLENARY SESSIONS	
10.00-10.45	**Assoc. Prof. Dr. Dimitrios Kargiotis** *University of Ioannina* Literature across Boundaries
	BREAK
11.00-11.45	**Prof. Dr. İbrahim Yerebakan** *Recep Tayyip Erdoğan University* Harold Pinter and His Works in a Middle Eastern Context

AFTERNOON SESSIONS
SESSION I 13.00-14.00

Nihat Turan-Hall I	Nihat Turan Hall II
Chair: Seda Coşar Çelik	**Chair: Duncan Gullick Lien**
Seda Coşar Çelik *Kocaeli University* The Function of Tracts in the Victorian Period: A Study of Miss Clack's Narrative in *The Moonstone*	**E. Murat Çelik** *University of Sussex* Narrative Identity and Ethics of Reading
Hilal Öztürk Baydere *İstanbul University* Adaptation as Intersemiotic Translation: The Case of Sherlock Holmes	**Duncan Gullick Lien** *Yeditepe University* The Extremities of European Modernism: Hugh MacDiarmid and Nâzım Hikmet
Nonjabulo Happiness Mchunu & Fehmi Turgut *Karadeniz Technical University* White Privilege that Murders Blackness in Amiri Baraka's *Dutchman*	**Sevcan Işık** *İnönü University* *A Fringe of Leaves*: Female Exploration of 'The Patriarchal'

SESSION TWO 14.15-15.15

Nihat Turan-Hall I	Nihat Turan Hall II
Chair: Hasan Sağlamel	**Chair: Ferit Şahin**
Muhammed Baydere *Yıldız Technical University* (Non)Transfer of the Universe of Signification in Interlingual Translation from the Perspective of Semiotics of Translation: The Case of *Bartleby the Scrivener* in Turkish.	**Tahir Yaşar** *Siirt University* Marxist Ideology in Clifford Odets's Three Plays
Florentina Gümüş *Karadeniz Technical University* Vocabulary Development of Turkish EFL Students with a Focus on Graeco-Latin vs. German Origin Words	**Emine Kuluşaklı & Ferit Şahin** *İnönü University & Siirt University* An Archetypal Reading of Lord Byron's "Prometheus" and Can Yücel's Prometheus
Hasan Sağlamel &Emete Eğribaş *Karadeniz Technical University* A Comparison of Idiom Preferences of Turkish Undergraduate & Graduate Students Majoring in English	**Öznur Yemez & Mert Ateş** *Karadeniz Technical University* The Representation of Gender in *The Sins of the Citiesof the Plain*

SESSION THREE 15.30-16.00

Nihat Turan-Hall I	Nihat Turan-Hall II

Chair: Mustafa Zeki Çıraklı

Barış Ağır
Osmaniye Ata Korkut University
An Ecocritical Approach to Virginia Woolf's *The Waves*

Kava Yananer
Gaziantep University
Sociality of the Human

Chair: Nazan Yıldız

Ferit Şahin
Siirt University
Existential Struggle in Auden's Spain

Dilara Bal
Karadeniz Technical University
An Analysis of the Turkish and English Translations of "Brief einer Unbekannten" by Stefan Zweig

VIDEO PRESENTATIONS 17.30-18.50

De Saussure & Jacobson Seminar Hall, REDHOUSE

Presentation 1	Konstantin Krasukhin – Etymology and Russian World Picture
Presentation 2	Aleksandr Liusyi – "… My fate was to be decided in Kars": Local Intertext on Civilizational Junctions
Presentation 3	Tokarev Grigoriy Valeriyevich – The Concept of Culture as a Unit of Categorization of the Cultural Knowledge

DAY 2 18 MAY 2017 (THURSDAY)

MORNING SESSIONS
SESSION ONE 09.00-10.00

Nihat Turan-Hall I	Nihat Turan-Hall II
Chair: Ali Şükrü Özbay	**Chair: M. Zeki Çıraklı**
Naci Kayaoğlu & Leyla Döner Düğdü *Karadeniz Technical University* Appraisal of the Teacher Certificate Program: Pains and Gains	**M. Zafer Ayar** *Karabük University* Psychoanalytical Reading of J. M Coetzee's *Disgrace*: Freudian Perspective
Pınar Yaşar & Öznur Semiz *Artvin Çoruh University& Karadeniz Technical University* Student Perceptions of L1 Use in the Foreign Language Classroom and Its Relationship to Their Perceived Success and Attributional Beliefs	**M. Zeki Çıraklı & Nisa Akdeniz** *Karadeniz Technical University* A Queer Reading of Halide Edip Adıvar's *Sinekli Bakkal*
Tuncer Aydemir & Ali Şükrü Özbay *Karadeniz Technical University* Discovering the Potential of *Sketch Engine* for Novice Translators	**M. Zeki Çıraklı & Hatice Cılı** *Karadeniz Technical University* Hakan Günday's *Kinyas and Kayra* as an Underground Narrative

BREAK

MORNING SESSIONS
SESSION TWO 10.15-11.15

Nihat Turan-Hall I	Nihat Turan-Hall II

Chair: Fehmi Turgut

Karam Nayebpour
Karadeniz Technical University
The Relationship between Narrativity State in Katherine Mansfield's "Miss Brill" and Readerly Sympathy

Yıldırım Şimşek
Karadeniz Technical University
Textuality of History, Historicity of the Text in Kemal Tahir's *Devlet Ana*

Fehmi Turgut & Aydagül Kara
Karadeniz Technical University
The American Soul in Sam Shepard's Family Trilogy

Chair: Öznur Semiz

Omar Rayyan
Karadeniz Technical University
Gendering in Arabic

Özlem Erdem Çavdar & Öznur Semiz
Artvin Çoruh University&Karadeniz Technical University
The Relationship Between Language Learning Strategy Use and Success Rates of EFL Learners

Saliha Albayrak
Karadeniz Technical University
Interlanguage Gratitude of Expressions by Tertiary-Level EFL Learners

BREAK

MORNING SESSIONS
SESSION THREE 11.30-12.15

Nihat Turan-Hall I	Nihat Turan-Hall II
Chair: Şakire Erbay Çetinkaya	**Chair: Kerem Kobul**
Şakire Erbay Çetinkaya & Dilek Cankur *Karadeniz Technical University* Prep Class Students' Perceptions towards Portfolio Assessment in Writing Courses**.**	**Mehmet Kamman & Fehmi Turgut** *Karadeniz Technical University* Mean World Syndrome: Cultivation of Fear and Anxiety in 'Blasted' and '4.48 Psychosis' by Sarah Kane
Ali Şükrü Özbay& Furkan Kara& B. Tuğçe Mert *Karadeniz Technical University* A Corpus-Based Study of the Tertiary Level Turkish EFL Learner's Common Overuse/Underuse of -ly Adverbs	**Fırat Kayalı** *Karadeniz Technical University* Metaphorical Dimensions of Paul Bowles' *The Sheltering Sky*
Şakire Erbay Çetinkaya & Ebru Kara *Karadeniz Technical University* Language Teaching Anxiety among Non-native Teacher Candidates: A Quantitative Investigation	**K. Kobul & B. Kazan & G. Öztürk & E. Ekili** *Karadeniz Technical University* Difficulties in Translating into an Agglutinative Language: A Translator's Perspective
Yağmur Damla Kutlar *Karadeniz Technical University* New Generation Perceptions of Bilingualism: A Google Coached Survey	**Harun Kambur & M. Kerem Kobul** *Karadeniz Technical University* The Impact of Learning Style on EFL Learners' Achievement
Alpaslan Çiftçi *Karadeniz Technical University*	**Zeynep Ö. Duman & Nazlı Çevik** *Artvin Çoruh Üniversitesi*

The Existential Posthumanist Struggle in Kazuo Ishiguro's *Never Let Me Go*	*Karadeniz Technical University* Students' and Teachers' Perceptions of the Use of Humour in EFL Classrooms

L U N C H

AFTERNOON SESSIONS
SESSION ONE 13.00-14.00

Nihat Turan-Hall I	Nihat Turan-Hall II
Chair: Nazan Yıldız	**Chair: Karam Nayebpour**
Eda Bayrak *Karadeniz Technical University* Chinua Achebe's *Things Fall Apart*: The Portrayal of the Marginalized Women	**Mehmet Nacar & Ali Şükrü Özbay** *Karadeniz Technical University* Corpus Analysis of Non-Native Use of Pragmatic Markers
Derya Bakırcı *Karadeniz Technical University* Reality, Perceived Reality, Distorted Reality: Media Representations of the April 16 Referendum in Turkey in UK and US Newspapers	**Kerem Kobul & Muhammed Ali Gülcan** Karadeniz Technical University The Relationship between Metacognitive Listening Strategy Awareness and Listening Achievement of EFL Learners
Aylin Sultan Öcal *Karadeniz Technical University* A Critical Reading of Murat Menteş' *Korkma Ben Varım* in terms of Parody	**Şakire Erbay Çetinkaya & Eren Kaya** *Karadeniz Technical University* Promoting Creativity in Classroom: Teachers' Perspective

AFTERNOON SESSIONS
SESSION TWO 14.05-15.20

Nihat Turan-Hall I	Nihat Turan-Hall II
Chair: Saye Zibande	**Chair: Badegül Can Emir**
Fatma Yazgan *Karadeniz Technical University* A Critical Reading of *Dublorün Dilemması* by Murat Menteş	**Lyudmila Petrovna** *Moscow State University* Realization of the Anthropological Principle in the Russian Lingua of Odadact
M. Zeki Çıraklı &Emine Tamtürk *Karadeniz Technical University* Free Indirect Speech in *Yusuf of Kuyucak* by Sabahattin Ali	**Badegül Can Emir** *Karadeniz Technical University* Dirigisme in Russian Literature in the Context of the First Five-Year Period
M. Zeki Çıraklı &Tuğba Durmaz *Karadeniz Technical University* Temporal and Spatial Implications of Time in Selim İleri's *Her Gece Bodrum*: a Narratological Approach	**Natalia Pushkareva** *Russian Academy of Sciences* Reproductive Behaviour of Russians over Two Centuries as a Historical-anthropological and Ethno-cultural Study
Öznur Yemez & Damla Yükünç *Karadeniz Technical University* *Atatürk University* A Comparative Study of Yusuf Atılgan's *Aylak Adam* and Virginia Andrews' *Garden of Shadows*	**Hanife Çaylak** *Karadeniz Technical University* *Novoyaz* as a Linguistic Element and Phenomenon in Consequence of the October Revolution

BREAK

AFTERNOON SESSIONS
SESSION THREE 15.30-16.00

Nihat Turan-Hall I	Nihat Turan-Hall II
Chair: Öznur Yemez	**Chair: Hilal Öztürk Baydere**
Mehmet Kamman *Karadeniz Technical University* The Effect of Musical Aptitude on Production of Pronunciation	**Burcu Öztürk** *Karadeniz Technical University* Discovering the Islamophobic Elements in the Play 'Disgraced' by Ayad Akhtar
Ilgın Nura Genç *Karadeniz Technical University* Exploring the Degree of Prosodic Awareness of Tertiary Level Turkish EFL Students	**B. Demir& M. Kuş & B. H. Yıldırım** *Karadeniz Technical University* An Investigation into the Importance of Teachers' Use of Motivational Strategies for EFL Pre-Service Students

Poster Presentations

DAY ONE 17 MAY 2017 (WEDNESDAY)

SESSION ONE 12.30 – 15.30

Öznur Yemez
Karadeniz Technical University
A Murderer or Victim: Pathological Symptoms of Jealousy in *Leave Her to Heaven* (1945)

Servet Sarap
Karadeniz Technical University
A Critical Reading of *Berci Kristin Çöp Masalları*

Eyüp Özçelik
Karadeniz Technical University
An Analysis of *Düş Kesiği* by Güray Süngü from an Existantialist Perspective

Ayşe Karaağaçlı
Karadeniz Technical University
A Psychoanalytic Reading of Hakan Gunday's Grotesque Novel *Kinyas and Kayra*

Gülcan Aktağ & Öznur Semiz
Karadeniz Technical University
A Study on the Third Language Vocabulary Learning Strategies of EFL Learners

Berat Dişli
Karadeniz Technical University
An Ecocritical Reading of the Halicarnassus's novel *The Migrants of Sea*

Mustafa Mehmet Keleş
Karadeniz Technical University
A Critical Reading of *Buzul Çağının Virüsü* by Vüs'at O. Bener in the Perspective of Foucauldian and Camusian Existentialism

Çağla Arslan
Karadeniz Technical University
A Critical Reading of *Nowhere* by Fatma Barbarosoğlu

Hasan Sağlamel & Ebru Tiryaki
Karadeniz Technical University
EFL Students' Self-Efficacy Beliefs of Intercultural Communication: The Case of E-Mail Exchanges

Bengi Yılmaz & Saye Zibande
Karadeniz Technical University
"I don't like reading in English:" The Application of Extensive Online Reading in Prep Class

Hasan Sağlamel & Cansu Sarı
Karadeniz Technical University
Foreign Language Pronunciation Anxiety: An Investigation of Reasons, Effects and Manifestations

DAY 2 18 MAY 2017 (THURSDAY)

SESSION ONE 09.00 – 12.00

Öznur Yemez
Karadeniz TechnicalUniversity
The Stockholm Syndrome in *Kept Woman* (2015)

Meltem Kurtoğlu
Karadeniz Technical University
Tertiary Level EFL Learners and Their Lexical Problems in the Process Of One-Way (Turkish-English)

Bertuğ Atalı
Karadeniz Technical University

Literary Theories and Materials

Duygu Çelik
Karadeniz Technical University
A Translation Study: Love Letters of Henry VIII to Anne Boleyn

Batuhan Eyüboğlu
Karadeniz Technical University
The Potential of Cloud Computing for Tertiary Level of EFL Learners

Barbaros Aksu
Karadeniz Technical University
Translation Errors in the Signboards of Tourist Attractions

Hilal Tezcan
Karadeniz Technical University
Translation Mistakes in Signboards

Emre Taçyıldız
Karadeniz Technical University
Translation of Flannery O'Connor's Short Stories

Nagihan Ilayda Baykara
Karadeniz Technical University
Translation Problems of the Tertiary Level Non-Translation EFL Learners

Güldeniz Tezcan & Sümeyye Seçkin & Ezgi Pınar Yücel & Begüm Acar
Karadeniz Technical University
Woman Tetralogy by Ülker Köksal

Leyla Döner Düğdü
Karadeniz Technical University
Task Motivation in an EFL High School Classroom

SESSION TWO 12.30 – 15.30

Ayşe Yılmaz
Karadeniz Technical University

Recurrent Word Combinations and Tertiary Level EFL Learners

Gamze Emuce & Saye Zibande
Karadeniz Technical University
Learner Autonomy and Self-Study Vocabulary Learning: A Case Study of KTUDELL Prep Students

Hasan Sağlamel & Simge İçöz
Karadeniz Technical University
Learners' Retention of a Feedback-Provided Task: A comparison of ZPD and Non-ZPD Learners

Merve Akdemir & Öznur Semiz
Karadeniz Technical University
Relating Pre-Service Teacher Anxiety to Impostor Syndrome

Merve Toksoy & Neşe Safiye Akdoğan
Karadeniz Technical University
Semantic Prosodic Awareness and Tertiary Level of EFL Learners

Ezgi Yaşasın & Saye Zibande
Karadeniz Technical University
"Sorry Teacher!": The Realization of the Speech Act of Apology in the Teacher-Student Context

Ceylan Bekdaş
Karadeniz Technical University
Students' Perceived Critical Reading Self-Efficacy Beliefs in an EFL Environment

İlayda Bekiroğlu & Saye Zibande
Karadeniz Technical University
Gender-based Interruption in Turkish and British Sport Discussion Programs

Abdullah Cuma
Karadeniz Technical University
Historical and Biographical Reading in British Poetry

Hasan Sağlamel & Ayşegül Şanlı

Karadeniz Technical University
Young EFL Learners' Perceptions of Creative Drama Activities

Öznur Yemez
Karadeniz Technical University
Illness as Metaphor in Classical Turkish Movie: *The White Roses* (1970)

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