

*II. INTERNATIONAL  
SYMPOSIUM ON ANGLO-  
AMERICAN CULTURAL AND  
LITERARY STUDIES*

*13-15 December 2023 / MARDIN, TÜRKİYE*

*EDITOR*

*Prof. Dr. Bülent Cercis TANRITANIR*



*ISBN: 978-1-955094-79-5*

## II. International Symposium on Anglo-American Culture and Literature

13-15 December 2023 / Mardin, Turkiye

EDITOR

Prof. Dr. Bülent Cercis TANRITANIR

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# **SYMPOSIUM ID**

## **SYMPOSIUM TITLE**

**II. INTERNATIONAL SYMPOSIUM ON ANGLO-AMERICAN CULTURE  
AND LITERATURE**

## **DATE AND PLACE**

**13-15 December 2023 / Mardin, Turkiye**

## **ORGANIZATION**

**IKSAD INSTITUTE  
VAN YÜZÜNCÜ YIL UNIVERSITY, DEPARTMENT OF ENGLISH  
LANGUAGE AND LITERATURE**

## **EDITOR**

**Prof. Dr. Bülent Cercis TANRITANIR**

## **PARTICIPANTS' COUNTRIES (14 countries)**

**TÜRKİYE, ROMANIA, BENIN, INDONESIA, IRAN, IRAQ, INDIA, KAZAKHSTAN,  
USA, NIGERIA, ALBANIA, MOROCCO, MALAYSIA, GEORGIA**

**Total Accepted Article: 75**

**Total Rejected Papers: 18**

**Accepted Article (Türkiye): 37**

**Accepted Article (Other Countries): 38**

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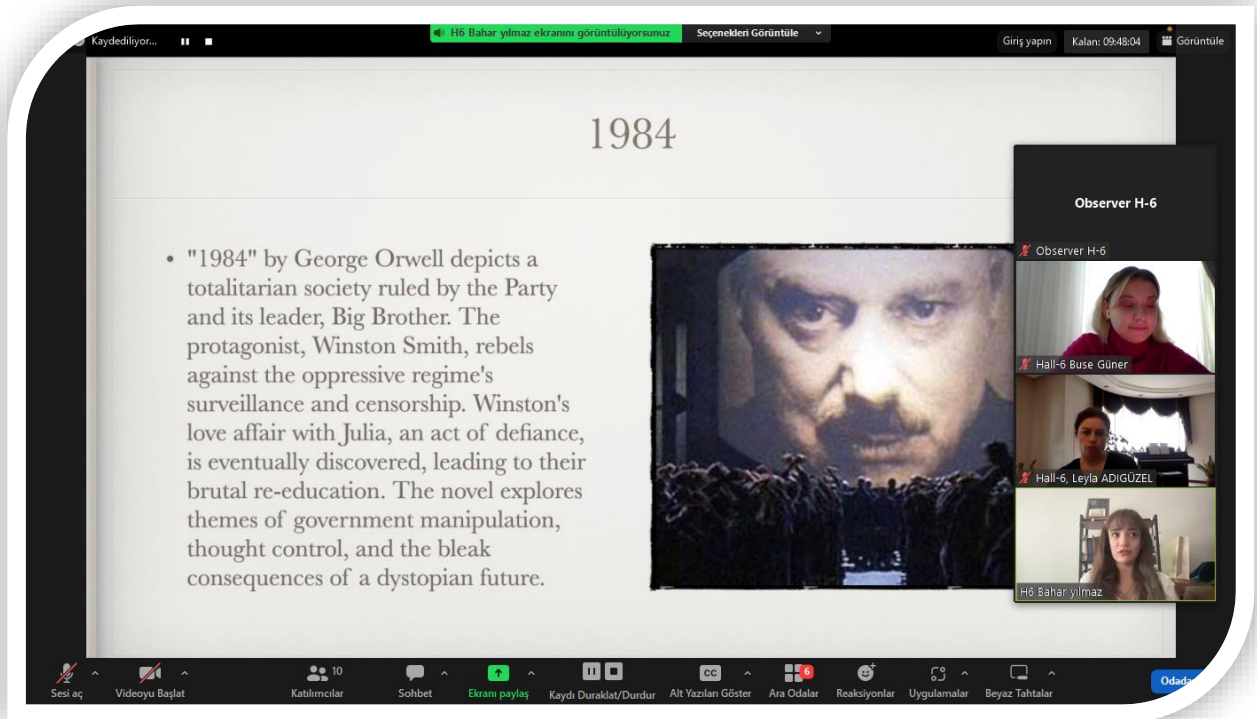
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**Öğr. Gör. Deniz Bingöl SARĞIN**

**Arş. Gör. Merve Betül GÖRMEZ**

# PHOTO GALLERY



# PHOTO GALLERY

Kaydediliyor... Hall-6 Buse Güner ekranını görüntüleyorsunuz Seçenekleri Görüntüle Giriş yapın Kalan: 09:20:01 Görüntüle

Otomatik Kaydet GOTHC-SUBUMITY-THE-TURN-OF-THE-SCREW - bu bilgisayar konumuna kaydedildi BUSE GÜNER

Dosya Giriş Ekle Çiz Tasarım Geçişler Animasyonlar Slayt Gösterisi Kaydet Gözden Geçir Görünüm Yardım Kaydet Teams'de Sun Paylaş

Yapıştır Yeni Slayt Slaytları Yeniden Kullan Yazı Tipi Paragraf Cizim Şekiller Yerleştir Hız Stiller Düzenleme Dikte

4 5 6 7 8

Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling. I say the strongest emotion, because I am satisfied the ideas of pain are much more powerful than those which enter on the part of pleasure. (Burke, 1990, p. 36)

For "no passion so effectually robs the mind of all its powers of acting and reasoning as fear. For fear being an apprehension of pain or death, it operates in a manner that resembles actual pain" (Burke, 1757, p.53-54)

Observer H-6

Observer H-6

Hall-6 Buse Güner

Hall-6 Leyla ADI GÜZEL

H6 Bahar Yılmaz

Sesi aç Videoyu Başlat Katılımcılar Sohbet Ekranı paylaş Kaydı Duraklat/Durdur Alt Yazıları Göster Ara Odalar Reaksiyonlar Uygulamalar Beyaz Tahtalar Odad

Kaydediliyor... Giriş yapın Kalan: 09:54:30 Görüntüle

Observer H-6

Hall-6 Memet Metin Barlık

Observer H-6

Hall-6 Suganthi M

H6 Aziza Makhmudova

H 6 Gheorghe Giurgiu

Sesi aç Videoyu Başlat Katılımcılar Sohbet Ekranı paylaş Kaydı Duraklat/Durdur Alt Yazıları Göster Ara Odalar Reaksiyonlar Uygulamalar Beyaz Tahtalar Odad



# PHOTO GALLERY

Kaydediliyor... H 6 Gheorghe Giurgiu ekranını görüntüyorsunuz Seçenekleri Görüntüle Giriş yapın Kalan: 09:45:57 Görüntüle



### Polenoplasmin for paralysis in dogs

Polenoplasmin is a nutraceutical (food with a dual role of nutrition and health) for the nerve regeneration of the neuromuscular plaque.

Polenoplasmin for veterinary use being a food, it is not medically certified, but its components have scientifically proven healing qualities.

It contains freeze-dried pollen from Deniplant plants, carob seed powder, brewer's yeast.

Observer H-6

Observer H-6

H 6 Gheorghe G...

H 6 Gheorghe Giurgiu

Hali-6 Suganthi M

H6 - Aziza Makhmudova

Sesi aç Videoyu Başlat Katılımcılar Sohbet Ekranı paylaş Kaydı Duraklat/Durdur Alt Yazıları Göster Ara Odalar Reaksiyonlar Uygulamalar Beyaz Tahtalar Odad...

Kaydediliyor... H6 - Aziza Makhmudova ekranını görüntüyorsunuz Seçenekleri Görüntüle Giriş yapın Kalan: 09:35:01 Görüntüle



<https://provereno.media/wp-content/uploads/2022/05/SM-2.jpg>

### Characterized

- duty
- harmony
- unique blend of tradition and global demands

Observer H-6

Observer H-6

H6 - Aziza Makhmudova

H 6 Gheorghe Giurgiu

Hali-6 Suganthi M

Sesi aç Videoyu Başlat Katılımcılar Sohbet Ekranı paylaş Kaydı Duraklat/Durdur Alt Yazıları Göster Ara Odalar Reaksiyonlar Uygulamalar Beyaz Tahtalar Odad...

# PHOTO GALLERY

The screenshot shows a Zoom meeting in progress. The main window displays a Microsoft Word document titled "Hall-6 moderator Irina Ana Dro...". The document content includes a paragraph about Woolf's cultural background, a "RESULTS" section with a numbered list of seven points, and a "DISCUSSION AND CONCLUSION" section. The Zoom interface at the bottom shows a toolbar with icons for "Sesi aç", "Videoyu Başlat", "Katılımcılar", "Sohbet", "Ekranı paylaş", "Kaydı Duraklat/Durdur", "Alt Yazıları Göster", "Ara Odalar", "Reaksiyonlar", "Uygulamalar", "Beyaz Tahtalar", and "Oda". On the right side, a video gallery titled "Observer H-6" shows three participants: "Hall-6 moderator Irina Ana Drobot", "Gangesh Shah Gondwana", and "Akbike Boranbayeva".

The screenshot shows a Zoom meeting in progress. The main window displays a slide titled "Hard Skills vs. Soft Skills". The slide content is as follows:

- Hard Skills**: Teachable abilities or skill sets that are easy to quantify.
- Soft Skills**: Also known as "people" or "interpersonal skills".

The slide lists the following skills:

- Hard Skills:** Proficiency in a foreign language (with the Chinese characters "你好吗?"), A degree or certificate, Typing speed, Machine operation, Computer programming.
- Soft Skills:** Communication, Flexibility, Leadership, Teamwork, Time Management.

The slide also features an illustration of two people talking and the logo for "the balance". The Zoom interface at the bottom shows a toolbar with icons for "Sesi aç", "Videoyu Başlat", "Katılımcılar", "Sohbet", "Ekranı paylaş", "Kaydı Duraklat/Durdur", "Alt Yazıları Göster", "Ara Odalar", "Reaksiyonlar", "Uygulamalar", "Beyaz Tahtalar", and "Oda". On the right side, a video gallery titled "Observer H-6" shows three participants: "Hall-6 moderator Irina Ana Drobot", "Gangesh Shah Gondwana", and "Akbike Boranbayeva".

# PHOTO GALLERY

Kaydediliyor... Gangesh Shah Gondwana ekranını görüntüleyorsunuz Seçenekleri Görüntüle Giriş yapın Kalan: 09:27:28 Görüntüle

Decipherment and translation of 58 Indus texts are carried out by the author (researcher) and, some are being presented as below:

**Meaningful Decipherment of the Indus Script:**



**Tablets in bas-relief (Mohenjodaro, M-495 A, M-495 G-B, M-495 B) Corpus of Indus Seals and Inscriptions, Collection in India, Pg.- 122.**

Observer H-6

Observer H-6

Hall-6 moderator Irina Ana Drobn...

Gangesh Shah Gondwana

Akbike Boranbayeva

Sesi aç Videoyu Başlat Katılımcılar 4 Sohbet Ekranı paylaş Kaydı Duraklat/Durdur Alt Yazıları Göster Ara Odalar 3 Reaksiyonlar Uygulamalar Beyaz Tahtalar Odad...

Kaydediliyor... Dr. Anisa Trifoni H-6 ekranını görüntüleyorsunuz Seçenekleri Görüntüle Giriş yapın Kalan: 09:36:54 Görüntüle

## Literature Review

- ▶ Practicum is considered the best opportunity for pre-service teachers to learn to teach through applying theory into practice. (Alamri, 2018)
- ▶ Fajardo and Miranda (2015) point out that the teaching practicum is an opportunity to expose one's self to the real world of teaching, as well as to a variety of students, ages, and backgrounds, enabling pre-service teachers to gain knowledge on the variety of class contexts.
- ▶ Johnson (2009) highlighted that pre-service teachers' instructional practices during their teaching practicum were based on their previous second language learning experience with teachers, instructional activities and classroom organization.
- ▶ Richards and Nunan (1990) pointed out in their study that pre-service teachers should be provided with techniques and skills which they can apply in the class in order to be able to develop theories of teaching and have the ability to make appropriate decisions concerning teaching strategies.

Observer H-6

Observer H-6

Dr. Julius Oluwayomi Oluwadamilare

Dr. Anisa Trifoni H-6

Sesi aç Videoyu Başlat Katılımcılar 3 Sohbet Ekranı paylaş Kaydı Duraklat/Durdur Alt Yazıları Göster Ara Odalar 2 Reaksiyonlar Uygulamalar Beyaz Tahtalar Odad...

# PHOTO GALLERY

Dr. Anisa Trifoni H-6 ekranını görüntüyorsunuz Seçenekleri Görüntüle

## Findings:

### Forms of Communication used in class

- ▶ When addressed about the communication used in class, all the participants admitted that it was very important to establish a good communication with students. The majority of them were of the opinion that the teacher was the one who had to try and establish a connection with the class not vice-versa.
- ▶ Furthermore, they listed various reasons for this among which we can mentioned: it makes it easier to address different learning styles, improves students' behavior, encourages cooperation, makes students less intimidated to ask questions, creates a positive atmosphere for learning, motivates them etc.
- ▶ Among the forms of communication, nearly 90% mentioned using the standard ones: verbal, nonverbal, written communication, few mentioned student-teacher communication and whole-class – teacher communication.

*"The communication between me as a pre-service teacher and the students was good. We communicated in many different contexts. As you know communication exists in three categories: verbal, nonverbal and written. I used all of them."* (student 5)

*"In my opinion, communications skills are one of the most important skills a teacher should own. By good communication skills it was much easier for me to adopt different learning styles, to motivate and encourage pupils."* (student 11)

Kayıt yapın Kalan: 09:24:49 Görüntüle

Observer H-6

Observer H-6

Dr. Julius Oluwayomi Oluwadami...

Dr. Anisa Trifoni H-6

Sesi aç Videoyu Başlat Katılımcılar 3 Sohbet Ekranı paylas Kaydı Duraklat/Durdur Alt Yazıları Göster Ara Odalar Reaksiyonlar Uygulamalar Beyaz Tahtalar Odad

Hali-6, Mustafa CANLI ekranını görüntüyorsunuz Seçenekleri Görüntüle

Mustafa CANLI Anglo-American Symp... Saved to this PC

Mustafa CANLI MC

Kayıt yapın Kalan: 09:47:40 Görüntüle

File Home Insert Draw Design Transitions Animations Slide Show Record Review View Help

Clipboard Paste New Slide Reuse Slides Font Paragraph Drawing Editing Dictate Add-ins

1 2 3 4 5 6 Click to add notes

- ▶ Rake is a term applied to a man who is known for his immoral conduct, particularly womanizing. Synonyms of rake are "libertine" and "debauchee." The rakes were carefree, witty, sexually irresistible aristocrats whose heyday was during the English Restoration period (1660-1688) at the court of Charles II. They were typified by the "Merry gang" of courtiers, who included as prominent members the Earl of Rochester; George Villiers, 2nd Duke of Buckingham; John Wilmot, and the Earl of Dorset, who combined riotous living with intellectual pursuits and patronage of the arts (Wilson 56, 92). The rake was featured as a stock character in Restoration Comedy then. The City Heiress has the essential characteristics of Restoration comedy. Restoration comedy is shaped by comedy of manners, fops who are immoral male womanizers, stock characters, socio-political subject matter, and elaborate plots. Moreover, "this is a world of infidelity and sexual license" (W 2). In this period, such darker elements arose primarily out of male sexual anxiety and the moral emptiness of the city (3). Apart from the presentation of incidental and unrelated "wit" (which soon becomes as tiring as the epigrams of the "good talker"), Restoration comedy has two main interests - "the behavior of the polite and of pretenders to politeness, and some aspects of sexual relationships" (McMillin 572). After the Restoration of the monarchy in 1660, Charles II reopened the theatres, and Restoration drama appeared. There were witty and cynical plays by William Wycherley (The Country Wife, 1675), William Congreve (The Way of the World, 1700), and Sir George Etherege (The Man of Mode, 1676). The female roles were as bright as the males in this type of drama. Not all were written by men - for the first time, witty female writers such as Aphra Behn and Susannah Centlivre challenged the male dominance in the theater industry.

Observer H-6

Observer H-6

H6-Nevzat Ağçakaya

Hali-6, Mustafa CANLI

Bülent C Tanrıta...

Bülent C Tanrıtarır

Sesi aç Videoyu Başlat Katılımcılar 10 Sohbet Ekranı paylas Kaydı Duraklat/Durdur Alt Yazıları Göster Ara Odalar Reaksiyonlar Uygulamalar Beyaz Tahtalar Odad

# PHOTO GALLERY

The screenshot shows a Zoom meeting interface. The main window displays a PowerPoint slide with the following text:

- Marksist düşünürler, İngilizceyi kapitalist dünyanın dili olarak görmekte, burjuva yaşam şeklinin benimsenmesinde bir araç olduğunu düşünmektedir.
- Çalışmak, yatış-kalkış saatlerinin düzenlenmesi, gidilecek kafeler, giyilecek giysiler, şehirlerin düzeni, parti verme gibi eğlence unsurlarının yaygınlaşması, modern burjuva yaşamının bir parçası olarak görülmüştür ki İngilizce eğitimi ve dolayısıyla okuma parçaları da bu yaşam şeklinin yaygınlaşmasını sağlamaktadır.

The slide also features a cartoon illustration of a man in a suit sitting at a desk, surrounded by children. The Zoom interface includes a top bar with the meeting title "Dr. Hümeysra Türüdi ekranını görüntüleyorsunuz" and a bottom bar with various controls like "Sesi aç", "Videoyu Başlat", and "Katılımcılar". A video gallery on the right shows participants: Observer H-6, H6-Nevzat Ağçakaya, Dr. Hümeysra Türüdi, and Hall-6 MetinDogan.

The screenshot shows a Zoom meeting interface with a grid of participants. The top bar displays "Kaydediliyor..." and "Giriş yapın Kalan: 09:51:29 Görüntüle". The bottom bar shows controls like "Sesi aç", "Videoyu Başlat", and "Katılımcılar". The video gallery includes participants: Dr. Mehmet Şirin DEMİR, Observer H-6, Hall-6-Mehmet Faruk Toson, Sibel Ezgi Zirek, H-6 Gülşen Torusdağ, Hall-6 Görkem Neşe Şenel, Hall-6 Memet Metin Barlık, Hall-6 Gülçin KARA, h6 - Omer Aytaç Aykaç, Merve Betül Görmez, and Neurat A.Arkaslan. A central green square with the letter "M" is visible, and a notification at the bottom indicates "3 atanmamış katılımcı".

# PHOTO GALLERY

Kaydediliyor...

HALL-6 Roger Alan Tunç ekranını görüntüleyorsunuz

Seçenekleri Görüntüle

Giriş yapın

Kalan: 09:03:55

Görüntüle

## POSTMODERNISM AND LITRATURE

- Plots:
- Progressive vs. unexpected, non-linear plot structure
- Characters:
- Stock vs. dynamic,
- a wide range of abstract terms such as
  - variance
  - polysemy
  - de-centeredness
  - presentness

Observer H-6

H-6 Gülşen Torusdag

HALL-6 Roger Alan Tunç

Dr. Mehmet Şirin DEMİR

Sesi aç

Videoyu Başlat

Katılımcılar

Sohbet

Ekranı paylaş

Kayıtlı Duraklat/Durdur

Alt Yazıları Göster

Ara Odalar

Reaksiyonlar

Uygulamalar

Beyaz Tahtalar

Oda

Giriş yapın

Kalan: 09:54:33

Görüntüle

Observer H-6

H-6 - Volkan Keklik

Observer H-6

HALL6 berk astım

H-6 Aydın Görmez

H-6 Kadir Nadir İlhan

Bülent C. Tanrıtanır

HALL-6 Merve Feyyal ASHMAWY

Irina Ana Drobot

Merve Betül Görmez

Sesi aç

Videoyu Başlat

Katılımcılar

Sohbet

Ekranı paylaş

Kaydet

Alt Yazıları Göster

Ara Odalar

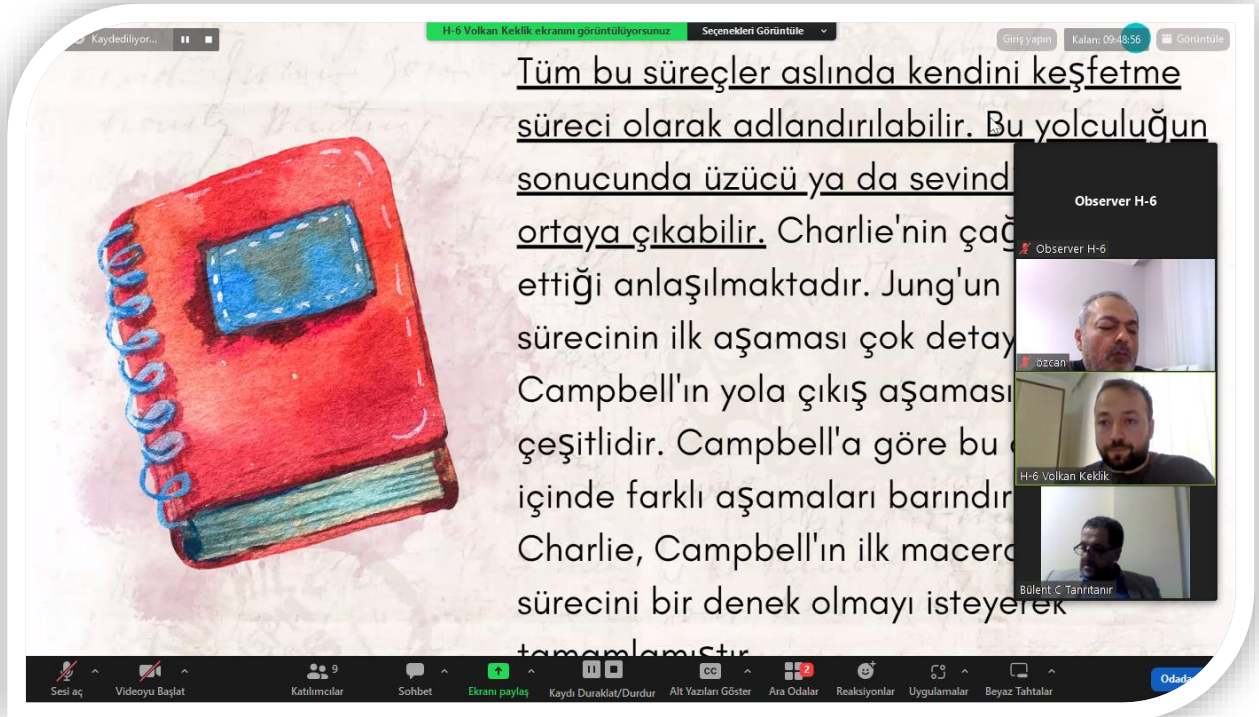
Reaksiyonlar

Uygulamalar

Beyaz Tahtalar

Oda

# PHOTO GALLERY



# PHOTO GALLERY

Ebru Alan-H6- session 4 ekranını görüntülüyorsunuz Seçenekleri Görüntüle Giriş yapın Kalan: 09:24:51 Görüntüle

The character has in a feeling of missing, missing of cuisine,culture,traditions,language:

◆ “My father says when he came to this country he ate hamandeggs for three months. Breakfast,lunch,and dinner. Hamandeggs. That was the only word he knew. He doesn't eat hamandeggs any more” (Cisneros,2009:77).



Observer H-6

Observer H-6

Merve Betül Görmez

Bülent C. Tanrıtanır


Ebru Alan-H6- session 4

Sesi aç Videoyu Başlat Katılımcılar 10 Sohbet Ekranı paylaş Kaydı Duraklat/Durdur Alt Yazıları Göster Ara Odalar Reaksiyonlar Uygulamalar Beyaz Tahtalar Odad

Kaydediliyor... Merve Betül Görmez ekranını görüntülüyorsunuz Seçenekleri Görüntüle Giriş yapın Kalan: 09:33:22 Görüntüle

Lady Macbeth in *Macbeth*

"Great Glamis, worthy Cawdor,  
Greater than both by the all-hail hereafter!  
Thy letters have transported me beyond  
This ignorant present, and I feel now  
The future in the instant" (Shakespeare, n.d.: 34).



Observer H-6

Observer H-6

Merve Betül Görmez

H-6 Volkan Keklik

Bülent C. Tanrıtanır

Slayt 6/12

Sesi aç Videoyu Başlat Katılımcılar 11 Sohbet Ekranı paylaş Kaydı Duraklat/Durdur Alt Yazıları Göster Ara Odalar Reaksiyonlar Uygulamalar Beyaz Tahtalar Odad



# II. INTERNATIONAL SYMPOSIUM ON ANGLO-AMERICAN CULTURE AND LITERATURE

*December 13-15, 2023  
Mardin, Türkiye*

## SYMPOSIUM PROGRAM

### IMPORTANT, PLEASE READ CAREFULLY

- ✓ To be able to attend a meeting online, login via <https://zoom.us/join> site, enter ID “Meeting ID or Personal Link Name” and solidify the session.
- ✓ The Zoom application is free and no need to create an account.
- ✓ The Zoom application can be used without registration.
- ✓ The application works on tablets, phones and PCs.
- ✓ The participant must be connected to the session 15 minutes before the presentation time.
- ✓ All congress participants can connect live and listen to all sessions.
- ✓ Moderator is responsible for the presentation and scientific discussion (question-answer) section of the session.

### Points to Take into Consideration - TECHNICAL INFORMATION

- ✓ Make sure your computer has a microphone and is working.
- ✓ You should be able to use screen sharing feature in Zoom.
- ✓ **Attendance certificates will be sent to you as pdf at the end of the congress.**
- ✓ Requests such as change of place and time will not be taken into consideration in the congress program.

Before you login to Zoom please indicate your name\_surname and HALL number,  
**exp. Hall-1, Merve KIDIRYUZ**

**-OPENING CEREMONY-**

Date: 13.12.2023  
Time: 08:45-09:00

\*\*\*

**Prof. Dr. Bülent Cercis TANRITANIR**  
Van Yüzüncü Yıl University  
HEAD OF SYMPOSIUM

Zoom Meeting ID: 833 1287 1999  
Zoom Passcode: 131415

**13.12.2023 / Session-1, Hall-6**

**Ankara Local Time: 09:00 – 11:00**

**Zoom Meeting ID: 833 1287 1999 / Zoom Passcode: 131415**

**Moderator: Dr. Nevzat AĞÇAKAYA**

Title	Author(s)	Affiliation
POLITICS, HYPOCRISY, RAKES, AND THE RESTORATION COMEDY: THE CITY-HEIRESS (1682)	Assist. Prof. Dr. Mustafa CANLI	Karabük University TÜRKİYE
THE IDEOLOGIES OF NATIONALISM AND SOCIALISM OF THE LATEST OTTOMAN BALKAN 'MINORITIES' AND THEIR EFFECTS ON MUSLIM GEOGRAPHY	Assist. Prof. Dr. Metin DOĞAN	Nevşehir Hacı Bektaş Veli University TÜRKİYE
UNFAITH: IN SEARCH OF REVOLUTION IN THE DESOLATE WORLD OF BRECHT'S THE GOOD WOMAN OF SETZUAN (1943)	Assist. Prof. Dr. Mustafa CANLI	Karabük University TÜRKİYE
RELIGION-BASED XENOMELIA IN EAVAN BOLAND'S ANOREXIC	Res. Assist. Ayşegül AZAKLI	Ağrı İbrahim Çeçen University TÜRKİYE
AN EVALUATION OF THE ISSUE "THE POSITION OF WOMEN IN SOCIAL LIFE" IN OTTOMAN SOCIETY FROM THE PERSPECTIVE OF CELAL NURI (İLERİ) AS AN OTTOMAN AND TURKISH INTELLECTUAL	Assist. Prof. Dr. Metin DOĞAN	Nevşehir Hacı Bektaş Veli University TÜRKİYE
POLITICIZATION OF READING TEXTS IN FOREIGN LANGUAGE LEARNING: THE EXAMPLE OF 11TH-GRADE ENGLISH BOOKS IN TURKEY	Dr. Hümeyra TÜREDİ Murat TÜREDİ	Ministry of National Education TÜRKİYE
THE INTELLECTUAL BASIS OF THE EARLY TURKISH INTELLECTUALS AND THE SOCIAL FUNCTIONS THEY UNDERTAKED	Assist. Prof. Dr. Metin DOĞAN	Nevşehir Hacı Bektaş Veli University TÜRKİYE
LONDON: AN INDUSTRIAL CITY IN CHARLES DICKENS NARRATIVE	Res. Assist. Dr. Nevzat AĞÇAKAYA	Van Yüzüncü Yıl University TÜRKİYE

**All participants must join the conference 10 minutes before the session time.**

**Every presentation should last not longer than 10-12 minutes.**

**Kindly keep your cameras on till the end of the session.**

**13.12.2023 / Session-2, Hall-6**

**Ankara Local Time: 11:30 – 13:30**

**Zoom Meeting ID: 833 1287 1999 / Zoom Passcode: 131415**

**Moderator: Assoc. Prof. Dr. Gülşen TORUSDAĞ**

Title	Author(s)	Affiliation
TOWARDS A NEURO-AESTHETICAL PARADIGM FOR EDUCATIONAL WELLBEING: THE ROLE OF TRANSCENDENTAL TEXTS IN LITERATURE	Assist. Prof. Dr. Mehmet Şirin DEMİR	Van Yüzüncü Yıl University TÜRKİYE
CRITICAL ANALYSIS ON A DYSTOPIAN FICTION: 2BR02B BY KURT VONNEGUT	Assoc. Prof. Dr. Gülşen TORUSDAĞ	Van Yüzüncü Yıl University TÜRKİYE
“THE SOUL OF MAN UNDER SOCIALISM”: A MARXIST INTERPRETATION OF OSCAR WILDE’S “THE HAPPY PRINCE”	Assist. Prof. Dr. Görkem Neşe ŞENEL	Niğde Ömer Halisdemir University TÜRKİYE
MORAL TRANSITION IN JOHN BARTH’S THE END OF THE ROAD	Roger Alan TUNÇ Prof. Dr. Bülent Cercis TANRITANIR	Van Yüzüncü Yıl University TÜRKİYE
AMERICAN CULTURE IN THE 1920’S	Sibel Ezgi ZİREK	Van Yüzüncü Yıl University TÜRKİYE
THE PARODY OF UNCAUGHT FISH: A POSTMODERN TAKE ON TROUT FISHING IN AMERICA	Lect. Mehmet Faruk TOSON Assist. Prof. Dr. Bülent ALAN	Mardin Artuklu University TÜRKİYE
A CONDITIONED POETIC SALVATION: A SOCIO-ANALYTICAL APPROACH TO DONNE’S POETIC CAREER	Assoc. Prof. Dr. M. Metin BARLIK	Van Yüzüncü Yıl University TÜRKİYE
HUMAN ON THE BRINK OF APOCALYPSE: A TEXTLINGUISTIC ANALYSIS OF HOW CLOSE TO SAVAGE THE SOUL BY JOHN ATCHESON	Gülçin KARA Assoc. Prof. Dr. Gülşen TORUSDAĞ	Van Yüzüncü Yıl University TÜRKİYE

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**13.12.2023 / Session-3, Hall-6**

**Ankara Local Time: 14:00 – 16:00**

**Zoom Meeting ID: 833 1287 1999 / Zoom Passcode: 131415**

**Moderator: Prof. Dr. Aydın GÖRMEZ**

Title	Author(s)	Affiliation
IS INSANITY A GIFT OR PUNISHMENT FOR WRITERS AND POETS?	Prof. Dr. Aydın GÖRMEZ	Van Yüzüncü Yıl University TÜRKİYE
THE ENGLISH KIDS & 'MISE EN ABYME' IN THE GENRE OF HORROR: THE TURN OF THE SCREW AND THE CONJURING 2	Prof. Dr. Bülent Cercis TANRITANIR Taha Berk ASTAM	Van Yüzüncü Yıl University TÜRKİYE
FOUR REPRESENTATIVES OF POSTCOLONIAL LITERARY CRITICAL THEORY: Frantz Fanon, Edward Said, Gayatri Chakravorty and Spivak Homi K. Bhabha	Volkan KEKLİK Prof. Dr. Aydın GÖRMEZ	Van Yüzüncü Yıl University TÜRKİYE
THE EFFECTS AND RESULTS OF THE GREAT GATSBY AND JAZZ AGE DREAM ON WORLD FASHION	Kadir Nadir ILHAN	Van Yüzüncü Yıl University TÜRKİYE
THE UNIQUE ROLE OF LITERATURE IN THE HEALING PROCESS OF TRAUMATIC EXPERIENCES: EMPATHY, EMOTIONAL EXPRESSION, AND PERSONAL DEVELOPMENT	Ins. Dr. Merve Feryal ASHMAWY	Sinop University TÜRKİYE
UTILIZING ALLEGORICAL LITERARY WORKS IN ENGLISH TEACHING	Yücel YILDIZ Gülcan YILDIZ	Çağ University TÜRKİYE Van Yüzüncü Yıl University TÜRKİYE
UTILIZING OF STREAM-OF-CONSCIOUSNESS IN LITERARY WORKS	Gülcan YILDIZ Yücel YILDIZ	Van Yüzüncü Yıl University TÜRKİYE Çağ University TÜRKİYE

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**13.12.2023 / Session-4, Hall-6**

**Ankara Local Time: 16:30 – 18:30**

**Zoom Meeting ID: 833 1287 1999 / Zoom Passcode: 131415**

**Moderator: Prof. Dr. Bülent Cercis TANRITANIR**

Title	Author(s)	Affiliation
THE UNSUCCESSFUL INDIVIDUATION ADVENTURE OF AN EXTRAORDINARY HERO	Volkan KEKLİK Prof. Dr. Bülent Cercis TANRITANIR	Van Yüzüncü Yıl University TÜRKİYE
WOMEN IN KEY ROLES IN THE MERCHANT OF VENICE, MACBETH AND OTHELLO	Res. Assist. Merve Betül GÖRMEZ	Van Yüzüncü Yıl University TÜRKİYE
THE CONFLICTS BETWEEN PARENT & CHILD AND THE SYMPTOMS OF THE PETER PAN & EMPTY NEST SYNDROME IN THE HOUSE ON MANGO STREET BY SANDRA CISNEROS	Prof. Dr. Bülent Cercis TANRITANIR Ebru ALAN	Van Yüzüncü Yıl University TÜRKİYE
THE TABOO OF SEXUALITY AND COMFORT OF RELATIONSHIPS: THE COLOR PURPLE BY ALICE WALKER AND COLD NIGHTS OF CHILDHOOD (ÇOCUKLUĞUN SOĞUK GECELERİ) BY TEZER ÖZLÜ	Sümeyye ÇİFTÇİ Prof. Dr. Bülent Cercis TANRITANIR	Van Yüzüncü Yıl University TÜRKİYE
CRITICAL ANALYSIS ON MAD MEN TV SERIES	Selin CEYLAN Assoc. Prof. Dr. Gülşen TORUSDAĞ	Van Yüzüncü Yıl University TÜRKİYE
THE BATTLEFIELD AS A LITERARY SPACE: ONCE THERE WAS A WAR	Assist. Prof. Dr. Ömer Aytaç AYKAÇ	Van Yüzüncü Yıl University TÜRKİYE
EMILY DICKINSON: HOW TO GAIN EXISTENTIAL ESSENCE IN HER POEM 'IF I CAN HELP...'	Lect. Özcan AKŞAK	Van Yüzüncü Yıl University TÜRKİYE

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**14.12.2023 / Session-1, Hall-6**

**Ankara Local Time: 09:00 – 11:00**

**Zoom Meeting ID: 833 1287 1999 / Zoom Passcode: 131415**

**Moderator: Assist. Prof. Dr. Leyla ADIGÜZEL**

Title	Author(s)	Affiliation
SUSPICION, STANDARDIZATION, AND MIND CONTROL IN "THE HANDMAID'S TALE" BY MARGARET ATWOOD AND "1984" BY GEORGE ORWELL	Prof. Dr. Bülent Cercis TANRITANIR Bahar YILMAZ	Van Yüzüncü Yıl University TÜRKİYE
GOTHIC SUBLIMITY: THE TURN OF THE SCREW	Buse Güner	Istanbul Aydın University TÜRKİYE
PORTRAIT OF MIMESIS: DECODING OSCAR WILDE'S AESTHETIC REVOLUTION IN THE PICTURE OF DORIAN GRAY	Lect. Yıldız Hazal Çetin	Haliç University TÜRKİYE
TEXTUAL ANALYSIS IN TURKISH TRANSLATIONS OF OTHELLO WRITTEN BY SHAKESPEARE	Lect. Dr. Aybike KELEŞ	Kastamonu University TÜRKİYE
PURITANISM AND THEATER	Assist. Prof. Dr. Sinan GÜL	National Defence University TÜRKİYE
BLACK ON BLACK' IN A RAISIN IN THE SUN	Leyla Revşen ECE Assist. Prof. Dr. Zeki EDİS	Van Yüzüncü Yıl University TÜRKİYE
HOPEFULL JOURNEY OF SELF-SEARCHING IN SOUR SWEET BY TIMOTHY MO AND THE GRASS IS SINGING BY DORIS LESSING	Amine ACAR Assist. Prof. Dr. Leyla ADIGÜZEL	Van Yüzüncü Yıl University TÜRKİYE

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**14.12.2023 / Session-2, Hall-6**

**Ankara Local Time: 11:30 – 13:30**

**Zoom Meeting ID: 833 1287 1999 / Zoom Passcode: 131415**

**Moderator: Major Gheorghe GIURGIU**

<b>Title</b>	<b>Author(s)</b>	<b>Affiliation</b>
MICROBIOTA MODULATION AS THERAPEUTIC APPROACH IN THE NEUROPATHIC PAIN IN DOG WITH SPINAL CORD INJURY: IMPACT OF POLENOPLASMIN	Major Gheorghe GIURGIU Prof. Dr. Manole COJOCARU	Deniplant-Aide Sante Medical Center, Biomedicine, Bucharest ROMANIA Titu Maiorescu University ROMANIA
LANGUAGES FOR SUSTAINABLE DEVELOPMENT: CONNECTING CURRICULA WITH SDGS TO FOSTER 21ST CENTURY'S SKILLS WITH BENINESE ESP LEARNERS	Dr. Servais Dadjou Dr. Sourou Désiré Christel Zinsouvi Dr. Morel Marly Mensah	University of Abomey-Calavi BENIN REPUBLIC
UNVEILING INJUSTICE: THE ARTISTIC RESONANCE OF OPPRESSION IN NAMDEO DHASAL'S POETRY	Ms. Nancy Bisht Dr. Rafrac Shakil Ansari	Sharda University INDIA
RELIGIOUS LIFE AMONG THE PEOPLE OF HIRA BEFORE ISLAM	Dr. Khadija Hassan Ali Al-Qaseer	University of Kufa IRAQ
CONFUCIANISM IN CONTEMPORARY CHINESE POLITICAL CULTURE	Aziza Makhmudova Asel Shayakhmet	Al-Farabi Kazakh National University KAZAKHSTAN
A CRITICAL ANALYSIS OVER THE INTERSECTION OF ACCESS TO KNOWLEDGE AND PAYWALLED ACADEMIC PUBLISHING WITH REFERENCE TO COPYRIGHT LAW	Ms. Suganthi M	Tamil Nadu National Law University INDIA
THE IMPACT OF VISUAL EFFECTS IN DIGITAL CONTENT ON STUDENT PERFORMANCE IN PRIMARY SCHOOLS OF ABU DHABI	Maha Zuhair Ahmed Mohammad Abu Aladeeb Mohammed Mai	Universiti Pendidikan Sultan Idris MALAYSIA

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**14.12.2023 / Session-3, Hall-6**

**Ankara Local Time: 14:00 – 16:00**

**Zoom Meeting ID: 833 1287 1999 / Zoom Passcode: 131415**

**Moderator: Lect. PhD. Irina-Ana DROBOT**

Title	Author(s)	Affiliation
WHAT DID WOOLF UNDERSTAND BY FREEDOM?	Lect. PhD. Irina-Ana DROBOT	Technical University of Civil Engineering Bucharest ROMANIA
REVOLUTIONIZING LANGUAGE LITERACY IN INDONESIAN ISLAMIC HIGHER EDUCATION: A SYSTEMATIC LITERATURE REVIEW ON AI TOOLS' IMPACT	Alek Alek	Syarif Hidayatullah State Islamic University Jakarta INDONESIA
SURVEY OF CHRISTENSEN THEORY ABOUT BOZORGMICHR AND BORZUYE (TWO IRANIAN HISTORICAL FIGURES)	Assoc. Prof. Katayoun Fekripour	Research Institute of Cultural Heritage and Tourism (RICHT) IRAN
SOFT SKILLS FORMATION BY MEANS OF INNOVATIVE TECHNOLOGIES FOR TRAINING FUTURE FOREIGN LANGUAGE TEACHERS	Boranbayeva Akbike Berdibekovna	L.N. Gumilyov Eurasian National University KAZAKHSTAN
PAUL CLAUDEL'S POETIC ART IN "KNOWING THE EAST"	Dr. Monica Garoiu	University of Tennessee- Chattanooga USA
MEANINGFUL DECIPHERMENT OF THE INDUS SCRIPT IN KOYA LANGUAGE	Dr. Gangesh Shah Gondwana	Banaras Hindu University INDIA
ALIGNMENT OF VIRTUAL REALITY WITH E-LEARNING: A NEW EDUCATION PERSPECTIVE	Mohammed Thamir Atta Awanis Romli	Malaysia University MALAYSIA
SEMANTIC RESEARCHER AND REFINITIV WORK AREA FOR PhD FELLOWS, FOR AI RESEARCH SIDEKICK OF EXAMINATION	Dr. Muhammad FAISAL	Allama Iqbal Open University PAKISTAN

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**14.12.2023 / Session-4, Hall-6**

**Ankara Local Time: 16:30 – 18:30**

**Zoom Meeting ID: 833 1287 1999 / Zoom Passcode: 131415**

**Moderator: Dr. Albana Avrami**

Title	Author(s)	Affiliation
THE USE OF STUDENTS' MULTILINGUAL SKILLS IN LEARNING THE GERMAN LANGUAGE FOR PROFESSIONAL PURPOSES	Dr. Albana Avrami	Faculty of Mathematics and Physics Engineering, PUT
ECOMUSICOLOGICAL NARRATIVES OF AYO BANKOLE 'S MUSIC (OJO MAARO) ON FOOD SOVEREIGNTY, HUMAN WELLNESS AND SUSTAINABLE DEVELOPMENT AMONG THE YORUBA OF SOUTHWESTERN NIGERIA	Julius Oluwayomi OLUWADAMILARE	University of Ilesa NIGERIA
CONTRIBUTION OF INCIDENTAL TERMINOLOGY ACQUISITION MECHANISMS ON THE ACQUISITION OF ENGINEERING TERMINOLOGY	Ph.D. Candidate Megi Plaku Assoc. Prof. Miranda Shahini Prof. Dr. Silvana Shehu (Vishkurti)	Tirana University ALBANIA
AN OVERVIEW OF ALBANIAN PEDAGOGICAL DICTIONARIES PROBLEMS & TASKS	Prof.as.dr. Helena Mukli Grillo Prof.as.dr. Miranda Enesi	Aleksander Moisiu University ALBANIA Tirana University ALBANIA
PRE-SERVICE ENGLISH TEACHERS ATTEMPTS IN THE TEACHING PROFESSION	PhD. Anisa Trifoni Assoc Prof. Miranda Enesi	Aleksander Moisiu University ALBANIA Tirana University ALBANIA
DEVELOPMENT OF SUSTAINABLE ECONOMIC INITIATIVES ROOTED IN THE TRADITIONAL KNOWLEDGE OF RAJI COMMUNITY	Madri Kakoti Vishnu Kumar Singh Kavita Rastogi	University of Lucknow INDIA

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**15.12.2023 / Session-1, Hall-5**

**Ankara Local Time: 13:00 – 15:00**

**Zoom Meeting ID: 833 1287 1999 / Zoom Passcode: 131415**

**Moderator: Assoc. Prof. Boróka Prohászka Rád**

Title	Author(s)	Affiliation
WITHOUT A MAP, WITHOUT A DESTINATION: LIMINAL SPACE IN SAM SHEPARD'S THEATER	Assoc. Prof. Boróka Prohászka Rád	Sapientia University ROMANIA
ISSUES ON TRANSLATING MECHANICAL TERMINOLOGY FROM ENGLISH INTO ALBANIAN	Assoc. Prof. Miranda Enesi Phd. Candidate Megi Plaku Prof. Dr. Silvana Shehu (Vishkurti)	Tirana University ALBANIA
MULTILINGUAL COMPETENCE AND ITS ROLE IN THE ALBANIAN UNIVERSITY SYSTEM	Dr. Ardita Dylgjeri	University of Elbasan, "Aleksandër Xhuvani" ALBANIA
AWARENESS OF DIGITAL ECO-LITERACY CONCEPTS AMONG PRE-SERVICE SCIENCE TEACHERS OF THE FEDERAL UNIVERSITY OF TECHNOLOGY MINNA	Shuaeeb, A. I. Bello, M. R. (PhD) Idris, U. S. B. (PhD) Laka, A. U. Saifullahi, M.	Federal University of Technology Minna NIGERIA
TOURISM COMMUNICATION AND TOURISM DISCOURSE FACING TECHNOLOGICAL INNOVATIONS	Nisrine TAMSOURI	Ibn Zohr University FAS
LANGUAGES FOR SUSTAINABLE DEVELOPMENT: CONNECTING CURRICULA WITH SDGS TO FOSTER 21 ST CENTURY'S SKILLS WITH BENINESE ESP LEARNERS	Dr. Servais Dadjó Dr. Morel Marly MENSAH Dr. Désiré Christel ZINSOUVI	Linguistique Anglaise BENIN REPUBLIC Linguistique et Didactique anglaise BENIN REPUBLIC
ANDROID BASED LEARNING MEDIA APPLICATION IN HIGHER EDUCATION	Sri Restu Ningsih Ade Irma Suryani Rahmadini Darwas Rahimullaily	Metamedia University INDONESIA
FOOTBALL AND THEATRE FROM A CONCEPTUAL METAPHOR VIEWPOINT: AN ANALYSIS OF SPORTINGSUN PUBLICATION	Masa'udu ALIYU Muhammad Sada BATURE	Hassan Usman Katsina Polytechnic NIGERIA Yar'adua University NIGERIA

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**15.12.2023 / Session-2, Hall-5**

**Ankara Local Time: 15:30 – 17:30**

**Zoom Meeting ID: 833 1287 1999 / Zoom Passcode: 131415**

**Moderator: Assoc. Prof. Dr. Naseem Akhter**

Title	Author(s)	Affiliation
A LITERARY ANALYSIS OF HATE SPEECH IN A MULTI-RELIGIOUS NIGERIA AND ITS IMPACT ON SOCIO-CULTURAL UNITY	Favour C. Uroko Peace Ubah	University of Nigeria, NIGERIA
RELATIONSHIP BETWEEN SOCIAL MEDIA MARKETING AND CUSTOMER BUYING BEHAVIOUR: A REVIEW STUDY	Dr. Kavita Mohit Mohan Pooja	UIET, MDU, Rohtak, INDIA IMSAR, MDU, Rohtak, INDIA IMSAR, MDU, Rohtak, INDIA
THE IMPLICATION OF GENDER INEQUALITY ON POLITICAL INVOLVEMENT OF STUDENTS IN TERTIARY INSTITUTION IN NIGERIA: A STUDY OF FEDERAL POLYTECHNIC, ILARO	Salako, Oluwaseun Adewale Ayelagbe, N. Abiodun	The Federal Polytechnic Ilaro. Ogun-State NIGERIA
HISTORICAL AND CULTURAL ANALYSIS OF THE FORT BALA HISAR OF PESHAWAR	Assoc. Prof. Dr. Naseem Akhter	Shaheed Benazir Bhutto Women University PAKISTAN
MASJID-E-NABWI (ASSET OF ISLAMIC ARCHAEOLOGY AND CULTURE)	Assoc. Prof. Dr. Naseem Akhter	Shaheed Benazir Bhutto Women University PAKISTAN
THE SOCIAL AND CULTURAL LIFE OF FORT BALA HISAR (A GLIMPSE INTO THE FORT'S DAILY EXISTENCE)	Assoc. Prof. Dr. Naseem Akhter	Shaheed Benazir Bhutto Women University PAKISTAN
AN ANALYTICAL REVIEW OF THE SIGNIFICANCE OF MASJID-E-NABWI AS AN ASSET OF ISLAMIC ARCHAEOLOGY AND CULTURE	Assoc. Prof. Dr. Naseem Akhter	Shaheed Benazir Bhutto Women University PAKISTAN
TO STUDY THE RELATIONSHIP BETWEEN LANGUAGE LEARNING & MATHEMATICS LEARNING	Dr. Tapsa Verma Ms. Jyoti Dhingra	Delhi Ministry of Education INDIA
OVERESTIMATION OF THE ROLE OF THE CHRISTIAN RELIGION FOR THE AIAKOLKHETI//AIAKARDU//THE GEORGIAN//GURCI ETHNICITY IN MODERN SCHOOLBOOKS PRINTED IN TBILISI//TIFLIS LEADING TO THE LIES ABOUT OUR PRECHRISTIAN HISTORY	Dr. Natela Borisovna POPKHADZE	Head of Scholarly Information at Phassis Academy in Tbilisi GEORGIA

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# “THE SOUL OF MAN UNDER SOCIALISM”: A MARXIST INTERPRETATION OF OSCAR WILDE’S “THE HAPPY PRINCE”

## “SOSYALİZM ALTINDA İNSANIN RUHU”: OSCAR WILDE’İN “MUTLU PRENS” ESERİ ÜZERİNE MARKSİST BİR OKUMA

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### ABSTRACT

This paper aims to render a Marxist critical reading on Oscar Wilde’s short story, “The Happy Prince” (1888), by scrutinizing this children’s fiction on a deeper level as the reflection of the socio-economic conditions of the Victorian society. As a crucial Irish literary figure outstanding with his literary focus on aestheticism, Wilde is also a keen literary observer and critic of the late-Victorian society through his Marxist lens on the condition of the lower and working classes. His literary productions, thus, reflect the criticism of the conventional Christian socio-moral structure and the rising of the bourgeois industrial social classes, to the response of which Wilde proposes the arrival of the aestheticism. Wilde’s “The Happy Prince” is also no exception to his keen Marxist critical gaze on the materialistic, capitalistic and the socio-economic fabric of the society of his own time. Moreover, though it is just a fairy tale on the surface, Wilde’s fairy tale also provides a deeper social and moral criticism through the story’s functioning as a satire on the utilitarian philosophy of the Victorian bourgeoisie of his own time. Therefore, the fairy tale, which recounts the endeavor of the golden statue of the prince and little swallow in helping the poor, turns out to be a timeless satire on the capitalistic ideology and materialism. Relatedly, this paper is to conduct a Marxist critical analysis on Wilde’s “The Happy Prince” as a socio-economic satire by focusing on the deeply woven concepts within the tale such as materialism, capitalism, class-conflicts with a keen focus on the moral function of aesthetics that the story would suggest.

**Keywords:** Oscar Wilde, “The Happy Prince”, Socio-economic Satire, Marxism, Materialism, Capitalism.

### ÖZET

Bu çalışma, Oscar Wilde’ın “Mutlu Prens” (1888) adlı kısa öyküsü üzerine, bu çocuk öyküsünün daha derin bir düzeyde Viktorya toplumunun sosyo-ekonomik koşullarının bir yansıması olarak değerlendirilerek, Marksist eleştirel bir okuma yapmayı amaçlamaktadır. Estetizm üzerine edebi odağıyla öne çıkan önemli bir İrlandalı edebiyatçı olan Wilde, aynı zamanda alt ve çalışan sınıfların durumuna ilişkin Marksist bakış açısıyla geç Viktorya dönemi toplumunun keskin bir edebi gözlemcisi ve eleştirmenidir. Dolayısıyla, Wilde’ın edebi üretimleri, geleneksel Hıristiyan sosyo-ahlaki yapısına ve burjuva endüstriyel toplumsal

sınıflarının yükselişine yönelik bir eleştiri sunarken, aynı zamanda bu toplumsal gelişimlere sanatın ve estetiğin gelişini bir yanıt olarak verir. Wilde'ın "Mutlu Prens" öyküsü de kendi dönemindeki toplumun materyalist, kapitalist ve sosyo-ekonomik dokusuna yönelik getirdiği Marksist eleştiri ile Wilde'ın bu tutumuna bir istisna oluşturmaz. Üstelik, Wilde'ın öyküsü, görünüşte sadece bir masal olsa da, kendi Viktorya dönemi burjuvazisinin faydacı felsefesine yönelik bir hiciv işlevi görmesiyle, daha derin bir toplumsal ve ahlaki eleştiri de sağlar. Dolayısıyla, görünürde prensin altın heykelinin ve küçük kırlangıcın yoksullara yardım etme çabasını anlatan masal, esasen kapitalist ideoloji ve materyalizmin zamansız bir hicvine dönüşür. Buna bağlı olarak bu çalışma, Wilde'ın "Mutlu Prens" adlı eserini sosyo-ekonomik bir hiciv olarak değerlendirip, materyalizm, kapitalizm, sınıf çatışmaları gibi öykü içerisinde derin bir şekilde örülmüş kavramlara ve estetiğin ahlaki işlevine odaklanarak bu kısa öykü üzerine Marksist eleştirel bir okuma yapacaktır.

**Anahtar Kelimeler:** Oscar Wilde, "Mutlu Prens", Sosyo-ekonomik Hiciv, Marksizm, Materyalizm, Kapitalizm.

## 1. INTRODUCTION

Marxism is an ideology in which economics is appreciated to have the main leading role behind every social, political and cultural aspect of life (Abrams 183). According to a Marxist's point of view economics is the main base upon which superstructure of social, political ideological realities are constructed. Material circumstances or any issue which relates to capital- referred by Marxists as money- are always in an inevitable relationship with the social, political atmosphere that these circumstances result in. Marxists call this atmosphere, which is led by the material circumstance, as historical circumstance (Marx 167).

Due to the inescapable relationship between the capital and society Marxist perspective points out socioeconomic classes, which are shaped again by the economics, instead of merely social classes. A Marxist analysis of human events and productions focus on their relation to socioeconomic classes and explains everything in terms of the dynamics of economic power. For Marxist understanding, the concept that separates people is the differences in socioeconomic classes and therefore Marxists divide the society as bourgeoisie and proletariat (Marx 233). They especially focus on the proletariat, who live under the standards of the bourgeoisie and perform manual labor, serving for the benefit of the rich.

As an ideology Marxism works to make people aware of all the ways in which people are simply the products of the material and historical circumstances and of the repressive ideology that directly or indirectly usurps them as servants to the ruling power system. Basing on this understanding, they criticize several ideologies as classicism, patriotism, religion, individualism, consumerism etc., which are generally grouped for serving under the umbrella ideology of capitalism. Yet Marxist critics not only criticize these ideologies that serve to the benefit of ruling power system, they also try to reveal their agendas, which are explicitly or implicitly reflected via cultural and social means. Their aim as Marxist critics is to "identify the ideology at work in cultural productions, television, music, commercial advertisements, education, popular philosophy, religion etc. to analyze how that ideology supports or undermines the socioeconomic system" (Tyson 60). Herein, culture plays the main role as it reflects ideology by reaching many people via playful form of entertainment.

Literature also plays a substantial role in this sense to be used by the system as a cultural manifestation because it is also a product of socioeconomic and ideological circumstances of the time and place it was written. This reflection of the author can be intentional or unintentional; however, the fact that people are the products of socioeconomic and ideological atmosphere they live in should not be forgotten. Literature inevitably represents the material circumstance of its time and makes it possible for a Marxist critic to analyze it. A literary work may have the tendency to reinforce the ideology it circulates around to the reader or it might give a perspective to the reader to criticize the ideologies it represents. All the same, it is possible for a literary text to reflect both of these stances.

There are several methods that Marxist critics apply when they approach a literary text. Firstly they make a clear division between surface and hidden content of a literary work and then they relate to this hidden content with the basic Marxist themes. Alternatively, as another method, Marxist critics relate to the context of the work and to the social class status of the author and they relate to what is unconsciously or consciously revealed in the text. Also, as a method Marxist critics explain the nature of a total genre according to the period it was produced. Additionally, they can also relate a literary work to the social assumptions of the time in which it was consumed and which is generally called cultural materialism. Marxist critics also can use a method in which they reveal the political circumstance that results the work to be produced (Barry 167). As they work on a literary text, critics may sometimes work on a singular method or on a combination of these methods.

## **2. A MARXIST GAZE AT OSCAR WILDE'S THE HAPPY PRINCE**

The following Marxist reading of Oscar Wilde's *The Happy Prince* is offered as an example of what a Marxist interpretation of that short story might suggest. In this respect, the first method of Marxist reading offered previously will be applied in this analysis. The story will be analyzed to reveal its explicit and implicit content and then the content will be treated with such major Marxist themes as the class struggle, commodification, exploitation as criticism of materialism to unmask detrimental effect of capitalism on society. Additionally, the fact that the short story fails to push its criticism of capitalist system far enough and becomes a means of the ideology it attacks will be discussed.

*The Happy Prince* is a short story written by Oscar Wilde and published in 1888 in a collection *The Happy Prince and Other Stories*, which was intended for children. Although the tale seems to be an innocent story written for children, through in depth analysis it can be observed as a literary work in which Wilde criticizes the Victorian values of the bourgeoisie and therefore the capitalist system that usurps the proletariat.

On the surface the story is simply about a swallow that meets the statue of Happy Prince in which the captivated the soul of prince lives in agony because the happiness attributed to him is totally produced and fake. The statue inspires the swallow; as their friendship improves both the statue and the swallow make deadly self-sacrifice to fulfill the requirements of the prince by helping the poor who are in need. Notwithstanding, when analyzed on a deeper level within the context of Marxism one can easily realize the quality of this short story to have a Marxist agenda due to its resident criticism of capitalism and materialism.

At the very beginning of the story, when Wilde gives a portrayal of the statue, he simply presents a portrait of the perfect embodiment of an unattainable material. He notes that the statue stands “high above the city”, referring to its unattainability as it is beyond the reach of the poor, or in other words the proletariat. The writer keeps on his description of the statue; “He was gilded all over with leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt” (Wilde 1). Through this description, Wilde suggests a perfect material embodiment of a statue with fine gold, sapphires, rubies- all the valuable possessions when we think about their exchange value. After this portrayal Wilde mentions in the story that resembling to an angel, the statue was “admired” by everyone and it is seen “as beautiful as a weathercock” (Wilde 1). The reason that makes the statue glorified, admired and beautiful is explicitly not because of its being the statue of the prince but because the valuable materials used for its construction. Actually, when read properly, A Marxist concept commodification works beneath the text, in between the lines of this portrayal. As the writer mentions the applauded beauty of the statue he makes the impression that this perfection is due to its valuable material possessions of gold, sapphire, ruby. What gives the statue the quality of unattainability and precision is the exchange or sign-exchange value of these costly materials. According to the agenda of the capitalist system, just like what happens in the actual world in the story too, the statue is commoditized; the value of the statue does not merely lie in its benefit as a memorial but in its exchange for the capital.

As the story moves on, the individuals from the society make comments on the statue and they think the only one in that region who is “happy” is the statue, which is totally ironic (Waldrep 56). A miserable, unhappy portrayal of the society is suggested at the beginning of the story. People complain about their daily lives in which they struggle within the mud. Although they deem that the statue of the prince is the only one to be content in the society, as story holds, it is revealed that this happiness is totally produced and fake.

When the little swallow comes to the stage, he is preparing for a programmed fly to Egypt, for which he is already behind his friends, as he preferred to stay for some time due to his love for the most beautiful reed. In the summer, he had to impress and flirt her for courtship, by making “silver ripples” through his wings in the water. When he revealed his love for the reed to the other swallows, they found it ridiculous because “she had no money and far too many relations” (Wilde 2). In this context, even among the birds the obsession with the material possessions can be observed when the reed is also commoditized.

Before his migration, the swallow prefers admirable and comfy statue for his one night put-up as he finds a “golden bedroom” within the statue. When what swallow supposedly thought as rain turns into the teardrops of the statue, he starts a conversation with the prince. Although the statue of the prince was filled with gold, sapphires, ruby standing high above the city with all its beauty, he was crying; there was something uneasy about him. As the prince remarks when he had a “human heart”, living in the palace, he was pleased and happy, now as a statue high above the city he can see all the ugliness and the misery of the people, the way the system turned them into. The human heart is not only lost by the prince as a statue but by the people; the capitalist system also vanished the society, whether bourgeoisie or proletariat, and their human hearts turned them into mere golden statues; they are now unhappy objects of the system. When the swallow replies to this story his assumption is rather stunning; “What! Is he not solid gold?” (Wilde 3). This very basic reply for reason of the weeping statue, bares the resident assumption of the swallow; unhappiness is directly related to the material passions and gains.

In the story, to beautify the ugliness of the society, to find a remedy for the miseries of the people, who are the poor working class people- the proletariat-, the prince offers his material possessions to please them with an assumption that only through the means of the exchange values of this “gifts” they can be pleased. When statue first asks the favor of the swallow to be messenger of him to deliver the ruby, he hesitates to do so. This hesitation is also remarkable in such a context.

In the course of the story the reader is given several depictions of the proletariat. The first one is a poor seamstress who is sewing the embodiments for the maids of the queen to wear in the Ball. With red hands prickled by the needle, she is so tired of this mission yet she has to finish the embodiment at the middle of the night. She also has an ill boy who asks for an orange, yet she cannot afford to buy one. As a working class person, to earn money, she has to work and serve for the benefit of the ruling class with self-sacrifice. As suggested in the story, even though the seamstress was doing her job day and night, staying and working at home, struggling against hunger, illness with tortured hands, high class people are living comfortably, happily dancing and enjoying love in another place. These bourgeois people are even complaining about the “laziness” of working class people, which is, of course, totally prejudiced. This unattached relationship simply suggests the remote and ignorant relationship between these two socio-economic groups. Another dreary condition belongs to a poor playwright who writes to please the upper class. He cannot write as he is hungry and cold yet happy prince offers his sapphire eyes to please this depressed man for whom happiness can be fulfilled with material gains. When the prince refers to the origin of sapphires, we catch a glimpse of exploitation, an inevitable means of imperialism. “. . .my eyes are made of rare sapphires, which are brought out of India a thousand years ago.” (Wilde 5). Even the system resulted in usurpation and exploitation of a native country by imperial powers for the benefit of a leading ruling class (Jones 886). Prince puts forward that the playwright “will sell it- sapphire- to the jeweler and buy food and firewood and finish his play”(Wilde 6). Herein, we can discuss the exchange value of sapphire as submitted openly within the text; what makes sapphire so valuable and esteemed is surely its exchange value for money.

Later in the story, a match- girl who has no shoes, no stockings is mentioned. She has to work and sell matches to earn money not to be beaten by her father. For this desolate girl, the prince offers his other eye, yet when the match-girl holds the jewel in her palms she cannot even recognize that it is a sapphire as this is the first time she is so close to a jewel. As the prince sacrifices all his valuable possessions for the favor of the poor, he becomes a blind yet happy statue with a helping and nurturing swallow, which also sacrifices his life by preferring to stay with the prince in the winter.

In the story, the bourgeoisie is portrayed just like what the system anticipates them; making merry in their beautifully decorated homes. However, the proletariat or the poor is also depicted as they are envisaged; beggars at the gate, cold and starving in darkness, suffering from the label of being other. Finally, upon this miserable account, the prince asks the swallow to take out all his gold leaf by leaf and deliver them to the starving poor people. It is, in this Marxist context, can be seen as a criticism of Wilde; in such a Victorian materialist society shaped by the dynamics of the system where is no equal share, the only means to please and satisfy people is only material gains and therefore money, their mere obsession.

### 3. CONCLUSION

As a conclusion, at the end of the story as Mayor catches the glimpse of the ruined statue and the dead swallow, he states that the statue, without any gold, sapphires or ruby, “he is little better than a beggar” (Wilde 8). Upon label attached by the mayor for the statue as “shabby”, the councilors directly imitate and repeat after these statements of their power holders. The power holder, the mayor, even goes further by suggesting the prohibition of death of the birds around the area, which is a shallow yet compulsory indictment of the power holder. What remains from the statue, which lost all its beauty -jewel-, is nothing more than metal. Even the system tries to make a benefit and use out of this metal ruin through melting it down to construct a new statue to be worshipped; the statue of the leading power rule. We can shed light to this perception if we refer to Carl Marx’s famous quote; capitalism cuts down the tree, the shadow of which it cannot sell. At the very end of the story, Wilde refers to the triviality and shallowness of the materialism when the lead heart of the prince and the dead body of the swallow are appreciated divinely to be the most valuable possessions in the world.

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# CRITICAL ANALYSIS ON A DYSTOPIAN FICTION 2BR02B BY KURT VONNEGUT

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## Abstract

Critical Discourse Analysis addressing social problems focuses on the ways discursive structures enact, confirm, legitimate, reproduce, or challenge relations of power abuse, and dominance in society. The critical analysis allows the transparent or opaque power relations in discourses to be revealed in an interpretive and explanatory manner. In fictional discourses, the aim can sometimes be to raise awareness about the future, as is in the short story 2BR02B by Kurt Vonnegut. This dystopian discourse includes concerns about the future, with an unusually coded title, 2BR02B, which arouses curiosity and establishes an intertextual relationship with Shakespeare's memorable phrase 'to be or not to be'. At the beginning of the story, there is a description of an ideal country where there are no prisons, no slums, no insane asylums, no cripples, no poverty, no disease, no old age, and no wars. This is the United States depicted as a utopian country, where everything seems perfect, and death is an adventure for volunteers, except for accidents. The US population is stabilized at 40 million because, by law, due to population control, a newborn child cannot survive unless his parents find a volunteer to die in his place. So, for a newborn baby to survive someone must be sacrificed; someone must be willing to die. As understood at the end of the story, this is a dystopian country where there is only unconditional obedience to the state and order. This study aims to reveal power relations in the story of people forced to choose between life and death through a Critical Discourse Analysis.

**Keywords:** Critical Discourse Analysis, dystopian literary discourse, 2BR02B, Kurt Vonnegut.

## Özet

Sosyal sorunları ele alan Eleştirel Söylem Analizi, söylemsel yapıların toplumdaki güç istismarı ve tahakküm ilişkilerini yürürlüğe koyma, onaylama, meşrulaştırma, yeniden üretme veya bunlara meydan okuma yollarına odaklanır. Eleştirel analiz, söylemlerdeki şeffaf veya opak güç ilişkilerinin yorumlayıcı ve açıklayıcı bir şekilde ortaya çıkarılmasına olanak sağlar. Kurgusal söylemlerde amaç, bazen Kurt Vonnegut'un 2BR02B adlı kısa öyküsünde olduğu gibi, geleceğe dair farkındalık yaratmak olabilir. Shakespeare'in unutulmayan sözü 'olmak ya da olmamak' ile metinlerarası bir ilişki kuran, 2BR02B gibi alışılmadık bir şekilde kodlanmış başlığıyla merak uyandıran bu distopik söylem, geleceğe dair kaygılar içeriyor. Hikayenin başında hapishanelerin, gecekonduların, akıl hastanelerinin, sakatların, yoksulluğun, hastalıkların, yaşlılığın ve savaşların olmadığı ideal bir ülkenin tanımı var. Burası, her şeyin mükemmel görüldüğü, ölümün kazalar dışında gönüllüler için bir macera olduğu ütopyik bir



ülke olarak tasvir edilen Amerika Birleşik Devletleri'dir. ABD nüfusu 40 milyonda sabitlenmiştir çünkü nüfus kontrolü nedeniyle, yasaya göre yeni doğmuş bir çocuk, ebeveynleri onun yerine ölecek bir gönüllü bulmadıkça hayatta kalmaz. Yani yeni doğmuş bir bebeğin hayatta kalması için birinin feda edilmesi gerekir; birisi ölmeye hazır olmalıdır. Hikâyenin sonunda da anlaşıldığı gibi burası sadece devlete ve düzene koşulsuz itaatin olduğu distopik bir ülkedir. Bu çalışma, yaşama ölüm arasında seçim yapmaya zorlanan insanların öyküsündeki güç ilişkilerini Eleştirel Söylem Analizi yoluyla ortaya çıkarmayı amaçlamaktadır.

**Anahtar Sözcükler:** Eleştirel Söylem Çözümlemesi, distopik yazınsal söylem, 2BR02B, Kurt Vonnegut.

### **Critical Analysis of 2BR02B**

Dijk (1993: 255) states that even though power relations are complex and subtle, Critical Discourse Analysis is specifically interested in power abuse, that is, violations of laws, rules, and principles of democracy, equality, and justice by those who use power. He uses the term dominance to distinguish this type of power from legitimate and acceptable forms of power. As with power, dominance is rarely complete. It can be limited to certain areas and it can be fought through various forms of challenge, that is, counter-power. It may be more or less consciously or explicitly practiced or experienced. Many more or less subtle forms of domination seem so permanent that they seem natural until they emerge as in the dominance of men over women, White over Black, rich over poor. He also uses the term hegemony when the minds of the oppressed are influenced in such a way that they accept domination and act in the interests of the powerful of their own free will.

Every discourse has a creation aim, especially elite discourses. As understood from Dijk (1993: 44), elites are society groups with special power resources depending on their political, state, corporate, scientific, military, or social status. Elite people in power may have multiple power resources of property, income, decision control, knowledge, expertise, position, and rank, as well as social and ideological resources, such as status, prestige, fame, influence, respect, and similar, generally ascribed to them by groups, institutions, or society. Elites usually represent the top levels of institutions or organizations but some elites, such as famous writers or film stars, may also be influential due to such power resources as prestige, respect, and admiration.

Literary works are fictional discourses written with different aims. The aim sometimes can be to create awareness related to the future. 2BR02B by Kurt Vonnegut (born in 1922 in Indianapolis) is a dystopian discourse including concerns about the likely dark future. Vonnegut's short story begins with an interesting title 2BR02B that refers to unforgettable sentence of Shakespeare 'To be or not to be'. The title is coded with 2 as a number, B and R as letters, 0 as negation in place of naught, and again 2 as a number and B as a letter. This intertextual feature is consciously used like in many postmodern literary discourses. The title that attracts the reader and arouses curiosity with its unusual coding increases the readability of the text. In the story written on 'possible dark future' scenarios, the title is the cataphoric reference of the trick telephone number that people who didn't want to live any more were supposed to call; the number of the municipal gas chambers of the Federal Bureau of Termination. At the beginning of the story there is a description of an ideal country where there are no prisons, no slums, no insane asylums, no cripples, no poverty, no disease, no old age, and no wars. This country, where everything seems perfect and depicted in a utopian way, is the United States. The U.S. population is stabilized at 40 million and the average population

age is one hundred and twenty-nine. Because in this country death is an adventure for volunteers, except for accidents. By law, due to population control, a newborn child cannot survive unless its parents find someone ready to die. So for a newborn baby to survive someone must be sacrificed; someone must be willing to die.

The U.S. population is stabilized at 40 million and fifty-year-old Mr. Wehling is the only man in a Chicago hospital waiting for his wife to give birth since not many people are born every day anymore. It is understood from the adverb 'only' that having a child is something that not everyone dares to do. Because the cure for aging is found, Mr. Wehling is a mere young boy in The U.S., where the average population age is one hundred and twenty-nine, and in this country, death is an adventure for volunteers, except for accidents. He learns from X-rays his wife has triplets, his first children. From the sentences, "Young Wehling was hunched in his chair, his head in his hand. He was so rumped, so still and colorless as to be virtually invisible." it is possible to infer that the young man is in a deep sadness. His name sounds like 'wailing', which describes his depressed, and sad emotional state. Because he knows he must to sacrifice three people from their relatives for his triplets to live. By law, due to population control, a newborn child cannot survive unless its parents find someone willing to die. He finds his grandfather willing to die for one of his children, but he cannot find anyone willing to die for his other two children.

In the waiting room, while his wife is giving birth to his children Mr. Wehling is hunched over in his chair, his head in his hand, looking so sad that he is invisible. The waiting room has also a disorderly and demoralized air, like his soul case. In this room, a sardonic man about two hundred years old, paints a mural with a very neat garden since the room is redecorated as a memorial to a man who had volunteered to die. This painter doesn't actually believe that the mural represents the world. For him, a foul drop cloth is more honest picture of the life because life is messy and people cannot see. An orderly says to the painter to call the trick telephone number '2BR02B', if he doesn't like the world, the telephone number of the Federal Termination Bureau whose fanciful sobriquets (imaginary nicknames) are 'Automat', 'Bird land', 'Cannery', 'Cat box', 'De-louser', 'Easy-go', 'Good-by, Mother', 'HappyHooligan', 'Kiss-me-quick', 'Lucky Pierre', 'Sheep dip, 'Waring Blendor', 'Weep-no-more', and 'Why Worry?'. This is the phone number called by those who do not want to live anymore.

In the mural, one of the male figures in white is Dr. Benjamin Hitz, the hospital's Chief Obstetrician, blindingly handsome man described as omnipotent Zeus, two hundred and forty years old. One female figure is Leora Duncan, in charge of the volunteer death office, the Federal Termination Bureau, who makes people comfortable while she kills them. Dr. Hitz is a very powerful and authoritative person to herself and other people, and she is honored to be next to him in the mural.

2BR02B depicts the personal conflicts faced by those who benefit from seemingly surreal scientific advances in a world whose social, moral, and legal frameworks are being altered according to the dictates of science. 'To be or not to be' is a summary of life; the reality of life, man's only effort, and his purpose in society is to exist. The sole purpose of even the involuntary reflexes man develops against dangers is to ensure the continued existence of the body. But in the story, the human mind is controlled by the abuse of power of legal discourse, and people's right to life, which is their most fundamental right, is taken away from them, and they are forced to choose between life and death. But in the story, the human mind is controlled by the abuse of power of legal discourse, and people's right to life, which is their most

fundamental right, is taken away from them, and they are forced to choose between life and death. With the excuse that if the human lifespan is longer, the population increases excessively, it is imposed that one life needs to be replaced with another life to cope with this.

Dijk (1993: 254) indicates power involves control by members of one group over those of other groups. This type of control can relate to action and cognition, that is, a powerful group can limit others' freedom of action but also influence their minds. In addition to force at a basic level to directly control action, as in police violence against demonstrators or male violence against women, modern, more effective power is often cognitive. This is accomplished by changing the minds of others for the benefit of a group through persuasion, concealment, or manipulation, among other strategic tools. In the story, people's unquestioning obedience to the law that a person must die so that a newborn baby can live points out a power abuse and manipulation of the state and order over the minds of the public.

In addition, Dijk (1993: 44) asserts, "leading politicians in government, parliament, and political parties; owners, directors, and top-level managers of business corporations; directors or other high officers of state institutions (including the police); judges of higher courts; union leaders; high religious officials; the military upper echelons; publishers and editors of major news media; professors and leaders of large research institutions, and so on" are also elites having control over the actions and minds of other people. In addition, he indicates that although this control may also be implicit, it is usually explicitly applied by decision-making, use of special speech acts, and discourse genres such as commands, orders, advice, analyses, all forms of public discourse, and other forms of action to influence directly or indirectly the actions of others. In the story, Dr. Hitz, a powerful and authorized man, tries to manipulate Mr. Wehling's mind by giving a sample of drupelet. For Hitz, in 2000, before the scientists stepped in and laid down the law, there was not even enough drinking water to go around, and there was nothing to eat but seaweed, and people were still insisting on their right to breed like rabbits and live forever if possible. Without population control, people would now be like drupelets on a blackberry on the surface of this old planet. It is possible to infer Hitz's cruelty and heartlessness from the following sentences: "This child of yours—whichever one you decide to keep, Mr. Wehling," said Dr. Hitz. "He or she is going to live on a happy, roomy, clean, rich planet, thanks to population control. In a garden like that mural there." Being forced to decide which child will live and which will die is the final point humanity has reached in cruelty.

The helpless man, father of the triplets, Mr. Wehling, who cannot make a counter-discourse and has no counter-power against the way of life imposed by the power of legal discourse, draws his revolver and kills Dr. Hitz, responsible for setting up the first gas chamber in Chicago, Leora Duncan, in charge of the volunteer death office finally himself, to make room for all three of his children. In front of this scene, the painter questions the sad riddle of life, which requires being born on a very small planet that should last forever, being fertile after birth, producing and living for as long as possible. He decides that he has had enough in the Garden of Happy Life. He takes Wehling's pistol, really intending to shoot himself but he cannot. And then he dials the well-remembered number: 2BR02B. "Federal Bureau of Termination" says the very warm voice of a hostess. He says he wants to get an appointment. He is fitted in late that afternoon. The hostess thanks him and says that his city thanks him, his country thanks him, and his planet thanks him but the deepest thanks of all is from future generations.

By creating a great hegemony over people, the most basic right of man, the right to live or

have children, has been taken away. Thanks to developing science, most of the problems in human life have been eliminated, and human life has been extended, but to create a so-called more peaceful world, under the pretext of population control, a voluntary death mechanism, which is essentially suicide, has been implemented.

## Conclusion

CDA addressing social problems focuses on the ways discursive structures enact, confirm, legitimate, reproduce, or challenge relations of power abuse, and dominance in society. It allows to reader to interpret discourse based on the linguistic elements and implicit expressions on the surface structure of the text.

Kurt Vonnegut's satirical short story 2BR02B, whose title refers to the famous phrase 'to be or not to be' from Hamlet by William Shakespeare is a science fiction-based story that explores the dynamic relationship between life and death, questioning the justice and authority of those in power in deciding who lives and who dies. 2BR02B first published in Worlds of If Science Fiction Magazine (1962) but his satirical approach renders his works a stern and dark tone of discourse that aims to expose the irrational in the rational. The story, written with concerns about the dark future, gives news about the future after 2000. It tells that in 2000, before scientists' intervention and the population control law, there was not enough drinking water to go around and nothing to eat but seaweed, and people still insisted on their right to reproduce like rabbits.

Vonnegut uses literary arts to convey the theme that life cannot be perfect. For example, the title is a representation of allusion with its intertextual relation to Shakespeare's Hamlet. Another intertextual relation to the Bible is done through the phrase 'the color of grapes on Judgment Day'. As understood from (litbug.com; bibleref.com), in the Bible, the custom of the judgment day comprises wicked ones being gathered together to be trampled upon like an act of producing grape juice by trampling grapes in a winepress. A hospital orderly's song lyrics that refer to a popular song in which a man who cannot find a response from the girl he loves says that he will leave the old planet to make room for a baby is also an intertextual relation sample with the song Kisses by Phantom. It is implied that the world is getting old and is not enough for people and that those who are sad and hopeless must leave this place to make room for newborn babies. Another allusion is to the Greek mythological figure of Zeus when Dr. Hitz's portrait in the mural is compared to him as 'tanned, white-haired, and omnipotent.' Wehling's **empty 'Hooray'** and his sentence "What man in my shoes wouldn't be happy?" stand ironic to the moment of the arrival of his triplets. This exclamation appears in happy moments, but Mr. Wehling is very upset because he is forced to choose between his triplets. All he has to do is choose which of the triplets will live, then deliver his maternal grandfather to the Happy Hooligan, the nickname of the municipal gas chambers, and return here with a receipt.

In the story where Vonnegut uses many symbols, the mural depicts a very net garden that symbolizes a utopian world. As a painting, 'The Happy Garden of Life', which depicts an impossibly formal, well-tended garden, is a sample metaphor of the contemporary United States that imposes a birth versus a death under the pretext of population control where people's lives are terminated like pulled-up weeds by gas chamber hostesses like Leora Duncan. In the mural, all blanks are filled with portraits of important people on either the hospital staff or from the Chicago Office of the Federal Bureau of Termination. In the mural called by painter as 'The Happy Garden of Life', men and women in white are doctors and nurses. They turn the soil,

plant seedlings, spray bugs, and spread fertilizer while people in purple uniforms, pull up weeds, and cut down plants that are old and sickly. White symbolizes life and purple symbolizes death. The necessity of removing weeds to make more room for flowers symbolizes the system that each time one is born, one must die.

Like in the mural, Wehling must decide which of his children will live and which will die. In the story, the color purple is repeated 6 times and 1 time with its co-referential 'the color of grapes.' The old man, painter compares Leora Duncan's clothes to the grapes on judgment day. He refers to the day that God will judge everyone in the following sentence: "Her shoes, stockings, trench coat, bag and overseas cap were all purple, the purple the painter called "the color of grapes on Judgment Day." Duncan is assigned a divine power because she is tasked with killing people who are willing to die, and since she is dressed in purple from head to toe, this color symbolizes death. The sentence 'What she did was make people comfortable while she killed them.' is a sample of satire because this statement is a satirical remark about the nature of her job and, to a large extent, all such professions.

At the beginning of the story, The US is described as a utopian country where everything was perfectly swell. But under the pretext of population control, people are oppressed by legal power and for a newborn baby to survive someone must be sacrificed; someone must be willing to die. People's unquestioning obedience to the law that another person must die so that a newborn can live points out a power abuse and manipulation of the state and order over the minds of public. At the end of story, it is understood that US is not a country where everything is perfectly swell as originally described. Writers are elites who have access to discourse and can change the existing status quo and social structure with their counter-discourses. While Vonnegut shares his concerns about the dark future with his readers, he strives to raise awareness with his discourse.

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# YABANCI DİL EĞİTİMİNDE OKUMA METİNLERİNİN SİYASALLAŞMASI: TÜRKİYE’DE 11. SINIF İNGİLİZCE DERS KİTAPLARI ÖRNEĞİ

## POLITICIZATION OF READING TEXTS IN FOREIGN LANGUAGE LEARNING: THE EXAMPLE OF 11TH-GRADE ENGLISH BOOKS IN TURKEY

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### ÖZET

Yabancı dil eğitiminde önemli kazanımlardan bir tanesi de “okuma ve anlama becerisi”dir. Ancak “okuma” alanındaki metinler üzerinde çeşitli tartışmalar yapıldığı görülmektedir. Örneğin Marksist düşünürler, İngilizceyi kapitalist dünyanın dili olarak görmekte, burjuva yaşam şeklinin benimsenmesinde bir araç olduğunu düşünmektedir. Çalışmak, yatış-kalkış saatlerinin düzenlenmesi, gidilecek kafeler, giyilecek giysiler, şehirlerin düzeni, parti verme gibi eğlence unsurlarının yaygınlaşması, modern burjuva yaşamının bir parçası olarak görülmüştür ki İngilizce eğitimi ve dolayısıyla okuma parçaları da bu yaşam şeklinin yaygınlaşmasını sağlamaktadır. Bu konuda, milliyetçi görüş ise yabancı dil okuma metinleriyle öğrencilere milli değerlerin öğretilmesi gerektiğini öne sürmektedir. Yabancı dil öğrenmenin kültürel olarak olumsuz etkileri en aza indirilmeye çalışılırken, ulusal bağlılık da artırılmak istenir. Bu tartışmalar ışığında, çalışmanın araştırma sorusu şu şekilde biçimlendirilebilir: “Türkiye’deki İngilizce eğitiminde, devlet okullarına ait ileri seviye okuma metinlerinde ne türlü eğilimlerden bahsedilebilir?”. Bu amaçla, Türkiye’de ileri okuma metinlerinin yoğun olarak bulunduğu 11.sınıf İngilizce devlet kitabı, içerik analizi yöntemi ile incelenmiştir. İnceleme neticesinde, kitaptaki okuma metinlerinin iki başlık altında toplanabileceği görülmüştür. İlk olarak; iş başvuruları, niyet mektubu örnekleri, Sergey Brin, Jeff Bezos, Larry Page gibi ünlü girişimcilerin hayatları, ders çalışmanın önemi, çalışkan olmanın başarıya etkisi, işçilerin kırsal kesimlere yerleştirilmesinin şehir yaşamına olumlu etkileri gibi konuların varlığı görülür. İkinci grup metinlerin konu içerikleri ise şöyle sıralanabilir: Mimar Sinan, Aliya İzetbegoviç, Aziz Sancar’ın hayatları, Türkiye’nin turistik yerleri (Anıtkabir, Efes, Hierapolis, Pamukkale gibi), Ayasofya’nın tarihçesi, Nasreddin Hoca ile ilgili bilgilendirme, Olimpiyat madalyaları kazanan Yasemin Dalkılıç ve Hamza Yerlikaya’nın başarı hikayeleri, Alman sörfçü Annabel von Westerop’un Türkiye’ye dair övgü dolu sözleri, Japonya’da Matrakçı Nasuh’un minyatürlerinden oluşan serginin açılış haberi, Zigetvar’da Kanuni Sultan Süleyman’ın temsili mezarının inşası, Mevlana ve Yunus Emre’ye ait özlü sözler, Konya ve Kayseri şehirlerinin tanıtılması. Tüm bu bulgulara göre Türkiye’de devlet okullarının

11.sınıflarında okutulan İngilizce okuma metinlerinin, burjuva kültürünün izlerini taşısa da milliyetçi bir karakter arz ettiği söylenebilir.

**Anahtar Kelimeler:** Yabancı Dil, İngilizce, Okuma.

## **ABSTRACT**

In foreign language education, reading comprehension skills are necessary. However, there are various discussions on the reading texts. For example, for Marxists, English is the language of the capitalist world and a tool for adopting the bourgeois life. Imposing hard work, regulation of wake-up times, cafes to go to, clothes to wear, and throwing parties are seen as a part of modern bourgeois life, and reading texts of English spreads this bourgeois lifestyle. The nationalist view suggests that students should learn national values through foreign language reading texts. In this way, while trying to minimize the culturally adverse effects of learning a foreign language, national loyalty is also wanted to be increased. Thus, the study's research question is as follows: "What kind of trends can be mentioned in the advanced reading texts of public schools in English education in Turkey?". The 11th-grade English state textbook, which contains a large number of advanced reading texts in Turkey, was examined with the content analysis method. As a result, it was seen that the reading texts in the book could be grouped under two headings. Firstly, topics include job applications, letter of intent samples, the lives of famous entrepreneurs such as Sergey Brin, Jeff Bezos, and Larry Page, and the importance of hard work. The subject contents of the second group can be listed as follows: The lives of Mimar Sinan, Nasreddin Hodja, Aliya Izetbegovic, and Aziz Sancar, Turkey's tourist places, the history of Hagia Sophia, success stories of Olympic medalists Yasemin Dalkılıç and Hamza Yerlikaya, German surfer Annabel von Westerop's complimentary words about Turkey, the exhibition of Matrakçı Nasuh's miniatures in Japan, tomb of Suleiman the Magnificent in Zigetvar, aphorisms of Mevlana and Yunus Emre, the cities of Konya and Kayseri. According to all these findings, it can be said that the English reading texts taught in the 11th grade of public schools in Turkey have a predominantly nationalist character, although they bear traces of bourgeois culture.

**Key Words:** English, Foreign Language, Reading.

## **1. INTRODUCTION**

Education at schools became a political issue, especially after the French Revolution. Rituals, schoolbooks, and school curriculums turned into the nation-state's propaganda tools. Thus, the schoolbooks started to be discussed in the 1960s. Marxist thinkers can be viewed as pioneers of this discussion. For example, Louis Althusser (1918-1990) saw the schools as an ideological apparatus of the state (Althusser, 1978). Antonio Gramsci (1891-1937), Basil Bernstein, and Pierre Bourdieu also discussed the relationships between the class, state, and school (Bourdieu, 1991; Bernstein, 2000).

At this point, it is necessary to remember Miroslav Hroch's findings about the spread of national consciousness from the elites to the masses. For him, it is not possible for a nation to emerge without the national consciousness among the elites spreading to the masses (Özkırmı, 1998). Therefore, school books can be a tool to spread national consciousness to the masses. At this point, textbooks can be defined as materials that the child has to read and is held responsible for about ten months (Gürses, 2011: 13). Considering the words of Georg Eckert (1912-1974), that school books leave a lasting impact on young people and can even shape them throughout their lives, it is understood that these materials should be given particular importance (Copeaux, 1998: 2).

The fact that the contents of the textbooks are read, learned, and sometimes memorized by the students increases the importance of these books (Gürses, 2011: 178). It should be remembered at this point that there are some inferences that the teachings in the textbooks are "rooted in the common memory" and "a source of reflexive thoughts" (Copeaux, 1998:115-117). Some of the views on what kind of ideological device the school is are related to nation-building processes. Anthony Smith's emphasis on the need to educate individuals with "national values, memories and myths" in nation-building processes is also essential at this point (Smith, 2009: 107). E. Gellner also emphasizes that by using tools such as education, children "can become adults who are reasonably similar to the generation before them" (Gellner, 2006: 106).

In the nation-building process, one of the most important conditions is to create a society that will ensure loyalty to the new state. For this aim, which requires the political socialization of individuals, the claims that schools are one of the "ideological devices of the state" should be remembered (Apple, 1995: 83). It is important for nation-building that new generations adopt a vision of the nation in schools, which overlaps with Benedict Anderson's idea of "imagined community" (Zajda, 2009: 4-5). As a matter of fact, thinkers such as Michael Apple, Bowles and Gintis, Basil Bernstein or Pierre Bourdieu argued that education is an "ideological and political" issue and that schools are tools of cultural and ideological elites (Apple, 1990: 6). As noted by Antonio Gramsci, the ideological dominance of political elites over society is made possible by this class "controlling, protecting and reproducing information through some means" (Apple, 1990: 26). At this point, the views that schools provide cultural reproduction are important. That's why thinkers such as Robert Dreeben, Paul Willis, Paulo Freire, and Michael Apple focused on what is taught, why it is taught in school, and its effects (Apple, 1990: 32). Accordingly, the schools legitimizing the information chosen by the government can ensure the formation of the desired political culture (Apple, 1995: 39). It is clear that a political culture formed in the direction desired by the elites means the legitimacy and continuity of the state.

In the second part of the twentieth century, when learning a second language became essential for employment, higher salary, and higher status, teaching foreign languages at schools like French and English became compulsory (Eskicumalı & Türedi, 2010). English became a lingua franca, and a great industry has been created for teaching English. Of course, there are some different views about teaching/learning a foreign language, namely English today. One can look at the education of foreign languages in terms of methods, linguistic imperialism, economic development, cognitive improvement, and so on. In this study, the schoolbooks of English lessons have been focused in the light of Marxist and Nationalist thinking. Although these thoughts do not mention specifically English or any other foreign language's school books,



from their general statements about school education and school books, one can deduce the very idea about school books of foreign languages.

In this study, the reading texts of the 11th-grade English school books in Türkiye have been examined from the view of Marxism and nationalism. The 11th-grade English school books have more and longer reading texts than any other English state school books. The method of the study is content analysis, which tries to detect the text politically and find out the hidden effects. It should be noted that the school books on History and Citizenship have been studied more than foreign language books, at least from the point of view of Marxism and nationalism.

## **2. REVIEW of LITERATURE**

If it is looked at in more detail, Marxist thinking about teaching a foreign language and school education should be more focused. One of the prominent Marxist thinkers is Peter McLaren, who says that the school teaches the students to be good workers (McLaren, 1999:137-138). The hegemonic paradigm at schools tries to produce new workers from the students. According to McLaren, it is pretty easy to say that students learn to work and be workers at school, but the important thing is to understand how the school does this and how students from many different views, thoughts, races, and genders can be educated to be "good workers". McLaren's study aims to examine activities, symbols, and rituals that seem unimportant in daily life but direct students toward a specific goal (McLaren, 1999:138). Here, it should be noted that learning a foreign language, especially English, can also be seen as a tool that turns the students into workers.

For McLaren, keeping the students constantly busy is one of the ways to train the students as a workers. Hard work and toil can be keywords here. Educational rituals instill the following worldview in the student; "Life is all about hard work, and the only way to ease that workload is to be a good worker". "Study hard, because that's what life outside is all about" or "the less trouble you have inside the school, the less trouble you will have outside life" are ideas that school teaches. In this way, McLaren concludes that the students can be identified with hard work and sacrifice (McLaren, 1999).

Words repeated in class are "do not move, sit, write down your work, be quiet, etc." These ideas are taught to students through boring lessons. In other words, life is hard; work is boring but necessary. Teachings such as "always study" are given at school all day long. Since the programs and studies at school are always in this direction, it is inevitable to think and see life in this direction. Teachers always remind students of the difficult life that awaits them outside. Teachers and students must work hard together to overcome these challenges (Bowles and Gintis, 1988a; Bowles and Gintis, 1988b; Bowles and Gintis, 1988c).

Another way of thinking about education is primarily through teachers. For Marxists, teachers have been turned into obedient state employees. Teachers are responsible for implementing the curriculum rather than making it. The task of preparing the curriculum is given to "experts". In this curriculum, the history and culture of the working class are excluded and devalued. The difference and importance between mental and physical work are emphasized. The school legitimizes the politics that revolves only around individual rights and the electoral process (Aronowitz and Giroux, 1995: 94). For example, while students are made to feel inadequate because of their social class and ethnicity, the school socializes them into society by providing

them with "necessary and appropriate" values. Foreign languages, especially English, are the ones that students will need in life. English must be learned, and the school can teach it.

While listening to daily lessons, students sit upright, eyes on the teacher. While performing any task or assignment, students' eyes remain focused on their books or papers. Leaning back on the chair, interrupting the lesson by raising one's finger, standing where one should be sitting, looking out the window, and leaving the student area are prohibited. In addition, educational rituals are taught as a natural part of life. No changes are allowed while the rituals are being performed. This situation causes students not to understand what is taught. This certainty and immutability leave little room for fun and joy. What is important at school is that students appear to be busy, working hard, and doing the assigned task. McLaren calls this "a bouquet of boring". Educational ideals are sabotaged by such boring studies and rituals (McLaren, 1999:218-221).

The books read in schools, the design of these books, the information they give to the student, and the order of the information significantly affect the student, even if these factors are generally overlooked. The state decides what the students will learn and directs them through books. The formalized knowledge in the school books is the most excellent tool for educating future generations in the hands of the state or ruling classes, for the Marxists. Therefore, books and official knowledge have become one of the most important subjects of the hidden curriculum.

Jean Anyon (1980) examines 17 history books in the USA and concludes that the curriculum, books, etc., all ensure the survival of the centers of power, namely the upper classes (Lynch, 1989:11). According to Anyon, students of the working class are rewarded for their obedience (Anyon, 1980). For Ehrensals (2001), all books are prepared to teach the dominant class ideology to the students. As an example, Ehrensals examines the books taught at the Faculty of Economics. According to his review, all undergraduate students studying economics are taught classical textbooks. These are books written in the third person, where it is not stated what the power groups think, but they contain articles of "experts" that are considered "correct". Thus, pro-capitalist information is given in line with the opinions of experts, and information that questions the capitalist system is not given. It is not explained in the books that the upper classes, the state, and the centers of power are on the side of capitalism. It is said that Soviet-style statist, planned economies failed and that the truth can only be found using quantitative methods. Unions are portrayed as illegal, harmful organizations (Ehrensals, 2001:104-110). Moreover, Basil Bernstein (2000), Pierre Bourdieu (1970), Paul Willis (1977), and Michael W. Apple (1985) also say that the lower classes are taught more practical information that a worker can use (Willis, 1981:95-136, Bourdieu, 1991; Bernstein, 2000)

In the school books, information is broken down into parts and standardized to make it easier to handle. The school adapts standard, routinized pedagogical forms. Learning is reduced to the problem of "management" (Aronowitz and Giroux, 1985:28). School books appear objective. Knowledge has different aspects, but books do not explain these different aspects. In fact, to say that school knowledge is relevant to broader political and economic situations is to repeat the situation. The important thing at this point is to research and find out how this relationship works (Apple, 1985:148).

Giroux asks, "If the curriculum is racist, are all students racist?". According to him, what is essential is not what is written but how students construct the meaning. Depending on the situation, a new relationship always emerges between the written text, the teacher, and the student. Hearing students' voices makes teachers "border-crossers." By seeing the school as a

cultural and political order, radical educators should bring together different voices and create a democratic community (Giroux, 1992: 21).

Marxist way of thinking is not different when one thinks about the teaching of a foreign language. The foreign language refers generally to English, and English is the language of the capitalist world. Marxists think that English is imposed on the students, and it is taught that they need to know English. Unsurprisingly, the English books at schools also teach hard work and obedience to be a worker.

About the nationalist view of the school books, banal nationalism can show the way. Banal Nationalism was put forward by Michael Billig. The term constantly reminds a nation that they are a nation in their daily routines without realizing it (Akyıldız, 2017). Flags, signs, etc., that can be considered as banal indicators. The school imposes children the national feelings through different tools, especially the hidden curriculum and banal indicators (Türedi, 2008). Therefore, schoolbooks can be evaluated as an element of banal nationalism. The most known school books which give a nationalist sense to the students are history school books. The most obvious equivalent of the concept of nationalism in history textbooks is patriotism. The two concepts have been the subject of some debate due to their closeness to each other. It has been suggested that the difference between nationalism and patriotism is that while in nationalism, the nation comes first and then the country, in patriotism, the opposite is true. The concept of patriotism can be expressed with different definitions depending on where it is used. Loyalty to the ruler, loyalty to national symbols, or loyalty to the land in which the country is located can be seen as parts of patriotism (Elban, 2015).

Indeed, when one pays attention, it is seen that textbooks focus on the identity of the 'other'. It is full of emphasis on the construction of the 'other'. It has an impact on their identity and the identity they attribute to others. The concept of 'enemy' in the education system is produced in a banal way. As a matter of fact, Billig states that “nationalism belongs to the age of nation-states” (Billig 2002: 29). Therefore, living in this age of nation-states, children are especially exposed to the banal attack of the nationalist ideology of the age.

Reminding that we are a nation is done so frequently that it is visible. Things become invisible over time, causing a kind of memory loss. Things are associated with 'being a nation', and it is so sacred that sacrifices can be made for its sake. It is whispered into the ears without being noticed (Billig 2002: 17).

### **3. FINDINGS**

When looking at the reading texts of 11th-grade English school books (Student book and workbook), the subjects of the texts can be divided into two parts. In one part, there are texts about work, business, future jobs, job interviews, cities, and so on. In the second part, the subjects have a more nationalistic voice. In the following paragraphs, the reading texts have been examined in detail.

The first unit of the book is named “Future Jobs”. Therefore, job application forms can be seen there. The request for job interview appointments, the dialogues for job applications, and popular jobs like mechatronics or bio-genetic engineering are mentioned. What skills a person should have to get a job is one of the questions that must be answered. “How should a candidate prepare for a job interview?” is a discussion question in class. Again, “which qualities should

be more critical when choosing a candidate?” is another question to be answered. How to prepare a letter of intent and an example of a letter of intent is the subject of the unit on other pages. “Which qualifications?”, “Which skills?”, “Which qualities?” are the often-repeated question types. Successful entrepreneurs like Jeff Bezos, Sergey Brin, and Larry Page are given as examples in the unit. Their life stories in a short version are written in reading texts. They are described as “at the top of most successful young entrepreneurs of this century”. Their graduation from doctorate programs, their ideas, and the spirit of entrepreneurs are stressed (p.20). The book asks the students, “Which entrepreneur would you like to be like?”. Also, the book talks about the important values for business ethics: hard work, patience, responsibility, respect, honesty, and justice. The unit closes with homework to search for other famous entrepreneurs and prepare a video about them (p.21).

The second unit is entitled “Hobbies and Skills”. Juggling, photography, mountain-climbing, knitting, pottery, ice-skating, model making, playing piano, or tennis are some of the hobbies that the book pays attention. Moreover, the hobbies of celebrities like Cate Blanchett, Alicia Keys, and Nadal Parera are also mentioned. The book has a lengthy reading text about traveling. The text says that “traveling may sound like an expensive hobby,” but “it is worth every penny you spend”. Moreover, people’s travel choices, travel preferences, and intellectual development are some of the subjects of the unit (p.28-29).

Unit 3 is called “Hard Times”. The unit talks about inventions in the past, like washing machines and mobile phones. The extended reading text is about how camels started to have hump. Because the camel in the story does not work, in the end, it comes to have a hump. The text says as follows: “That is your own hump that you have brought upon your own self by not working. Today is Thursday, and you have done no work since Monday. Now you are going to work”. (p.44-45). Moreover, in the same unit, there is a long text about the crowds in the cities. According to the text, if the workers are made to settle in the countryside, problems of traffic jams and lack of accommodation in the cities will be solved (p.46).

Unit 4 is called “What a life!”. Together with the pictures of the conquest of Istanbul by Mehmet the Conquerer, how Mehmet the Second conquered Istanbul is told. The listening and writing parts for the subject also exist. In the same unit, Mimar Sinan and Alija Izzetbegovic’s life stories are written, too (p.51). Moreover, in a reading text of the same unit, a student called Susan talks about her past high school days. She says that she was doing some experiments and always doing research. Especially Chemistry and Physics were her favorite subjects, so he chose Chemistry as an occupation. Malik from Pakistan is the second person to talk about his past high school days. He was a very hardworking student and enrolled in the medical department. He is a doctor and happy now (p.52). Aziz Sancar's life and successes are written in an extended reading text in the same unit. In the writing part of the unit, it is advised that students should write about a famous person’s life and make a video about it (p.57).

Unit 5 is called “Back to the Past”. Jim Carey, Oprah Winfrey, and J.K. Rowling are the celebrities that the book talks about. The regrets in one’s life are the main subject of the unit. Cheating in exams, not studying at school, and consequently having a bad job are the subjects of regrets. Moreover, Oppenheimer’s atomic bomb, Einstein’s encouragement for the bomb, regret for Nguyen’s creation of the Flying Bird, and the invention of cubicles in the offices by Bob Propst are some of the regrets that people suffer. Questions like “What would have happened if the Ottoman Empire had not collapsed?”, “What would have happened if the continents had not broken into pieces?”, “What would happened if guns had never invented?” are the questions for writing (p.73).

Unit 6 is named “Open Your Heart”. It is about some problems, and the advice to solve these problems. The troubles with telephones, losing motivation for the lessons, and having no friends are some of them. The assassination of John F. Kennedy and the mystery of the ship called Mary Celeste are the contents of the reading texts (p.85). Unit 7 is called “Facts About Türkiye”. Important monuments and tourist places like Anıtkabir, Selimiye Mosque, Canakkale Martyrs Memorial, Haydarpaşa Railway Terminal, Pamukkale Hierapolis, Ephesus, temple of Artemis are some of the historical sites that the book included in its reading texts. A lengthy reading text belongs to Hagi Sophia Grand Mosque’s history. The importance of it in the lives of Turks is mentioned. Hagia Sophia Mosque is also the subject of writing (p.89-91).

Unit 8 is about “Sports”. Ice-climbing, sky-diving, snowboarding, rafting, windsurfing, and mountain biking are some extreme sports the book mentions. While talking about sports, the winners of Olympic medals, namely Hamza Yelikaya and Yasemin Dalkılıç, are included with their life stories. Self-confidence, self-regulation, and discipline are important characteristics a sportsman must have (p.104-105). Patriotism, self-control, patience, responsibility, honesty, and hard work are the characteristics that a sportsman must have. A lengthy text talks about incredible Turkish amputee footballers. The text talks about the praise that the team received from the UEFA. Also, Dutch kite surfer Annabel van Westeros praises Türkiye in her speech, saying, “I felt like coming home,” and advises everyone to visit Türkiye and enjoy its beauty (p.111)

Unit 9 is called “My Friends”. It is about physical appearances, ideal friends, and the importance of friendship. The first reading text of the unit is about an exhibition of the work of Ottoman miniaturist Matrakci Nasuh in Japan (p.117). Moreover, the second reading text is about celebrities like George Clooney, Serena Williams, Rihanna, Angelina Jolie, Ronaldo, Brad Pitt, and Leonardo DiCaprio (p.121-122). The third reading text of the unit is about the historical ties between Türkiye and Hungary. According to the text, Szigetvar, where Suleyman the Magnificent died, will be a tourist attraction in the long term. Because Suleiman is “a national icon in Türkiye”, Turkish tourists will likely come to see the tomb. It is said that Hungary and Türkiye have shared cultural heritage, so they have much in common, and many Turks want to travel to Szigetvar for their ancestors (p.123).

Unit 10 is called “Values and Norms”. Cultural values and social norms like equality, loyalty, or trust are focused. Some famous sentences from Yunus Emre, Mevlâna, and Gandhi are cited, like “We love all the created for the sake of the Creator”, “Either seem as you are or be as you seem”, “A nation’s culture resides in the hearts and the soul of its people” (p.128). As a reading text, individualist and collectivist ideas are compared (p.131). Türkiye is given as an example of a collectivist society. The text says, “Turkish people are not only hospitable but also generous” (p.131). The third reading text in the unit is about Nasreedin Hodja, who is described as “a great humorist, great philosopher, and a man of wisdom” (p.136).

#### **4. CONCLUSION**

When it is looked at systematically, the findings can be grouped under the two headings. The first heading includes the findings in accordance with Marxist rhetoric. The second heading includes the findings in accordance with nationalist rhetoric. Marxist rhetoric puts attention to the content that makes students a slave of the capitalist system. For example, in the 4th and 1st units, occupations like chemistry, physics, mekatronik, biogenetics, and medicine are praised and popularised through the sayings of the students and adults who have those occupations. At this point, it should be remembered that Marxists say that the capitalist system praises some

occupations that are helpful for the systems' work. Moreover, Marxists point out that for the system, the best occupations are the ones in which you work with your brain.

Furthermore, for the Marxists, teaching hard work to the students is another aim of education at schools because the system needs obedient, hardworking, patient workers. Accordingly, in the schoolbooks of 11th grade, hard work is put as a crucial element of life. For example, in the 5th unit, there are texts showing the regrets of people who did not study enough in high school. Those lazy people do not have good jobs now, so they regret it deeply. Also, in the 1st unit, hard work, responsibility, and patience are the most important values one must have if he/she wants a good job. Moreover, a lengthy story about a lazy camel again shows the importance of hard work. Because of the camel's lazy days, the camel comes to having a hump as a punishment. It is a lesson to the camel not to have lazy days again.

Furthermore, the lives of celebrities and famous entrepreneurs are presented as ideals. The students are asked which celebrity they want to be. Those celebrities are the slaves of the capitalist system for the Marxist rhetoric. They spend and encourage spending. It is what the capitalist system wants. Jeff Bezos, Sergey Brin, and Larry Page are famous entrepreneurs to whom the capitalist system owes many things. Cate Blanchett, Alicia Keys, Nadan Parera, Jim Carey, Oprah Winfrey, and Rihanna are the celebrities that the books praise, and they are also the ones who have luxurious lives and encourage a kind of consumption in the system. Lastly, encouragement for traveling, although it is expensive, ideas for the solution to the traffic jam, like replacement of the workers to the countryside, letters of intent, and job interview models, are some examples that show the bourgeois lifestyle in the capitalist system according to the Marxist rhetoric.

When the texts and books are looked at from a nationalist viewpoint, the elements of nationalist rhetoric can be seen easily, too. The lives of Mimar Sinan and Aliya Izzetbegovic, who are important historical figures in Turkish history, can be evaluated as an example of banal nationalism. Conquest of Istanbul by Mehmet the Conquerer and the Tomb of Suleiman, the Magnificent in Szigetvar, are other lengthy reading texts that remind the students of the Ottoman past. Questions like "What would happen if the Ottoman Empire had not collapsed?" can be connected again to such a kind of remembrance. These remembrances can be seen in the reading texts of Hagia Sophia Grand Mosque, Selimiye Mosque, or Anıtkabir. Moreover, the famous tourist places in Türkiye, like Pamukkale Hieropolis, Kapadokia, and Temple of Artemis, are introduced as examples of the beauties of Türkiye. It has the possibility of making students proud of their motherland. This aim of pride can be detected in the texts of Suleiman the Magnificent and Mehmet the Conqueror, too.

The pride of a nation does not only come from historical memories or historical heroes. The successes of the present day can be a way, too. For example, the winners of the Olympic medals are introduced in the English books. Hamza Yerlikaya in wrestling and Yasemin Dalkılıç in diving were the winners of the Olympic medals. Their life stories were written in the textbooks, and the secret of their success is stated as hard work and love for the motherland. Moreover, the Turkish amputee football team's championship is another source of national pride.

Furthermore, the exhibition of Matrakçı Nasuh in Japon is another source of national pride because a Turkish miniature artist is appreciated and given special importance abroad.

In conclusion, it can be said that in the 11th-grade English textbooks in Türkiye, there can be found elements of the bourgeoisie lifestyle and nationalistic view. In accordance with Marxist rhetoric, one of the most important elements that support the capitalist system is the implementation of the mentality of being hardworking workers. Besides, in the textbooks, there are also elements of nationalism, especially banal nationalism, which teach nationalism to the students without really realizing it. The readings in the English textbooks of 11 th grade include subjects from Turkish history, which helps the students remember and learn the historical events and figures better. Although the bourgeoisie life and the nationalistic feelings are encouraged simultaneously in the English school books of 11th grade, when the lengths of the reading texts are considered, nationalistic rhetoric comes forward.

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**POSTKOLONYAL EDEBİYAT ELEŞTİRİ KURAMININ DÖRT TEMSİLCİSİ:  
Frantz Fanon, Edward Said, Gayatri Chakravorty ve Spivak Homi K. Bhabha**

**FOUR REPRESENTATIVES OF POSTCOLONIAL LITERARY CRITICAL  
THEORY: Frantz Fanon, Edward Said, Gayatri Chakravorty and Spivak Homi K.  
Bhabha**

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**ÖZET**

Edebiyat ve insan arasındaki ilişki, tarihin başlangıcına dayanan ve inkâr edilemez bir gerçektir. İnsana ve insan hayatına dair olan her şey edebiyatın konusudur. Hâl böyle iken edebiyatın içerisinde yer alan, asıl amacı insanı ve insanın eylemlerini anlamlandırmaya çalışan edebiyat kuramları ortaya çıkmıştır. Bu teorilerin hepsinin amacı dünyaya ilk gelişinden bu yana milyonlarca yıl geçmesine rağmen hâlâ tam olarak anlaşılamayan, çözülemeyen ve âdeta bir kara kutu niteliğinde olan insana anlam verebilmektir. Post kolonyal edebiyat eleştirisi kuramı da bunu amaçlayan birçok teoriden birisidir. Farklı coğrafyalarda ve tarihin farklı zamanlarında yaşayan insanlardan güçlü olan zayıf olana hükmetme eğiliminde olmuştur. Bu davranış zayıf olana sadece fiziksel bir zarar vermekle kalmaz aynı zamanda zayıf olanın kültürüne, örfüne, âdetine, sosyolojisine, politikasına ve ekonomisine de zarar vermektedir. Kolonileşme sonrası dönem eleştirmenleri denilince akla Frantz Fanon, Edward Said, Gayatri Chakravorty ve Spivak Homi K. Bhabha gibi bilim insanları gelmektedir. Bahsi geçen bu isimler sömürgeci – sömüren arasındaki ilişkileri farklı açılardan inceleyip kendi toplumlarında ve dünyada farkındalık oluşturmaya çalışmışlardır. Bu makalenin amacı dünyanın farklı coğrafyalarında yaşamış olmalarına, farklı diller ve inançlara sahip olmasına rağmen ortak paydada sömürülmüş olan dört bilim insanının Post kolonyal edebiyat eleştirisi başlığı altında yaptığı çalışmalarını incelemektir.

**Anahtar Kelimeler:** kolonileşme, sömürge, post kolonyal edebiyat eleştirisi, edebiyat kuramı

## **ABSTRACT**

The relationship between literature and human beings is an undeniable fact dating back to the beginning of history. Everything related to human and human life is the subject of literature. As such, literary theories have emerged within literature, the main purpose of which is to make sense of human beings and human actions. The aim of all of these theories is to make sense of the human being, who, despite millions of years since he first came to the world, is still not fully understood and solved, and is like a black box. The theory of postcolonial literary criticism is one of the many theories that aim to do this. Among people living in different geographies and at different times in history, the strong have tended to dominate the weak. This behaviour not only causes physical harm to the weaker but also damages the culture, customs, traditions, sociology, politics and economy of the weaker. When considering of post-colonial critics, scholars such as Frantz Fanon, Edward Said, Gayatri Chakravorty and Spivak Homi K. Bhabha come to mind. These names have tried to raise awareness in their own societies and in the world by examining the relations between coloniser and colonised from different angles. The aim of this article is to examine the works of four scholars, who have lived in different geographies of the world, have different languages and beliefs, but have been exploited in common, under the title of Postcolonial literary criticism.

**Keywords:** colonisation, colonialism, postcolonial literature, literary criticism, literary theory

# İLK DÖNEM TÜRKİYE AYDINININ ENTELEKTÜEL DAYANAKLARI VE ÜSTLENDİKLERİ TOPLUMSAL İŞLEVLER

## THE INTELLECTUAL BASIS OF THE EARLY TURKISH INTELLECTUALS AND THE SOCIAL FUNCTIONS THEY UNDERTAKED

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### Özet

On dokuzuncu yüzyıl, rasyonalizmin tahakkümcü otoritesine duyulan tepkinin sonucunda pozitivistimin ön plana çıktığı, çoğunlukla pozitivism ve materyalizm kavramlarının birbirine karıştığı dönemdir. Kuruluşu Fransız filozof Auguste Comte ile temsil edilen pozitivistimin, bu anlamda özünde maddeyi taşıyan bilim vurgusunun spritualist tüm değerlere tavrı aldığı bir karakteri vardır. Prensipde maddeyi esas alan pozitivist görüş Tanzimat'tan sonra Batılılaşma yönündeki Osmanlıya da girmiş, aydınların temel referansı olmuştur. Pozitivism, karakteri gereği, başta din olmak üzere manevi içeriği olan tüm toplumsal değerleri dışlamış, böylelikle de en büyük darbeyi varoluşa ilişkin sorgulamaları hakim dinsel verilerle gerçekleştirmekte olan bireyin ve toplumun bütün yaşam alanını domine eden dine vurmuştur. Geniş anlamda ise temelinde Rönesans'ın temel değişim dinamiklerini barındıran aydınlanmanın derin etkileri Batı'nın bütün inanç sistemini sarsarken, “insanı dini otoritenin dayattığı zihniyet kalıplarından kurtarıp özgürleştirme” iddiasında bulunmuştur. Bu anlamda merkezinde bilimselliğin olduğu aydınlanma ve pozitivism, geleneksel inanç ve değerleri “hakim değer” olmaktan çıkarmak suretiyle doğruluğu konusunda kuşkuyla yer bırakmayacak ölçüde Türk aydınının büyük çoğunluğunun sosyal ve siyasal perspektifinin en önemli unsurları olmuştur. Dolayısıyla “aydın” kavramına dikkat çekilmelidir. Bir kültürden diğerine geniş farklılıklar göstermesi açısından evrensel bir tanım yapmanın zorluğu, farklı bakış açılarını zorunlu kılmış ve tanımlarda pratize edilen yöntem ve bakış açıları öne çıkmıştır. “Belirli bir eğitime göre değerlendirme, toplumsal işleviyle bir yere oturtma, ideolojik açıdan toplumun yeniden yönetimine ve bu yönetimi değiştirmeye dönük yaptığı katkıya göre” yapılan tanımların sürgit devam ettiği söylenebilir. Her şeye rağmen “entelektüel”, “münevver” ve “aydın” kavramı “ön kabule dayalı bir değer yargısının yansıması”dır. Fonksiyonel anlamda ise aydın, Osmanlı son döneminde olduğu gibi cumhuriyetin ilk döneminde de geniş spectrumlu ilişkiler ağını yansıtan aydın-toplum-devlet halkası üzerinde etkili olacak biçimde önemli görevler üstlenmiştir. Bu bağlamda çalışmamızın konusu, Batılı bir kavram olan “entelektüel”in Türkçedeki karşılığı olarak “münevver” ve “aydın” kavramlarını kavramsal bir çerçevede ele almak suretiyle genelde aydının fonksiyonel anlamda üstlendiği görevlerin neler olduğunun incelenmesidir. Amacımız, Osmanlı son dönemi ile ilk dönem Türk devletinde aydın sınıfının yetişme olanakları ile birlikte, kendilerine görev addetmek suretiyle üstlendikleri entelektüel ve

toplumsal işlevleri ne şekilde gördüklerine değinmek, ayrıca aydın ve işlevlerine ilişkin kavramsal bir çerçeve çizmektir. Bu doğrultuda, çalışmamızda konu ile bağlantılı tezlerle birlikte konu hakkında çalışmalar yürütmüş araştırmacıların çalışmalarında sundukları veriler ve görüşleri içeren belge analizleri nitel veri toplama yöntemi çerçevesinde kullanılmıştır.

**Anahtar kelimeler:** Türk Aydını, Pozitivizm, Batılılaşma, Din

### **Abstract**

The nineteenth century is the period when positivism came to the fore as a result of the reaction to the domineering authority of rationalism, and the concepts of positivism and materialism were often mixed together. Positivism, whose foundation is represented by the French philosopher Auguste Comte, has a character in which the emphasis on science, which essentially carries matter, takes a stand against all spiritualist values. Positivist view based on matter in principle entered the Ottoman Empire towards Westernization after the Tanzimat and became the main reference of the intellectuals. Positivism, due to its character, excluded all social values with spiritual content, especially religion, and thus dealt the biggest blow to religion, which dominates the entire life area of the individual and society, which carries out questions about existence with the dominant religious data. In a broad sense, while the profound effects of the enlightenment, which included the fundamental change dynamics of the Renaissance, shook the entire belief system of the West, it claimed to "liberate people from the mentality patterns imposed by religious authority". In this sense, enlightenment and positivism, with science at its core, have become the most important elements of the social and political perspective of the majority of Turkish intellectuals, leaving no doubt about their accuracy, by removing traditional beliefs and values from being the "dominant value".

Therefore, attention should be drawn to the concept of "aydın". The difficulty of making a universal definition, as it varies widely from one culture to another, necessitated different perspectives, and the methods and perspectives practiced in the definitions came to the fore. Despite everything, the concepts of "intellectual", "munavvar" and "aydın" are "a reflection of a value judgment based on presuppositions". In functional terms, intellectuals undertook important duties in a way that would influence the intellectual-society-state circle that reflects the wide-spectrum network of relations in the first period of the republic, as well as in the late Ottoman period. In this context, the subject of our study is to examine the functional duties of intellectuals in general by considering the concepts of "munavvar" and "aydın", which are the Turkish equivalents of the Western concept "intellectual", in a conceptual framework. Our aim is to touch upon the educational opportunities of the "aydın" class in the late Ottoman and early Turkish state, how they viewed the intellectual and social functions they assumed as their duties, and to draw a conceptual framework regarding the intellectuals and their functions. Accordingly, in our study, document analyzes containing the data and opinions presented by researchers who have conducted studies on the subject, together with theses related to the subject, were used within the framework of the qualitative data collection method.

**Keywords:** Turkish Intellectual, Positivism, Westernization, Religion

## 1. Giriş

Aydın kavramının bir kültürden diğerine geniş ölçüde farklılıklar göstermesi evrensel ölçüde kabul edilebilecek bir tanım açısından sosyal bilimcilerin işini zorlaştırırken, kavramı tanımlamaya çalışanlar pratize edilen yöntem ve bakış açısıyla değişik noktalardan yola çıkmışlardır (Zimmerman, 1964:2-4). Belirli bir eğitim tarzı, toplumsal işleviyle konuşlandırma, ideolojik açıdan toplumun yeniden üretimine yaptığı katkıya göre ya da bu yeniden üretimin değişimi üzerindeki etkileri dikkate alınmak suretiyle tanımlar yapılmıştır (Mardin, 1991a:255).

Köken itibarıyla bakıldığında başlangıçta, günümüz bilimsel terminolojisini sıklıkla meşgul eden kavram, orijini “intellectuelle” olan entelektüel kavramdır. Entelektüelle birlikte münevver ve aydın üçlemesinin ilk ayağını bu kavramın teşkil ettiği söylenebilir. Ekim Devrimi (1917) öncesi Rusya’da kullanılan “intelligentsia” ise, Batı dünyasında muhalefet tarafına ağırlık vermek üzere entelektüel topluluğuna işaret olarak kalmıştır. Rus ihtilali ile birlikte parti iktidarı önünde herhangi bir muhalefet söz konusu olamayacağı için intelligentsia karşı kuvvet olmaktan çıkarılıp yönetim çarkları arasında öğütölmüş bir hizmetliler kadrosu haline getirilmiştir (Mardin, 1991a:256). Bununla birlikte gerçekte bunların on dokuzuncu yüzyılın sonlarında doğmuş, toplumlarına düşman, Batı’ya hayran küçük Rus burjuvaları olduğu ifade edilir. Üniversite eğitimi yapmışlar, ütopya peşinde koşmuşlar fakat bu süreçte köklerinden kopmuşlardır. Cemil Meriç, bu kavramın Oxford sözlüğüne “Rusya’da hür düşünen insanlar topluluğu” olarak geçtiğinden ve Batı tarihinde zaman zaman bir ilerleme dinamiği olarak görölmüş olduğundan söz eder (Meriç, 1997:288). Tüm bu algılarla birlikte, bir entelektüel olarak ayırt edici niteliği onun siyasal iktidardan ve siyasal yapıyı besleyen durumlardan bağımsız olmakla kalmayıp muhalif ve eleştirel bir tavır içinde olması iken intelligentsia özellikle Rusya özelinde iktidarın sözcülüğünü yapmaktan kurtulamamıştır. Bundan dolayı, Batı’da siyasal iktidarla ilişkilerinin olumlu olduğu söylenemez (Said, 1984:58).

Genel anlamda entelektüel tarihi süreç içerisinde kavramsal anlamda kimi evrilmeleri tecrübe etmiştir. Başlangıçta Avrupa’da bu kavramları anlamlandıran şemada dinsel bir kökene sahip olan “clerk” yani rahip vardır. Çok yakın zamanda kadar clerk tarihsel fonksiyonunu dinsel değerler üzerinde yükselen öznel duygularla biçimlenen egoist yorumla oynamış fakat çoğu zaman barışseverliğin değil, düşmanlığın sözcülüğünü yapmıştır. Meriç, Dreyfus davası ile entelektüelin yeni bir anlam kazandığından ve 1896’da Aurone’de çıkan yazıyla bir zümreyi ifade ettiğinden söz eder. Artık entelektüel tüm toplum olayları karşısında uyanık bir vicdandır. Artık eleştiri ve hiçbir siyasi grubun adamı olmayışı onun ayırt edici özelliği olmuştur (Meriç, 1997:286 vd). Bu anlamda bu evrilmelerin nihayetinde entelektüeli, “somut olayların üstünde yükselip soyut kademedede düşünebilen, toplumun temel yapısı, meseleleri ve değerleriyle meşgul olup başlıca sosyal, ekonomik ve politik gelişmeleri eleştirebilen, genellikle kabul edilmiş görüşleri, izah tarzlarını veya varsayımları yorumlayabilme gücüne sahip kimse” (Dereli, 1974:31) olarak tanımlayabiliriz.

Bununla birlikte entelektüelden aydına evrilen bu süreçte bakış açısını ve içinde bulunulan kültür değerlerini önceleyen tasavvurların terminolojik bir karmaşa oluşturduğunu da söylemek mümkündür. Davudoğlu’na göre bir karışıklığa meydan vermemek ve bu karışıklığı etimolojik kökle sürdürmemek için, “nurlandırılmış” ya da “aydınlandırılmış” insan etiği ile birlikte bir nur ve aydınlık kaynağının da varlığını bir ön kabul olarak zihinlere yerleştiren münevver ve aydın gibi önyargılı kavramlar yerine bu geleneği çağrıştıran entelektüel kavramının kullanımı tercih edilmelidir. Bir bakıma intelijensiya Batı kültür tarihinde belli bir geleneğin sonucunda oluşur. Türk toplumunda ise ulema geleneğinin misyonunu yerine getirememesi nedeniyle

ortaya çıkan yeni kesim, kötü bir taklidi de olsa bu geleneğin uzantısıdır. Dolayısıyla bu yeni geleneğin kendi toplumuna yönelik bir misyon vurgulayan kavramlar yerine kendi aslına paralel yabancı bir kavramla anılması daha uygun olacaktır (Davudođlu, 1987:15-18). Fakat terminolojik karışıklığın bununla bitmediđini de ifade etmek gerekir. Nitekim bununla birlikte münevver kavramının da Türk toplumuna, Fransızca philosophie de la lumine ifadesindeki ışık, nur anlamına gelen la lumiere kelimesinden aktarıldığını ve bu kelimenin Almanca karşılığının aufklaerung, İngilizce karşılığının enlightenment olduđu (Karlıđa, 1993:11) hatırlanmalıdır.

## 2. Terminolojik Dönüşüm ve Zihniyette Evrilme

Batı'da modern zamanlar süreç içerisinde bilgi ve zihniyette dönüşüm ile tanımlanır. Bu süreç, günümüzde Aydınlanma sonrası gelişen Batı düşünce dünyasına dayalı olarak ortaya çıkan sosyal bir zemin olarak ifade edilebilecek olan küreselliđe ve bu sosyal zemin üzerinde otorite unsuru olarak ortaya çıkan ve homojen bir dünya tasavvuru geliştiren egemen tikele karşılık gelir (Coştu&Turan, 2010:276). Dünyanın bütün bölgelerine Anglo-Amerikan kapitalist modelin ve onun temel norm ve değerlerinin yayılmasına dayanan güçlü bir politik ideolojiye gönderme yapan bu süreç, on dokuzuncu ve yirminci yüzyıl boyunca Adam Smith ve Herbert Spencer gibi klasik liberal düşünürler tarafından yapılan formülasyona dayanır. Güçlü sosyal elitler olarak ifade edilebilecek olan kesim tarafından teşvik edilen süreç, aynı zamanda çok derin sosyal değişimlerin kaynađı, yönü ve anlamıyla ilgili bu sosyal elitler lehine orantısız bir gücü ifade eder (Steger, 2010:267-268).

Ortaçađ boyunca tanrının merkezde olduđu dünya, dinlerin merkezde olduđu bir zihniyete ve yaşam biçimine işaret eder. Sürecin sonunda ise bu bakış açısının dönüşüme uğradığı ve bu dönüşümün de kendi içerisinde kimi kırılma noktaları ile gerçekleştiđi söylenebilir. Bu kırılma noktaları rönesans, reform ve aydınlanma olarak ifade edilebilmekle birlikte, sanayi devrimi sonrası ortaya çıkan hissedilen değişim ve dönüşümlerin bu sürecin pratik yaşama yansıması olduđu söylenebilir. Bu dönemin karakteristik temelleri din yani kilise eleştirisi üzerine kuruludur. Nitekim bu süreçte tanrı merkezli ontolojik muhayyilenin etkinliğini kaybeder ve insanın bilincinde yüzyıllardır süren egemen pozisyonunu kaybederek yerini yeni değerlere bırakır, artık süreç tanrıdan tamamen bağımsızdır. Öncesinde dini terminoloji çerçevesinde tartışılan meseleler bu kırılmalarla birlikte bu eksenle özellikle pozitivizm ekseninde ele alınır. On dokuzuncu yüzyıl ise rasyonalizmin o zamana kadar zihinleri domine eden otoritesine duyulan tepkinin sonucunda pozitivizmin ön plana çıktığı, çođu zaman maddeci tasavvurla birlikte hakimiyet tesis ettiđi bir dönemi yansıtır. Auguste Comte'un öncülük ettiđi pozitivizm ve bu anlamda özde maddeci olan bilimcilik metafizik tüm değerleri inkar eder. Bir anlamda bu maddeci pozitivist anlayış da Tanzimat'tan sonra kimi aydınlara temel referans olma üzere Osmanlı'ya girer.

Sanayi toplumu dini, rasyonel olmayanı ve geleneksel inançları yok edememesine rağmen hayattan dışlamıştır. Toplumla bütünleşmiş olan klasik din anlayışı, hakimiyetini birey ve toplumların bütün yaşamlarına genellemeyi başarmış ve insan varoluşunu sorgulamaya dönük bir etkide bulunmuştur. Aydınlanma felsefesinin derin etkileri Batı'nın bütün bir inanç sistemini sarsarken, aslında en büyük darbeyi değişme sürecine zorunlu olarak giren din anlayışında göstermiştir. Bu bağlamda da temelinde rönesansın temel değişim dinamiklerini barındıran aydınlanmanın, asıl etkisini insanı dini otoritenin dayattığı zihniyet kalıplarından kurtarıp özgürleştirmesinde gösterdiđi iddia edilmiştir. Bu anlamda bu durum entelektüel bağımsızlık ve kişilik onuruyla ilişkilendirilmiştir. Buna göre, Batı'nın on sekizinci yüzyıl düşüncesinin en genel çizgisinde benliğini kazanmış kişi egemendir. Benzer biçimde mesele yeni Türkiye özelinde de kişisel özbenlik açısından okunmuştur. Sözelimi Mardin, Mustafa

Kemal Atatürk'ün bu açıdan Batı'nın temel değerlerinin bu kişisel onur anlayışıyla ne kadar köklü bir şekilde bağlantılı olduğunu sezen, Batılılığı bu anlamda da “ilerleme” sayan orijinal bir düşünür olarak görülebileceğini ifade eder (Mardin, 1991b:286 vd).

Fakat şu bir gerçektir ki, aydınlanma ve pozitivizm faktörü bilimin ağırlığını hissettirip, metafizik inanç ve değerlerin egemen değer olmaktan çıkarak, yetkin konumunu gözlemlenebilir ve doğruluğu konusunda kuşkuyla yer bırakmayacak şekilde pozitif bilimlere bırakmasıyla Türk aydınının sosyal ve siyasal perspektifini çok derin bir biçimde etkilemiştir. Bunun yanı sıra Batı'nın her alanda gösterdiği gelişmeler ve Batı dışı toplumların mutlak referans kaynakları olarak kendisini hissettirmesi, sosyoloji, din sosyolojisi ve antropoloji bilim dallarında genel geçer bir anlayışın ortaya çıkmasına neden olmuştur. Bir başka deyişle Batılılaşma süreci çoğu Türk aydınında bir yabancılaşma olgusunu da beraberinde getirmiş, halktan kopuk, çok katı, seküler ve maddeci görüşler teolojiye karşı değişimi öngören paradigmanın teorik ve pratik yönlerine yansımıştır.

### 3. Türk Aydınının Tarihsel Duruşu ve Üstlendiği İşlevler

Goethe, “teoride kasvetli bir şey vardır, oysa hayat ağacı hep yeşerip neşelenir” der. Bir bakıma bütün ülkeler geçmişteki gibi kendilerine özgü yolları bulacaklardır (Djilas, 1975:175). Şüphesiz bu, ülkelerin halkın tamamında genel yaşamın temel unsurlarını pozitif biçimde dönüştürecek aydınlar vasıtasıyla olacaktır. Bu kaçınılmaz realite, aydınların omuzlarına yüklenmiş, gerçekleştirmeleri gereken tarihsel bir fonksiyon gibi görünmektedir. Modern dönemde her ideolojik hareket, bir aydınlar kadrosu yetiştirdikten sonra büyük kitle hareketlerine girişmektedir. Bunun aksi, yani kitle hareketinden çıkarak büyümek suretiyle aydınlar kadrosunu kurmak da mümkündür ama bu nadir görülen bir gelişmedir. Çünkü aydınlar kitleyi eğitebilirler ama kitlenin aydını değiştirmesi daha güçtür (Karakoç, 1969:545).

Kuşkusuz aydın konusundaki algının Öz benliğini, çağdaş düşünce etiğinin ortaya çıkardığı potansiyel düşünce sistematiğiyle bütünleştirmiş olan aydının, kendisini bağlayan somut ve soyut zincirleri bir şekilde kırdığı düşüncesiyle ilgisi vardır. Giddens'a göre bu süreç geleneksel toplumda sanayi toplumuna geçişle mümkün olmuş ve ilerlemeci bir hareketi temsil etmiştir. Sanayi toplumu, aristokratlar ya da eşraf ile avam tabakası arasında görülen türden toplumsal ayrımlarının katı biçimlerinin çözüldüğü toplumdur. Aynı şekilde fırsat eşitliğinin hakim olma eğilimi gösterdiği bir toplumdur (Giddens, 1997:36). Bu anlamda birey ontolojik duruşunun farkındadır ve birey, modern zamanlarda modern içeriklerle kurgulanan insana karşılık gelir. Bu bağlamda birey modern dönemde ortaya çıkan insan olarak, öncesinde kurduğu kolektif kimlikten koparak kendi kendine referansta bulunan ve kendini yeniden tanımlamak suretiyle bir kez daha inşa eden bir varlık haline gelir (Tekin, 2020:365-366).

Nietzsche açısından insanın potansiyel güçlerini ortaya çıkartacak temel değişken, kendisini ileriye götürecektir olan motivasyon kaynağı tarihsel bağlılıktır. İnsanın iç varlığı ne denli güçlü kökler taşırsa, süreci onu o ölçüde benimser ya da baskı altına alır. Onun gücü için tarih büyük bir anlam taşır. İnsanı yeni soya eriştirecek olan bu güçtür. Bu demektir ki, kişinin tutkuları, öğretinin amaçları ötesine varır. Bu genel bir yasadır. Her insan bilincinde sağlam, diri ve özlü bir görüş taşırsa güçlü ve verimli olabilir. Arı ve duru bir iç bilinç ve insanın geleceği buna bağlıdır (Nietzsche, 1996:6). Wagner ise, özellikle entelektüel seçkinler için geçerli olan “kendi kendini yapma”, “kendini gerçekleştirme” düşüncesini gerçek özgürlüğün ve insanlığın ilerlemesi olarak selamlar. (Wagner, 1996:226).

Yukarıda kavramsal çerçevede sözü edildiği gibi, aydın kavramı münevver adıyla on dokuzuncu yüzyılda Türkiye'nin toplumsal-politik diline girer ve bugünkü aydınla Türkçeleşerek, bu etimolojik köküyle Batı tarihinin aydınlanma çağına, o çağın ideallerine

uygun ama Batı dillerinin entelektüel deyiminden farklı bir anlam taşır. Belge'ye göre, entelektüel akıl kökünden türer ve kafasıyla iş yapan kişi anlamındadır. Gerçekte görev söz konusu olduğunda aydın birçok özelliğiyle misyonere benzetilebilir. Özellikle cumhuriyetin ilk yıllarında edebiyatta İncildeki “karanlıkta parlayan” ve “karanlığın anlamadığı ışık” gibidir (Belge, 1997:114-115). Yüklendiği bu misyonla aydın özellikle son dönem talihsiz Osmanlı ulemasından aldığı son derece önemi haiz tarihi görevi layıkıyla yerine getirmek ve kitlelere meşale olmak durumundadır. Osmanlı ulemasının Tanzimat öncesi toplumun faydasına olan sosyo-politik duruşunu yakalamalıdır.

Fiziksel özgürlük, kişisel özbenlik ve kişiliğin kendini gerçekleştirme, özelden genele giden doğrusal çizgi üzerinde nihai aşamada bu fenomenlerin gruba ya da topluma yansımaları ve onunla bütünleşmesini öngörür. Bu, toplumların değişim realitesinin olgusal bir kuralıdır. Aydınlanmayla gelen toplumsalda bireyselleşmeye yönelen bu eğilim, cumhuriyet Türkiyesinde özellikle Atatürk düşüncesinde görülür. Buna göre Namık Kemal'in bütün şiirlerini bir defterde toplamış olan Atatürk de milletleri uyandıracak olanların düşünce adamları olduğunu beyan eder (Sevim, 1978:243). Atatürk açısından da temel referans bilimi önceleyen pozitivist değerlerdir. Bu anlamda Atatürk'ün düşünce sisteminin temelinde pozitivist bir esprinin varlığı ileri sürülürken bununla “bilim” kavramının temel kavram olması niteliği kastedilir. Giritli'ye göre Atatürk'ün, Batı uygarlığını da bu uygarlığın bilime dayandığına inandığı için benimsediği düşünülür. Batı medeniyetinin bilime dayanması, bilimin evrensel oluşu, Atatürk için, Türk devrimini dar bir taklitçilikten kurtarabilecektir. Buna göre, Türk devriminin temelinde sistemleştirilmiş olan pozitivist espri, her türlü teolojik, metafizik ve dogmatik dünya görüşüne karşı bir bilim zihniyeti olarak benimsenen Kemalizmi, ideolojik bağımsızlığa kavuşturur. Bu anlamda Kemalizm'in temelinde pozitivist esprinin prensibi olan analitik ve mekanik bir bilimin yattığı düşünülür (Sevim, 1978:251).

Kuşkusuz Atatürkçülüğün ana ilkeleri Batı fikir akımlarının etkisinde ortaya çıkmış, mülkiye, askeri tıbbiye ve harbiye bu düşüncelerin yayılmasında doğal bir ortam oluşturmuştur (Mardin, 1999:186). Pozitivizm bu ortamın odağında, fikirlerin temelini oluşturan merkezi bir argümandır. Özellikle cumhuriyet aydını büyük oranda bu argümanın odak olduğu bir entelektüel ortamda şekillenir. Pozitivist akım Türkiye'de yukarıda sözünü ettiğimiz eğitim kurumları dışında diğer bazı kanallarla da kendisine giriş imkanı bulmuştur. Edebiyat akımları, okullarda okutulan pozitif dersler, doğrudan Fransızca eğitim veren okullar, Avrupa'ya gönderilen öğrenciler, eğitim kurumlarına gelen yabancı uzmanlar bazı dernekler bunlar arasındadır (Korlaelçi, 1986:201).

Batılılaşma ve muasır medeniyet seviyesi mottosu, aynı zamanda aydına tarihsel dönüşüm dinamikleri çerçevesinde fonksiyonel bazı misyonlar yükler ve Türk halkına bu doğrultuda öncülük etme görevi verir. Atatürk'ün aydınlar içerisinde özellikle eğitimciler üzerinde durması bu kesimin icra edeceği görev açısından dikkate değerdir (Atatürk, 1923). Bu anlamda yeni Türkiye'de aydına bu motto ekseninde fonksiyonlar yüklenir. Ondan kitleleri pozitivist değerler etrafında yönlendirmek gibi büyük bir sorumluluk yüklenmeleri beklenir. Gerçekte fonksiyonel anlamda aydın, Türkiye tarihinin her döneminde göreve çağrılır. Bu görev, Osmanlı devletinin son yıllarında hürriyet mücadelesi vermek iken, cumhuriyetin tek partili döneminde devrim ilkelerini halka anlatmak şeklinde belirgin bir nitelik kazanır. Bu anlamda tüm entelektüel ve kültürel alanlar bu işlevin özellikle işlendiği uygulama evrenini teşkil eder. Her kategorisiyle sözcümlü edebiyat sahası da bu işlevselliğin cumhuriyet neslini temsil etmekle ve yeni bir kimlik edinimi süreci olması nedeniyle sorumluluk üstlendiği alanlardan biridir. Bu yönüyle cumhuriyet dönemi edebiyatına da yansıyan aydının ideolojik işlevselliği öncelikle yeni değerlerle barışıklığı ve cumhuriyet ideolojisinin nitelikleri ile uyumu yansıtılmalı, sonrasında



ise cumhuriyet değerlerini ve niteliklerini benimsetmek ve aktarmak gibi bir işleyle kendini konumlandırılmaktadır. Nitekim bu konum yeni bir kimlik ve yönelimi destekler niteliktedir. Böylelikle toplumsal konularda kanaati olan, topluma yol gösteren ve yeni devletin felsefesi konusunda kamuoyu yaratan kişi olarak aydına cumhuriyet ideolojisi bir öncü rolü yükler (Özboilat, 2012:2477).

Aydın fonksiyonu açısından şu söylenebilir ki, günümüz insanı için yaşadığı özel hayat bile içinden çıkılması güç bilinmezliklerle doludur. Gündelik yaşamında karşılaştığı güçlüklerle baş edemediğini gören sıradan insan bu duygusunda kendinde haklılık da bulur. Sıradan insanın bilebildikleri, kavrayışı, güç ve iktidarı, işinin, ailesinin ve komşuluk ilişkilerinin dar kalıplarıyla sınırlıdır. Sıradan insanın toplumsal hayat kesimine doğru yayıldıkça bireyin toplumsal yaşam karşısındaki şaşkınlığı ve güçsüzlüğü de artmaktadır. Çağdaş insanın bu güçsüzlük ve şaşkınlık duygularının temelinde kişisel nitelikte olmayan, günümüzde kıta genişliğine varmış toplumların sosyal yapılarında oluşan değişimler bulunmaktadır. Tarihin günümüzde biçimlenme hızının çok artması nedeniyle, insanın kendince üstün tuttuğu değerlere göre kendini değiştirmesine; bu yeni değerlere denk bir kişilik kazanmasına olanak kalmamış bulunmaktadır. Günümüz insanının gereksindiği şey, kendisinin dışındaki dünyada ve kendi benliğinde olup bitenleri anlamasını sağlayacak düşünsel bir nitelik kazanmak; böylece önünde bulduğu bilgilerden bu amaçla yararlanabilmek için gelişkin bir düşünce düzeyine çıkabilecek duruma gelebilmektir. Bunu yapabilecek olan ise kuşkusuz aydınlardır (Mills, 1979:7-10).

Bununla birlikte aydında bulunması gereken niteliklerden de söz edilirken Zijderveld, aydınlara bölünmüşlüklerine, yani ihtisaslaşmalarına değinir ve bunu belirli limitler içerisinde tutabilecek tedbirlere parmak basar. Zijderveld, gerçek değişikliğin bireysel bilinç üzerinde gerçekleşmesi gerektiğini ifade eder. Max Weber onun için ideal bir örnektir. Ona göre, Sosyoloji alanından birçok görüşün ve yaratıcı zekanın sahibi olan Weber, hiçbir zaman bugün anladığımız anlamda bir profesyonel olarak hizmet vermemiştir. Weber, “profesyonel amatörler” olarak adlandırılmaları olası bir aydın sınıfın klasik bir temsilcisidir. O sadece bir iktisatçı ve sosyolog değil, ama aynı zamanda bir tarihçi, filozof, dinler tarihi ve politika üzerinde görüşleri saygıyla karşılanan bir kimse ve bir hukukçudur. Müzik ve edebiyat alanında bilgi sahibidir ve birçok yabancı dile vakıftır. Kuşkusuz o, bu alanların hiçbirinde uzmanlaşmış olan biri değildir. Aynı özellikler Goethe için de geçerlidir (Zijderveld, 1985:258-259). Aydınların sahip olması beklenen bu niteliğinin kitlelerin bilincine inebilmeleri için gerekli olduğu söylenmelidir. Nitekim ansiklopedik entelektüellik kolektif bilinci her açıdan değerlendirmeye tabi tutarak teşhisler ve tedaviler için vazgeçilmez bir niteliktir. Bununla birlikte aydının nitelik yönünü ortaya çıkarma ve tarihsel sorumluluğunu belirleme konusunda Mardin’in söyledikleri dikkate değerdir. Mardin, aydınlara politik sorumluluklarına değinirken Almanya örneğini verir. Ona göre şayet aydınlara bu konuda kayıtlı olsaydı Hitler asla iktidara gelemezdi. İngiltere ve Amerikan aydınları ise tam aksine hürriyet severlikleri sonucunda demokrasi hareketine katılma özellikleriyle büyük bir başarı elde etmişlerdir. Mardin’e göre politik katılım ve Türk aydınlara siyasi sorumluluklarına karşı takındıkları tavırda ise, alman davranışını hatırlatan bir karamsarlığı görmek mümkündür (Mardin, 1991a:289-291). Nihayet bu sorumluluk, hiçbir insanın hiçbir sınıf veya bireyler grubunun halka haksızlık edecek denli güçlü olmamaları gerektiğinden adalet, kendi özel inancına yarayanı daha iyi değerlendiren toplumun her organı, amaçlarını izlemekte kolaylık göreceği için esenlik, erkinlik ve eşitlik ilkeleri sonuçlarıyla doğruluklarını gösterirler (B. ve R., 1975:171). Bu ilkeler söz konusu olduğunda Thoreau’yu hatırlamakta fayda vardır (Thoreau, 1995:93 vd.). Onu ezilen insanların haklarını savunmaya iten ve onda insanlar arasında eşitlik ilkesinin başat bir insani değer olmasını arzulayan humaniter nüveleri yeşerten bu ilkelerdir.

## Sonuç

Eđitim tarzı, sosyal fonksiyonlarını göz önünde bulundurma ve ideolojik anlamda toplumun yeniden üretimiyle ilişkilendirilen aydın, güncel terminolojide köken itibariyle entelektüel kavramıyla özdeş görülür. Osmanlıdaki karşılığı münevverdir. Bir anlamda entelektüel, tarihsel evrede kavramsal içeriğinde bazı dönüşümleri yaşamıştır. Bununla birlikte aydın kategorisi, toplumsallık ölçeğinde kendisine engel teşkil eden somut ve soyut zincirleri kıran tanımlamasını etiketler. Tüm varyantlarıyla bu realiteyi ortaya çıkartan aydınlanma ve sanayi devrimi sonrası sosyal gelişmeleri takip eden modernizm ise aydının etkin bir figür olarak tarih sahnesinde yerini almasında önemli bir paya sahiptir.

Türk toplumunda ise ulema geleneğindeki işlevsel aksama, bu geleneğin yerini aydın kategorisine ve onun sosyal işlevlerine bırakmasıyla sonuçlanmıştır. Doğal olarak bu yeni oluşum, kendi toplumu özelinde bir misyonu üstlenmiş, gerek Osmanlı son dönemi gerekse cumhuriyetin ilk yıllarını kapsayan zaman diliminde işlevsel bir pozisyona sahip olmuştur. Her şeyden önce bu pozisyon onun için bir görev sorumluluğudur. Bu görev, Osmanlı'da özgürlük için mücadele etme sorumluluğu iken, ilk dönem cumhuriyet yıllarında yeni Türk devrimini halka anlatma ve devrimin kitlelerce kabul görmesini temin için çaba sarf etme sorumluluğu olarak görülür. Bununla birlikte bu işlevleri pozitivist öngörünün bilimselliğinde karşıt kutup oluşturacak biçimde katı ve ödünsüz gerçekleştirme davranışı, nihai süreçte aydın değerlerine ve işlevlerine sosyal bir yabancılaşmayı da beraberinde getirir. Bir başka deyişle Türk devriminin temelinde sistemleştirilmiş olan “pozitivist prensibin her tür teolojik, metafizik ve dogmatik dünya görüşüne karşı bir bilim anlayışını öngörmesi” anlayışının, çoğunlukla aynı kaynaktan beslenen Türk aydınını bu felsefe ile bir noktada, “pozitivist eksende batılılaşma” noktasında buluşturduğu söylenebilir. Aynı şekilde Osmanlı son dönemine genellenebileceği gibi cumhuriyet dönemi için de geçerli olduğu iddia edilebilecek bu algı, Atatürk'ün düşünce sisteminin temelinde de pozitivist tasavvurun ve bilimselliğin varlığı ile açıklığa kavuşur. Nitekim muasırlaşma ve Batılılaşma vurgusu, aydın için toplumun pozitif bilimin ürettiği değerlerin kitlelerce benimsenmesinde temel prensip olarak işlev görür.

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## **TO STUDY THE RELATIONSHIP BETWEEN LANGUAGE LEARNING & MATHEMATICS LEARNING**

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### **ABSTRACT**

Generally, Mathematics is written in a symbolic language that is designed to express mathematical thoughts. Each and every language is a source of knowledge, but it is not designed for doing mathematics.

NCTM revealed that many students struggle with mathematics throughout their academic years. The prevailing mindset among math educators during the past few decades has been that as mathematics is a language, all language-related factors must be taken into account while teaching mathematics (NCTM, 2000; Skemp, 1972).

The purpose of this paper is to describe the relationship between language learning and mathematics learning at school level. In this study, researchers tried to find out students' choices for solving direct problems or word problems, as well as to know challenges faced by them while solving direct problems or word problems. The study objectives also explored teachers' perspective regarding the role of language learning in understanding and solving mathematics problems.

The study was conducted amongst teachers and students of schools of the Directorate of Education of different districts of Delhi. The survey method was employed to collect data from the Delhi Government school teachers. A set of questions was prepared and floated among around 500 teachers in the form of Google forms through whatsapp groups.

Researchers interacted with around 50 students of classes 7th to 10th and a 5-Point Likert Scale was developed and shared with students. Researchers found that students need support in understanding the language of word problems and model it mathematically.

The findings of the study indicated that students had difficulties in revealing not only meanings of key-words but also in comprehending the word problems. They enjoy the process of solving mathematics problems but need support in mathematical modeling. Responses from teachers also strengthened that students good in basic operations/other mathematical skills face challenges in modeling a mathematical word problem.

The recommendations based on the findings are: focus should be placed on reading, writing, and verbalizing symbols to facilitate comprehension of mathematical symbols and their meanings; excellent instructional strategies should be used by teachers to lessen the cognitive load forced by mathematical symbolic language on students. The problems posed in mathematics textbooks should be contextualized and relatable to daily life.

**Key Words:** Direct problems, Language learning, Mathematical modeling, Word problems

# **DÜNYA MODASINDA MUHTEŞEM GATSBY VE CAZ ÇAĞI RÜYASI: ETKİLERİ VE SONUÇLARI**

## **THE EFFECTS AND RESULTS OF THE GREAT GATSBY AND JAZZ AGE DREAM ON WORLD FASHION**

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### **ÖZET**

Francis Scott Fitzgerald (24 Eylül 1896 – 21 Aralık 1940) 1896'da Minnesota, ABD'de doğdu. Princeton'u yarıda bırakan Fitzgerald, I. Dünya savaşına katılmak için orduya katıldı. Savaş sonrası gazeteciliğe başlayan Fitzgerald, New York'ta tanıştığı Zelda ile evlenebilmek için hem reklamcılık yapıp hem de kısa öyküler yazmaya başladı. İlk romanı Cennetin Bu Yakası 1920'de yayınladı ve büyük ilgi gördü. 1925'te yayınlanan Muhteşem Gatsby, beklenen ilgiliyi görmedi. Fitzgerald'ın hayatındaki en büyük hayal kırıklığına ve yıkıma neden oldu. Modaya etkisini inceleyeceğimiz Muhteşem Gatsby, yazarın hayatında büyük kırılmalara neden olurken daha sonraki dönemlerde pek çok modacıya ve günümüz insanına ilham kaynağı olmaya devam etmiştir. Amerikan romanı açısından bir klasik olarak kabul edilen Muhteşem Gatsby, günümüz insanı için hala ilham kaynağı, moda öncüsü ve kitleleri etkileme gücü açısından günümüz modern yazarlarıyla ve kitaplarıyla rekabet gücünü devam ettirmektedir. Muhteşem Gatsby, etkileşim alanına bakıldığında bir klasikten çok öteye geçip, bir kültürün temsilcisi olmuştur. Yitik Kuşağın önemli temsilcilerinden biri olan Fitzgerald bugün bile Muhteşem Gatsby romanıyla pek çok insanın hayatına dokunmaya devam etmektedir. Makalemizde gerek Muhteşem Gatsby romanının ve romandan uyarlanan 1974 ve 2013 yapımlı filmlerin erkek ve kadın moda stiline etkilerini ve sebep sonuç ilişkileri irdelenecektir. Muhteşem Gatsby romanı klasikleşmiş bir roman olmasına karşın, günümüzde modaya nasıl bir duruş kazandırdığı üzerine çalışılacaktır.

**Anahtar Kelimeler:** F. S. Fitzgerald, Flapper, Moda, Jazz Dönemi, Muhteşem Gatsby

## ABSTRACT

Francis Scott Fitzgerald (September 24, 1896 - December 21, 1940) was born in Minnesota, USA in 1896. After leaving Princeton, Fitzgerald joined the army to fight in World War I. Fitzgerald, who started journalism after the war, started doing advertising and writing short stories to marry Zelda, whom he met in New York. He published his first novel, *This Side of Paradise*, in 1920 and received significant attention. *The Great Gatsby*, published in 1925, did not receive the expected attention. It caused the most significant disappointment and devastation in Fitzgerald's life. *The Great Gatsby*, whose influence on fashion we will examine, caused great disruptions in the author's life and continued to inspire many fashion designers and today's people in later periods. *The Great Gatsby*, considered a classic in terms of the American novel, continues to compete with today's modern writers and books in terms of being a source of inspiration for today's people, being a fashion pioneer and having the power to influence the masses. Regarding interaction, *The Great Gatsby* has gone beyond a classic and become a representative of a cult culture. Fitzgerald, one of the essential representatives of the Lost Generation, continues to touch many people's lives today with his novel *The Great Gatsby*. Our article will examine the effects of the book *The Great Gatsby* and the 1974 and 2013 films adapted from the novel on men's and women's fashion styles and their cause-and-effect relationships. Although *The Great Gatsby* is a classic novel, its stance on fashion today will be studied.

**Keywords:** F. S. Fitzgerald, Flapper, Fashion, Jazz Age, *The Great Gatsby*.

## GİRİŞ

Muhteşem Gatsby, 20. Yüzyılın başıyla 1. Dünya savaşı arasında kalan Amerikan Rüyası'nı ve Caz Dönemi'ni en başarı şekilde temsil eden, muhteşem bir anlatıya, tasvirlerle, hikayeye sahip ve o dönemin ışıltılı yaşam tarzını okurken gözümüzün önünde canlandırmamızı sağlayan döneminin başyapıtlarından biridir. Yazıldığı dönemi ayrıntılı bir şekilde tasvir etmesi nedeniyle de ilgi görmemiş olduğunu düşündüğüm roman, uzun bir bekleyişin ardından 2. Dünya Savaşı'ndan sonra okuyucunun ilgisini çeker. Bundan sonra roman lise müfredatına girer, sonraki yıllarda da çeşitli filmler ve diziler yoluyla da Amerikan Rüyası ve Caz Dönemi'nin büyüğü ve heyecanlı dünyasını izleyiciye ve okuyucuya anlatmaya, heyecanlandırmaya devam eder. Kitap o kadar çok ilgi görür ki bir defa sinemaya, televizyona uyarlanmakla kalmaz, Hollywood artık Fitzgerald'ın Muhteşem Gatsby romanındaki ışıltıyı keşfetmiştir. Muhteşem Gatsby'nin bu çekilen sinema filmleri vasıtasıyla bir roman kahramanından daha öteye geçtiğini görüyoruz. Jay Gatsby karakteri sadece Amerikan Rüyası'nın vücut hali olmaktan öteye geçerek, karşımıza dünyanın pek çok yerinde pek çok kişiyi etkileyen bir ikon haline dönüşür. Artık Gatsby, Amerikan Rüyası'nın ve Caz Dönemi'nin karşımızda canlı vücut bulmuş halidir. Olabildiğince geçmişine bağlı ve duygusal olan Gatsby, bir yandan dünyadaki bir çok kişiye ilham kaynağı olmuştur. Muhteşem Gatsby, içinde barındırdığı eşitsizlik anlatımı, yoksulluk dinamikleri, sosyo-ekonomik statüler arasındaki çatışmalar ve bunları gözler önüne sermesi bakımından da sosyolojik bir terim olan

“ Muhteşem Gatsby Eğrisi” nin de esin kaynağıdır. Muhteşem Gatsby romanı, Caz Dönemi'nin ve Amerikan Rüyası'nın büyümlü anlatımı yanında sosyo-kültürel açılarından da önemlidir. Bu makalemizde Muhteşem Gatsby'nin modada öncülüğünü yaptığı dönemsel ikonik tarzın günümüze kadar kimleri etkilediğini, nasıl etkilediğini, 1920'ler modasının bugünümüzü bile etkilemesi incelenecektir.

## BÖLÜM I

### 1.1 Caz Çağı :

1920'ler dünyasını, özellikle Amerika'yı tasvir ederken kullanılan terimdir. Amerika'nın Büyük Buhran'ından önceki bolluk,refah ve şatafat içinde geçen 1920'li yılları Caz Dönemi olarak adlandırılır. Çoğu yazar tarafından abartılarak anlatıldığı, sadece üst sınıfın yaşam tarzı olarak görüldüğü için çokta eleştirilen bir dönemdir. Oysa ki o dönemin gürültülü ve gösterişli yaşam tarzının ardında büyük sancılar ve çalkantılar da vardır. Bu gösteriş ve ihtişam 1. Dünya Savaşı sonunda yeniden hızlanan ırkçılığı, işçi hareketlerini, kadın hakları mücadelesini perdeler. Aynı dönemde tüm bu mücadeleler geri planda yürürken insanlar çokta bu mücadeleleri görmez. Karşımıza 1920'den 1933'e kadar Amerikan Hükümetinin alkollü içeceklerin satışını yasaklamasının sonucu olarak Caz Dönemi'nin yaşam tarzının ve kültürünün ortaya çıkmasında büyük etkisi olan gizli içki satışının da yapıldığı mekanlar doğdu. İçki yasağı Amerikan Tarihi'nde haklara kısıtlama getiren tek anayasa değişikliği ve kaldırılmasıyla da kaldırılan tek anayasal düzenleme olarak tarihe geçer. Bu yasak ortadan kaldırılmaya çalışılan sosyal eşitsizliklerin daha çok büyümesine ve yeni bir zengin sınıfın doğmasına da neden olur. Bu mekanlardaki ışılı, giyim tarzları ve müziklerle de sokağa taşı. İncelediğimiz romanın yazarı da olan Fitzgerald'ın verdiği isimle “Caz Çağı” Amerikan Birleşik Devletleri'nin 1. Dünya Savaşı'na katılmasıyla beraber toplumda tüm değerlerin yeniden sorgulanmasına, insanların dünyadaki her şeye sahip olma arzusunun o günden bugüne hala kullanılan “Amerikan Rüyası” teriminin insanların hayatına girmesine, aynı zamanda sanatın her anlamda zenginleşmesine ve insanların zengin olma arzusunun tavan yapmasına neden olmuştur. Bu zengin olma arzusu borsa çılgınlığının yaşanmasına, 3 Eylül 1929'da Dow-Jones endeksini 381' görür , 28 Ekim 1929'da ise 261'e düşer ve 1932'de 41'i görür ve borsa çöker. Borsanın çökmesiyle 20'li yılların bolluğu yerini 30'lu yılların Büyük Bunalımına bırakır. Fitzgerald bu trajik durumu “Tarihinin en pahalı orjisinin bitişi” (Fitzgerald, 1931, s. 4) olarak tanımlar.

Caz Çağı aynı zamanda tüm Dünya'da enflasyonun arttığı, gelir düzeyi düşük grupların zarar gördüğü, milliyetçilik akımlarının kabul gördüğü ve yayıldığı bir dönemken içinde tezatlık da barındırır. Bu dönemde tüm bu olumsuzluklara rağmen medya kuruluşları çoğalmış, gece kulüpleri vasıtasıyla eğlence sektörü büyük ilgi görmüştür. En trajik olan ise bir yanda siyah-beyaz eşitliği için mücadele edilirken, eğlence mekanlarında müzik yapanların siyahi müzisyenler olmasıdır. Bu dönemde Caz müziğinin kabulü hiçte kolay olmamıştır. Caz Çağı hem büyük yenilikleri içinde barındırırken çözümleri ve karmaşaları da beraberinde getirmiştir. Sanat alanında modern çağın başlangıcı olarak kabul edilen dönem sadece Amerika'yı değil sanatın kalbinin attığı Avrupa'nın başkentlerini de etkisi altına almıştır.



## 1.2 Caz Çağı'nda Moda

1920'li yıllarda modernizm etkisi altında moda dünyası getirdiği yeniliklerle kadınların sokakta rahat etmesini sağladığı gibi, güzellik kavramını da değiştirmiştir. Savaş döneminde daha geride duran, yemek yapan, çocuklarına bakan kadının yerini 1920'lerde kulüplere giden, içkisini içen kadınlar almıştır. Bu moda akımı o dönem "Flapper" olarak adlandırılmıştır. Fitzgerald'ın Muhteşem Gatsby romanı bu dönemi okuyucuya birebir yansıtır. Fitzgerald ve eşi Zelda bu dönemin öncüleri olarak kabul edilir. Modern kadının ilk öncüleri olarak adlandırılan "Flapper's" tarafından öncülüğü yapılan Caz Dönemi kadın modasına ; kısa saçlar, diz boyu etekler, kulüplerde dans eden kadınlarda çokça görülen uçları püsküllü elbiseler, kısa kollu ipek bluzlar, abartısız ve ince zincir kolyeler örnek olarak verilebilir. Bu dönem kadınları için en önemli unsur rahatlıktır. Kadınlar onlara nefes aldirmayan, bir nevi bedenlerini esaret altında tutan korselerini bir kenara atıp rahat ve incecik elbiseleriyle kulüplerde dans etme yolunu seçmişlerdir. O dönemdeki öncü kadınlar uzun ağızlıklı sigaralarıyla Charleston dansı yapıp, araba kullanırken modaya yön vermişlerdir. Kadınlardaki bu rahatlık ve öncülüğe rağmen dönemin erkek modası uzun ve salaş ceketler, önden pileli geniş pantolonlarıyla kadınlara göre gayet sadedir. Flapper'lar 1929 ekonomik buhranından nasibini almış, ihtişamlı dönemleri sona ermiştir. Savaşın yıkıcı etkisi Fitzgerald'ın romanı Muhteşem Gatsby'de en iyi tasvirini bulduğu hızlı yaşayan, dans eden genç bir kültür yarattı. O dönemi, yaşam tarzını, kıyafetlerini romanda Fitzgerald detaylı şekilde tasvir eder. "Metal renkli kumaştan dar şapkalar giymiş ve kollarında hafif pelerinler taşıyan Daisy ve Jordan'ı peşine takmış Tom, çeyreklik bir viski şişesini bir havluya sararak geldi" (Fitzgerald, Muhteşem Gatsby, 1925, s. 118). 1920'lerin moda dünyasına kazandırdığı en önemli isimlerden biri Gabriella Chanel'dir. Chanel, koyu ve doğal tonlardaki kolsuz elbiseleri, bluzleri ve pardösüleriyle kadın giyimine başka bir tarz kazandırmıştır. 1926'lara geldiğinde Chanel kısa siyah elbiseler, uzun zincir kolyeler, üst üste takılmış sahte incilerle oluşturduğu tarzla yeni maskülen kadınlara öncülük etti. Kumsalda ve sahilde giymek için tasarladığı denizci stili, dökümlü takımlar kadınlar tarafından çokça tercih edildi. Chanel, 1923 yılında kadınlar tarafından çok sevilen kısa saç modasının da öncüsü olmuştur. O dönem moda olan diz altı etekler, günümüzde hala Chanel boy olarak kullanılmakta ve varlığını devam ettirmektedir. Özellikle kadınların başını süsleyen şapkalar kadınlar tarafından sıkça kullanılmış, Muhteşem Gatsby kitabında Daisy'nin şapkası da bu şekilde tanımlanmıştır. " Daisy'nin üç köşeli eflatun şapkasının altında yana eğik duran yüzü parlak, kendinden geçmiş bir gülümsemeyle bana bakıyordu" (Fitzgerald, Muhteşem Gatsby, 1925, s. 125).

Yıl 1923'e geldiğinde Caz Çağı kendi ikonlarını, kendi moda akımlarını yeni yaşam tarzlarını hem Avrupa'ya hem de tüm Dünya'ya ihraç ederken, bir yandan da Dünya'daki gelişmelere tepkisiz kalmaz. Örneğin 1923 yılında Mısır firavunu Tutankhamon'un mezarı bulunmuştur, Caz Çağı modası bu buluntuya tepkisiz kalmamıştır (Onur, 2004, s. 53) . Mezarın bulunuşu modaya etki etmiş, parlak renkler ve mısır desenleri moda olmuş ve Mısır buluntularındaki siyah göz makyajları eyeliner'ın doğuşunu ve pudra kullanımını beraberinde getirmiştir.

Caz Çağı'nın örneklenmesi istendiğinde en iyi olarak Fitzgerald'ın Muhteşem Gatsby'si önerilir. Başta da söylendiği gibi kendi döneminde ilgi görmeyen Muhteşem Gatsby, daha sonraki dönemlerde Caz Çağı'nı anlamının, yorumlamanın el kitabı niteliğini taşır. Muhteşem Gatsby romanında yoksul ve zengin ayırımından, siyah ve beyaz atışmasına, yaşam tarzından,

Amerikan Rüyası'nın nasıl gerçekleştiğine dair anlatıya tanıklık edilir. Roman Caz Çağı'nı her anlamda göz önüne seren kısa bir kesittir. O dönem için Fitzgerald ve eşi Zelda'da Caz Çağı'nın figürleri ve öncüleridir. Fitzgerald, Daisy ve Jay karakterlerini yaratırken Zelda ve kendi tarzından ne kadar etkilendi bilemeyiz fakat o dönemin yaşantısının ikonik figürleri oldukları inkar edilemez bir gerçektir. Caz Çağı modası aslında bütünsel olarak Caz Çağı müzik, edebiyat, sinema, borsa gibi o dönemde yaşamın her alanına nüfuz etmiş, büyük değişim ve dönüşümleri de beraberinde getirmiştir. Dönem dönem Caz Çağı modaya etkisini göstermeye devam etmiştir. Örneğin Christian Dior'un 2008 İlkbahar-Yaz defilesindeki elbiseler, Gucci 2002 İlkbahar-Yaz Koleksiyonu, Lanvin 2020 Sonbahar- Kış koleksiyonu, Michael Kors 2012 Sonbahar-Kış Koleksiyonu, Ralph Lauren 2012 İlkbahar- Yaz Koleksiyon'ları kendi web sitelerinde incelendiğinde isimleri verilen koleksiyonlardaki parçaların Caz Çağı kıyafetleriyle benzeştiği ya da birebir aynı oldukları görülmektedir (Özar Berksü, 2021).

## BÖLÜM II

### 2.1 Muhteşem Gatsby ve Moda

Sproles, moda kavramını, “belirli bir zaman ve durum için tüketici tarafından uyarlanmış geçici fenomenlerdir” olarak tanımlamaktadır (Sproles, 1981) (Ertürk, 2011). Bu tanımdan hareket edersek Caz Çağı modası için geçici süreli etki kavramını kullanamayız çünkü Caz Çağı moda tanımının tamamen dışına çıkarak pek çok alanda olduğu gibi modada da etkisini zaman zaman göstermeye ve ilham vermeye devam etmiştir. Bu etkileşim ve ilhamın moda üzerindeki en büyük etkisi Fitzgerald'ın Muhteşem Gatsby romanının dönem dönem sinema filmi ve dizi uyarlamalarıyla devam etmiştir.

Muhteşem Gatsby modası hiçbir zaman geçmez. Çoğunluk moda tanımından hareketle buna itiraz edecektir. Muhteşem Gatsby'nin modasının neden geçmediğine dair dinamikleri iyi okumak gerekir. Roman kahramanı Jay Gatsby'nin ana hedefi zengin olup sevdiği güzel kadın Daisy Buchanan'a kavuşmak üzerine kuruludur. Jay Gatsby'e göre Daisy'e kavuşmanın tek yolu daha çok para, daha şık ve gösterişli kıyafetler, daha lüks arabalar ve pahalı içkilerden geçer. Jay Gatsby'nin bütün hayatı daha çok kazan ve daha çok tüket üzerine kuruludur. Gatsby'den hareketle günümüz modern dünyasında insana öğütlenen de budur.

Fitzgerald'ın romanı, 1974 yılında Francis Ford Coppola tarafından ilk kez sinemaya uyarlanır. Başrollerinde Robert Redford, Mia Farrow ve bir çok Hollywood yıldızının rol aldığı bilinmektedir. 1974 uyarlamasında kullanılan kıyafetler Ralph Lauren tarafından tasarlanmıştır (Phelps, 2011). 1974 yılında en iyi kostüm tasarımı dalında Oscar ödülüne layık görülmüştür. Filmin kostümleri 1920'li yılların modasını 1970'li yıllara kabul ettirmiş, 1920'li yıllarla ilgili topluma başarılı örnekler sunmuştur. Kimileri tarafından Ralph Lauren'in sadece katkı sunduğu iddia edilse de, Ralph Lauren daha ileriki yıllarda filmin çizgisi üzerindeki etkisini devam ettirmiş, çeşitli yıllarda koleksiyonlarında o dönemin tarzına ait parçaları kullanmıştır. Gatsby döneminin klasik Amerikan tarzını Ralph Lauren şıklığıyla birleştirip toplumun beğenisine sunmuştur.

2013 yılında çekilen uyarlamada başrollerini Leonardo DiCaprio, Tobey Maguire ve Carey Mulligan oynadığı yapımda kostüm tasarımını Miuccia Prada desteğiyle Catherine Martin yapmıştır. Modanın amiral gemilerinden sayılan Prada bu filmde 1920’li yılları başarılı bir şekilde görsel bir ziyafete döndürerek izleyiciye sunmuştur. Filmde kullanılan dönem kostümleri Miuccia Prada’nın Prada ve Miu Miu’nun arşivlerinden seçilmiştir. Seçilen 40’a yakın elbisenin tekrar üzerinde çalışmış, dönem konseptini yansıtmaları açısından büyük özen gösterilmiştir. Martin, film boyunca pek çok oyuncu tarafından giyilen 1920’li yıllara ait Flapper elbiselerini hazırlamak için Prada ile beraber çalışmıştır. Prada ve Martin bu çalışmada kullandıkları pek çok kıyafetin küçük oynamalarla hem 1920’ler modasını yansıttığını hem de günümüzde çok demode durmayan kıyafetler olarak tasarladıklarını belirtmişlerdir.

En son çekilen filmin vizyona girmesinden sonra, özellikle beyaz yaka diye tanımlanan kesimden Flapper elbiselerine, diz altı eteklere talep olduğundan pek çok firma Daisy Buchanan’ın kıyafetlerine benzer kıyafetleri piyasaya sürmüştür. Döneminin en iyi tasvirini yapan Muhteşem Gatsby romanı pek çok modacının koleksiyonunda Gatsby tarzı ve Gatsby modelleri olarak ya da 1920’lere atıf yapılarak bugüne kadar popülerliğini korumuş ve alıcı bulmuştur. Örneğin film çekilmeden önce Prada’nın 2010 İlkbahar-Yaz koleksiyonunda Avize (Chandelier) elbise olarak adlandırılan tasarım 2013 yapımlı filmde de kullanılmıştır. Filmin vizyona girmesinden sonra 1920’leri, Jay Gatsby’i ve Daisy Buchanan’ı yansıtan kıyafetler pek çok firma tarafından Dünyanın pek çok yerinde satışa sunulmuştur. Bu filmde kullanılan tüm elbiseler Prada’nın New York ve Tokyo mağazalarında 2013 Mayıs-Haziran aylarında sergilenmiş ve pek çok insan tarafından ziyaret edilmiştir. Muhteşem Gatsby romanı hem Caz Çağı’nı anlatması açısından hem de hangi dönem filmi ya da dizisi çekilse moda dünyasında 1920’leri geri getiren bir moda ikonu durumundadır. Çekilen filmlerde kullanılan hiçbir kıyafet sadece filmde kullanılmakla kalmamış, daha sonrasında ünlü markalar ve modacıları etkilemiş ve yeni tasarımların çıkmasına neden olmuştur. Döneminde ilgi görmeyip daha sonrasında bir dönemin kült temsilcisi haline gelen roman ve kahramanları, günümüzde sinemada, modada yeni akımlar ve yeni hikayeler oluşturmaya devam etmektedir. Bu öyle bir etkidir ki kitap her sinemaya uyarlandığında hem ödül almakta hem de o yılın moda dünyası üzerinde büyük etkiler yaratmaktadır. Son filmin çekildiği dönemde pek çok modacının koleksiyonunda Muhteşem Gatsby etkisi denilebilecek etkiyle 1920’ler kıyafetlerine yer verilmiştir.

## SONUÇ

İsmi F. Scott Fitzgerald’dan alan Caz Çağı 1920 ve 1929 arasındaki dönemi kapsar. Caz Çağı’nı anlatan Muhteşem Gatsby romanı dönemde ilgi görmemiştir daha sonraki dönemlerde sinemaya uyarlanmasıyla ikon haline gelmiştir. Muhteşem Gatsby filmlerinin çekildikleri her dönemde ünlü moda tasarımcılarıyla çalışılmış ve diğer moda evleri ve modacılar üzerinde de Gatsby modası diye bir akımın doğmasına sebep olmuştur. Dönem dönem çeşitli koleksiyonlarda 1920’lere ve Muhteşem Gatsby romanına atıflı tasarımlara yer verilmiştir. Bugün “beyaz yakalı” olarak adlandırılan kesimin kadın ve erkek temsilcilerinin giyim stilleri üzerinde büyük etkileri olmuştur. 1920’lerden 2020’lere Muhteşem Gatsby romanı moda üzerindeki etkisiyle 1920’lerin Caz Çağı hikayesini okuyucuya ve izleyiciye anlatmaya devam etmektedir. Bu yönüyle Fitzgerald’ın Muhteşem Gatsby’si hem günümüz

modası ve insanıyla bağ kurmakta hem de Caz Çağı'nı günümüz insanına tüm yalınlığıyla anlatmaktadır. Bu özelliğiyle Muhteşem Gatsby günümüzün ikonik romanlarından biri olma özelliğini sonuna kadar korumaktadır.

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## IS INSANITY A GIFT OR PUNISHMENT FOR WRITERS AND POETS?

### DELİLİK YAZARLAR VE ŞAİRLER İÇİN BİR ÖDÜL MÜ CEZA MI?

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#### ABSTRACT

Insane characters we encounter in literary works or the theme of the characters going crazy have been absorbing for readers for a long time. Readers simply are amazed at what happens to such characters most probably showing empathy towards them. But what if, this is the case with the writer per se? Is mental illness a grace or curse for writers? Interestingly, history has witnessed great writers who were mentally disturbed, or went mad later in their lifetime. The way they expressed themselves have mesmerised the readers appealing to their hearts and minds. But how so? Does one necessarily have to be insane to capture our deep feelings? Substance abuser and suicidal Edgar Allan Poe, doomy and neurologically disturbed Charles Dickens, depressed and alcoholic Leo Tolstoy, manic depressive and suicidal Virginia Woolf, schizophrenic and depressed Zelda Fitzgerald, alcoholic and suicidal Ernest Hemingway, hallucinating and substance abuser Philip K. Dick and depressive and suicidal Sylvia Plath are among such authors who left an undeniable effect on readers not only with their striking writing skill but also with their strange but touching life style. This paper seeks to shed light on this mystery.

**Key Words:** Literature, Madness, Mystery, Suicide.

#### ÖZET

Edebi eserlerde karşılaşılan deli karakterler ya da karakterlerin çıldırması teması uzun zamandır okuyucunun dikkatini çeken temalar arasındadır. Okuyucular, büyük olasılıkla bu tür karakterlerle duygudaşlık kurarlar ve öte taraftan da bu tür karakterlere olan bitenleri merakla takip ederler. Peki ama ya yazarın kendisi böyle bir durumdaysa? Akıl hastalığı edebiyat yazarları için bir lütuf mu yoksa lanet mi? Tarih zihinsel açıdan rahatsız olan veya hayatlarının ilerleyen dönemlerinde deliren büyük yazarlara tanık olmuştur. Yazarların kendilerini ifade biçimleri okuyucuların kalplerine ve zihinlerine hitap etmiş ve onları adeta büyümüştür. Peki ama bu nasıl olur? Duygularımızın derinliklerine ulaşmak için yazarın deli mi olması gerekiyor? Madde bağımlısı ve intihara meyilli Edgar Allan Poe; karamsar ve nörolojik rahatsızlığı olan Charles Dickens; depresif ve alkolik Leo Tolstoy; manik depresif ve intihara meyilli Virginia Woolf; şizofren ve depresif Zelda Fitzgerald; alkolik ve intihara meyilli Ernest Hemingway; sanrı gören ve madde bağımlısı Philip K. Dick ile depresif ve intihara meyilli Sylvia Plath, sadece dikkat çekici yazarlık yetenekleriyle değil, tuhaf ama dokunaklı yaşam tarzlarıyla da okuyucular üzerinde yadsınamaz bir etki bırakan yazarlar arasındadırlar. Bu bildiri ile bu gizemin tartışılması amaçlanmaktadır.

**Anahtar Kelimeler:** Edebiyat, Delilik, Gizem, İntihar.

# CONFUCIANISM IN CONTEMPORARY CHINESE POLITICAL CULTURE

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## **ABSTRACT**

Confucianism, based on teachings of Confucius, plays a significant role in shaping the culture and ideology of Chinese people. The research analyzes the basic principles of Confucianism, its influence on political institutions and leadership in China. It also examines how contemporary Chinese political culture reflects and continues the ideas and values of Confucianism.

Harmony, understood as the balance between personal development and social well-being, is considered one of the fundamental values of Confucian philosophy. Kinship, especially important in Chinese family society, is also discussed. Not only determine the principles of harmony and kinship the behavior of people in their personal lives, but also the dynamics of relationships in the Chinese political culture.

The analysis of the anti-modernization aspects of Confucianism and what can contribute to modernization and democratization are given in our research. The role of management and leadership based on wisdom and harmonious relations with the people is emphasized. The desire for stability and the preservation of traditions are also highlighted as important aspects of political culture, which are rooted in Confucian principles.

Confucianism has more influence on political sphere in contemporary China, infusing itself into its structures and values. Understanding Confucian principles and their influence on Chinese political culture help expand knowledge and provide a deeper understanding of the nuances of Chinese political ideology.

**Keywords:** Confucianism, Chinese culture, contemporary, political, influence.

## **1. INTRODUCTION**

When we navigate China's political culture, it is evident that its foundations were laid deep in the ancient annals of history. The enduring traditions that emerged during this formative period not only determined the trajectory of the development of the system of government, but also laid the foundation for the distinctive Chinese concept of the state. This evolution, closely intertwined with the economic and socio-political conditions of ancient China, prepared the ground for the rich canvas of political culture that defines the nation today.

At the heart of this cultural evolution is Confucianism, a philosophical and ethical system that has played a key role in shaping the political spirit of the Chinese people. Rooted in the institution of the "big family," Confucianism persisted into the 20th century, fostering a political culture characterized by notions of duty and harmony. This legacy of Confucian influence has survived and has become the cornerstone upon which modern political culture has been built.

In the modern era, China finds itself at the center of the dynamic currents of globalization, ushering in a period of rapid transformation of its political culture. The profound changes reflect the merging of the old and the new, where the enduring wisdom of Confucian philosophy continues to resonate in the minds of the Chinese population. This amalgamation has given rise to a modern political culture marked by transition, combining elements of tradition with the demands of a rapidly changing global landscape.

The emergence of individualism and the integration of ethical teachings that harmonize Confucian principles with the entrepreneurial spirit underscore the adaptability and resilience of China's political culture. This synthesis not only reflects the evolving thinking of the Chinese people, but also represents a promising ideological foundation for the ongoing modernization process.

Cultural traditions preserved over the centuries continue to play a defining role in shaping the mentality of the Chinese people and influencing the course of their political evolution. Exploring the nuances of China's political culture reveals a narrative that weaves together ancient threads of tradition with the vivid canvas of a nation searching for its identity amidst streams of global change.

## **2. INFLUENCE OF CONFUCIANISM ON FORMATION OF CHINESE POLITICAL CULTURE**

Since the 1980s, Chinese society has been undergoing dynamic changes. Against the background of significant liberalization of the economy, the gap between the economic and political spheres of society is becoming more and more noticeable. In the circles of analysts, there is a growing opinion about the need to equalize the disproportions, i.e. to democratize the political life of the country. In addition, China is searching for a spiritual superstructure that would be able to combine with the ongoing processes of modernization. In this regard, the interest of researchers is attracted to the study of modern Chinese political culture, to identify what has been preserved in it from Confucianism, and to find out whether this doctrine can really contain values that correspond to the entrepreneurial spirit of modern society and democracy. [Sidoreyko, 2008:55]

The formation of Chinese political traditions was greatly influenced by three teachings: Taoism, Legalism and Confucianism. At the same time, analysts give the central place to Confucianism. This fact is explained both by the essence and the history of development of these doctrines. Thus, Taoism is based on the principle of "Dao" (the way, objectively existing laws of nature) and the concept of "non-action", which implies "not doing nothing", but the harmonious incorporation of the individual into the "Dao". Since the above concept seeks to minimize political action, Taoism is seen as an escape from political realities. It should be noted that Taoism also developed ambiguously. After the death of its founder Lao Tzu, the most prominent representative of the school, Jiang Tzu, developed the doctrine towards mysticism and agnosticism, which made the doctrine even less compatible with politics. The complete opposite of Taoism is Legalism - a materialistic, politically oriented current, legitimizing the absolute power of the sovereign, as well as the most stringent measures to maintain it. The doctrine originated in the era of warring dynasties, when for the first time Emperor Qin Shi

Huangdi managed to unite all of China under his rule and establish the rule of the Qin dynasty. However, 15 years later the dynasty was overthrown, and Legalism was relegated to the background. Nevertheless, certain elements of this doctrine were borrowed by Confucianism.

Confucianism in general can be seen as a kind of golden mean between Taoism with its apoliticism and Legalism with its tendency to clear positivism and real politics. The fate of Confucianism was also not easy at first. After the death of Confucius (479 B.C.), the syncretistic doctrine split into eight currents. And only with the coming to power of the second imperial dynasty, or rather Emperor Wu Zi, the authorities adopted Confucianism in the presentation of Dong Zhongshu. It was he who compiled the canon of classical Confucian texts, which laid the foundation of the official teaching. All other Confucian currents were banned. Therefore, as the official ideology of all imperial dynasties, Confucianism has had a great influence on Chinese society and is seen as a central element of the traditional political culture of the Chinese. Speaking of modernity and Confucianism, Chinese analyst Zhao Chunfu believes that Confucian ethics contains tenets both contrary to and conducive to modernization and democratization. The first is due to the fact that Confucian ethics is a product of an ancient agrarian civilization. It is a feudal ethics based on the principles of rigid hierarchy, which contradicts the spirit of industrial society built on commodity-market relations with equality of subjects. Another aspect of Confucianism is that during 2000 years of development it has absorbed many provisions of other doctrines, philosophical movements, beliefs, social and political traditions that make it compatible with modernization. [Chunfu, 1999:126]

### **3. CONFUCIANISM IN MODERN CHINESE POLITICAL CULTURE**

China's modern history continues to develop based on Confucian value models. The authors of China's reforms borrowed ideas from other countries and combined them with traditional Chinese values. A distinctive feature of the development of Chinese political culture was that it adapted foreign models of social and economic development to improve its traditional model. Many features of traditional political culture have contributed to the democratization and modernization of modern China. As an example, we can cite such features of Confucian tradition as sense of duty, energetic and active attitude to life, pragmatism, and hard work. Work activities and human behavior should exclude disorganization and spontaneous manifestations.

Confucian teachings emphasize a sense of responsibility. It emphasizes the unity of society and the search for a suitable place for each individual in society. This behavioral model implies simultaneous self-improvement and voluntary self-restraint of a person. Through long-term harmonization of positions, rather than imposing ideological stereotypes, the unity of public opinion is achieved. In this way, the spirit of cooperation is developed in society. The traditional Chinese sense of collectivism and group family orientation is being filled with new content. Since 1978, there has been an emphasis on material incentives, increasing prosperity, and preparing for life in a fiercely competitive market environment. This group orientation in political culture, based on compromise, can promote more harmonious development of relations in society. The creation of a positive microclimate in Chinese social communities is facilitated by the Confucian principle of "ren" - "treat others with a loving heart".

It is also worth noting that traditional values of political culture do not remain unchanged. By adopting foreign models of society, they fill themselves with new content. The American philosopher and political scientist Francis Fukuyama noted that there are misconceptions about the interactions between political culture and democracy. He wrote: "Cultures are not static phenomena like the laws of nature; they are the creation of people and are in constant evolution. They can be influenced by economic development, wars and other national upheavals,



immigration, or conscious action. Consequently, cultural 'preconditions' for democracy, while certainly important, should be regarded with some skepticism" [Fukuyama, 1995:337].

At the moment, modern China is talking about different scenarios for the future political development of the country. Some of them fit within the existing ideological constraints, and some go far beyond them [Berger, 2007:46]. A number of specialists assume that the current state structure of China meets the economic, cultural, historical, social, and political reality. According to them, if it needs improvement, it is not in its main parameters. Other experts propose new, significantly different designs. They mainly focus on the institutions of Chinese traditional culture. Also among them there are those who favor the development of various forms of democracy based on various Western models.

Speaking about Confucianism and modernity, we can refer to the works of Chinese analyst Zhao Chunfu. In his opinion, Confucian ethics contains postulates both contradicting and supporting modernization. The contradiction of modernization is that Confucian ethics is feudal. It is based on the principles of rigid hierarchy, which contradicts the spirit of industrial society built on commodity-market relations [Sidoreyko, 2008:57]. Considering the anti-modernization aspects of Confucianism, Zhao Chunfu points out the following.

1. The idea of hierarchy and interdependence (mutuality) is inconsistent with the modern principle of equality and the spirit of democracy.
2. In Confucian ethics, rights are separated from duties, which contradicts democratic principles: in particular, the rights of the emperor are granted by heaven and the fact that the country is ruled by a sage is elevated to the rank of absolute.
3. The exaltation of the family, the power of the emperor, and the cult of ancestors contradict the principle of individualism.
4. The Confucian requirement of honoring antiquity is inconsistent with the principle of constructiveness of modern society.
5. The doctrine of the middle, i.e., the Confucian demand for strict social justice, becomes the supreme principle of morality, which is incompatible with the principle of competition.
6. Moreover, moral values in Confucianism in general are placed above any material interest.

However, Zhao Chunfu points out what can contribute to modernization and democratization.

1. A strong sense of social responsibility.
2. an energetic and active attitude to life: Confucian ethics emphasizes that a virtuous person should constantly promote progress and that the value of life lies in active creation.
3. In addition, the emphasis on moral values, activities, and self-regulation promoted the spirit of patriotism of the Chinese people.
4. The principle of positive treatment of others "ren" (literally "treating others with a loving heart") promotes a positive microclimate in Chinese social groups.
5. The spirit of pragmatism [Chunfu, 1999:123].

Another famous Japanese economist Shibusawa Eiichi showed in his works that Confucianism can be combined with the spirit of pragmatism. Developing this idea, he managed to combine such opposing principles as "Confucian morality" and "profit making". His most famous work

on the philosophy of entrepreneurship is "Lunyu" and accounting. Shibusawa, based on his personal entrepreneurial experience, provides evidence that morality and business are not contradictory. The economist opposes the conventional wisdom that business is based solely on the desire to increase personal wealth. He believes that when doing business it is important not only to calculate one's own benefit, but also to think about how to fulfill one's duty to society. According to the teachings of Confucius, only those who contribute to the success of another person in the desire to succeed can be considered a noble husband. Such actions of an entrepreneur, according to Eiichi, will benefit both society and the entrepreneur himself [Sidoreyko, 2008:58].

An important place in the study of the compatibility of Confucianism and Western democracy belongs to the school of Chinese traditionalists. Its followers seek to unite the principles of these two concepts. A famous representative of this school, the Chinese sociologist Jin Yaoji, believes that Chinese political culture is quite compatible with such institutions of Western democracy as general elections and political participation. According to the scholar, for traditional Confucianism the form of government does not matter. Much more important is its moral and ethical component. However, the scholar does not consider liberalism and individualism, which are characteristic of Western countries, acceptable for Confucianism.

Jin Yaoji notes that Confucian preference for community is not unique. It opposes itself in relation to Anglo-American democracies that declare political opposition but relates to the political reality of many states in continental Europe [Berger, 2007:48]. There are analogs of the Confucian model in Western political science. An example is the concept of democracy created by A. Leiphart's concept of consensus democracy. It is called consociational or co-public democracy as opposed to majority democracy [Lijphart, 1997].

The American analyst Zheng Huang Zhou also studied the compatibility of Confucianism with the principles of democracy. In his writings, he concluded that Confucianism had a greater influence on the formation of China's modern political culture. According to Zhou, Confucianism is distinguished from other philosophical movements in China by its humanism. This allows us to talk about the presence of democratic features in this doctrine. Humanism consists in the fact that in his teachings Confucius created a picture of the world rid of demons and spirits. Putting in its center man, he, thus, elevated the value of human personality. A person in Confucius' view is a whole world, which requires education and self-education for the correct observance of li. According to the scholar, the idea of self-education coincides with Western ideas of individual independence and autonomy of the person. This correlation was visible despite the fact that the upbringing and self-education of the individual took place within the institution of "big family" according to the strict prescriptions of "li" [Zheng Huan, 1999:155].

The inextricable link between Confucianism and the "big family," according to Zhou, has influenced China's modern political culture. Characteristic of Chinese society, traditional political culture combines its ideal notions of optimal governance with the morality and ethics of the ruler. Since ancient times, such qualities as incorruptibility, honesty, and the ability to care for the people have been considered the source of legitimacy for authoritarian power. It can be said that the very concept of "politics", in the Western sense of the word, is not peculiar to Chinese culture. The concept of "state" in China carried more of an ethical meaning than a political one. Politics was perceived only as administration.

If some important principles of China's traditional culture are combined with a legitimate modern political system and a market economy, it is possible to create the most effective development model within the national framework, where it is possible to transcend this

framework and challenge other civilizational models. Thus, the main competitor for the Western world is Asian societies, which will be able to combine free economy with transformed authoritarianism. It is not by chance that, announcing the liberal end of history, Francis Fukuyama writes: "If Confucian traditions in Asia help it to find a precise and stable balance between freedom and collectivism, Asia will truly become a political paradise on Earth" [Fukuyama, 1995:33]. Thus, F. Fukuyama points out that only paternalistic Asian authoritarianism is the only rival that can challenge democracy. In his opinion, the Asian experience of creating quite competitive socio-political models pushed people living in the West to see the disadvantages of their own society.

Today, Chinese society is undergoing a series of systemic changes in all areas of life. There are active changes in the economy, domestic politics, and Chinese society has become more "open". Also, changes in the balance of power on the world stage are pushing the Chinese leadership to make changes in ideology and to make more active use of the traditional principles of Chinese civilization.

In order to find a way to develop their country, China's leaders look for answers in Confucian cultural values. Confucian principles contribute to the creation of harmony and stability, and they also help in resolving social contradictions that arise in society. This decision was made on the basis of the fact that in the case of modernization based on the values of Western culture, it is likely that conflicts will arise in their own culture.

Speaking of changes in the political and economic spheres of social life in China, it can be noted that today the Chinese state system presents itself as a body that embodies the will of the people, monitors order and is responsible for morality. When power is transferred to a new leadership, there is necessarily an emphasis on to whom it is transferred. The moral and ethical qualities of the new leadership play a major role. The worthiest one is chosen only after careful study of all candidates for the post of the leader. The new leader should be guided by the principles of humanity, humanity, and he should realize that his main task is to serve the people.

State power in China is based on hierarchy. It is built on the principle of family. The head of the state is the father-ruler. The main task of all levels of government in Chinese society is to achieve common goals. The main goal is to create a middle-income society. Also the Chinese leadership is engaged in the moral development of society and control of various spheres of its life.

It was this state structure that influenced the process of transformation in the country. Thanks to it, the so-called "economic miracle" was created. Its development was facilitated by such principles of society as discipline, consciousness of personal responsibility and duty, which are peculiar to Chinese workers. These qualities helped to establish stability in China's domestic politics and success in the economic sphere.

At present, one of the main issues that the country's leadership must resolve in order to successfully develop its political culture is the problem of correlation and harmonious combination of the traditional system with modern ideas. China is successfully developing modern Western ideas related to economics and technology. The society manages to process them for itself, while considering its needs and values. This contributes to the prosperous development of the country [Sushko, 2015:42].

## CONCLUSION

The main traditions of China's political culture were formed in the ancient period of its history. Gradually, they became the foundation for the development of the system of state administration and the concept of the state. This represents the result of the economic and socio-political conditions of the historical development of ancient China.

Confucianism played an important role in shaping the political culture of the Chinese people. Confucianism developed within the institution of the "big family" until the 20th century. Such political culture can be called the culture of duty and consent.

Later, the remaining foundations of Confucianism in the thinking of the people became the foundation for the creation of modern political culture. In the modern world, there are dynamic processes that are characteristic of the rapidly spreading globalization. As a consequence, there are changes in the political culture of modern China. The remaining knowledge of Confucian philosophy in the thinking of the Chinese has become the basis for the formation of modern political culture of a transitional type. Following the dynamic processes taking place in the rapidly globalizing world, China's political culture is changing rapidly. Traits of individualism have appeared in it. Ethical teachings have begun to emerge that have been able to combine the teachings of Confucianism and entrepreneurship. This combination can be a successful ideological basis for the modernization process.

If we talk about the conditions of globalization in the modern world, China is in search of its own vectors of social dynamics. Its aspirations are based both on objective socio-economic changes and on the Chinese definition of the post-industrial system of values. This system is based on cultural traditions, which still largely determine the most important features of the mentality of the Chinese people.

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**THE TABOO OF SEXUALITY AND COMFORT OF RELATIONSHIPS: THE  
COLOR PURPLE BY ALICE WALKER AND COLD NIGHTS OF CHILDHOOD  
(ÇOCUKLUĞUN SOĞUK GECELERİ) BY TEZER ÖZLÜ**

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**ABSTRACT**

The reflection of feminism is mostly about gender inequalities and the position of women in society. In the post-modern age, feminists worldwide began showing themselves and wanted to be visible and draw attention to women's societal problems. Born to sharecropper parents, in Georgia, in 1944, Alice Walker became a highly acclaimed novelist, essayist, and poet. She is best known for her 1982 novel *The Color Purple*, which won the 1983 Pulitzer Prize for Fiction. Set in the early 1900s, the novel explores the female African-American experience through the life and struggles of its narrator, Celie, a portable and visible woman character in the novel. Any woman can identify herself through Celie's problems. The novel is also an extended meditation on the nature of men, and women, and their expected gender roles. Tezer Özlü was born in 1943 and died in 1986, with the three "different" books she published while she was alive, she became one of the most genuine writers that Turkish literature lost at a very early age. Her first novel, *Çocukluğun Soğuk Geceleeri* (Cold Nights of Childhood), was published in 1980. In Turkish literature, women are among the leading writers who describe sexuality in a simple, naked, and pure way. She shares her first sexual intercourse and experiences with her spouses - because she had three marriages in her short life - with her reader very easily as if she was talking to herself. A forty-three-year-old writer passed out from this world, shouting "freedom" as she was swinging on the shore of the world, and from time to time trying to throw herself off that swing. This paper argues that, the two writers reflect the same feelings and fight for freedom in their lives through writing and discussing the problems of their ages.

**Keywords:** Gender Roles, Feminism, Women Studies, Alice WALKER, Tezer ÖZLÜ

# EĞİTİMSEL BİR REFAH İÇİN NÖRO-ESTETİKSEL BİR PARADİGMAYA DOĞRU: EDEBİYATTA TRANSANDANTAL METİNLERİN ROLÜ

## TOWARDS A NEURO-AESTHETICAL PARADIGM FOR EDUCATIONAL WELLBEING: THE ROLE OF TRANSCENDENTAL TEXTS IN LITERATURE

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### ÖZET

Bu çalışma, disiplinlerarası ve metadisipliner düzeyde eğitim ortamlarında benimsenerek hayata uyarlanması gereken bazı nöro-estetiksel ve nöro-pedagojik paradigmların hayati derecedeki önemine vurgu yapmaktadır. İster şiir ister düzyazı türünde olsun, ister transandantal ya da ilahi bir kutsiyet ile karakterize İslami bir metin ya da tabiat bilimleri gibi apayrı bir alandan seçilmiş metinleri okuduğu zaman, genel anlamda okuyucu özel anlamda da herhangi bir pedagojik ortamdaki öğrenci, ünlü psikolog Mihaly Csikszentmihalyi tarafından öne sürülen ve kavramsallaştırılan bir "akış" psikolojisinin de ortaya koyup öngördüğü üzere, olağanüstü bir takım nöro pedagojik süreçlere, transandantal zihin durumlarına ve eyleyici (agentic) zihinsel, bilişsel mekanizmaların tetiklenmesine katkıda bulunan bir zihin durumuna dalacaktır.

Bu nedenle, bu tür eserlerin büyüleyici, görkemli ve göz kamaştırıcı dokusu ya da örgüsü heyecansal devingenlik, coşkulu bir ruh hali ve meta-ontolojik failliği (agency) tetikleyecek, metnin çok daha sağlıklı ve etkili bir biçimde anlaşılmasına zemin hazırlayacak ve daha doğru bir öğrenme deneyimi ve eğitimsel bir refahın ortaya çıkmasına katkıda bulunacaktır..

Yukarıda sözü edilen çok çeşitli olay, olgu ya da fenomenler üzerinde yürütülen çeşitli çalışmalara ilişkin derinlemesine araştırmalar, incelemeler ve yorumlamalardan sonra, herhangi bir pedagojik ortam ya da durum içerisinde, büyüleyici heyecansal devingenlikle karakterize edilen bir ruh halinin eşlik ettiği sanatsal bir auranın, söz konusu zihin durumlarını geliştirip iyileştirdiği sonucuna varıldı. Söz konusu içerisine serpiştirilmiş ve ustalıkla işlenmiş olaylar örgüsüyle süslenmiş diyalogların, örneğin Shakespearean diyaloglarıyla özetlenen imajlar dizisinin, dil kullanımının veya Herman Melville gibi edebi şahsiyetlerin dünyasal hiçbir imgeyle karşılaştırılmayacak çok sayıda farklı imajlarla örgülenmiş eserlerdeki anlatıların veya dünya ötesi fenomenlerle bizleri zaman zaman büyüleyici bir ürperti ya da ebedi mutlulukla tanımlanan bir ruh haline sokabilen çeşitli retoriksel kavram ya da olgular, söz konusu eğitim ortamlarında bulunan kişinin uğraş alanı ne olursa olsun, meslek ya da görevi ne olursa olsun eğitim ortamlarında benimsenecek mükemmel bir pedagojik söylem olarak çeşitli olumlu sonuç ya da yansımaları doğuracaktır.

**Anahtar Kelimeler:** Eğitim, Edebiyat, Pedagoji, Psikoloji, Estetik

## **ABSTRACT**

This study overemphasizes some neuro aesthetic and neuro pedagogical paradigms to be postulated and adopted in educational environments on an interdisciplinary and metadisciplinary level. During the perusals of any given works written in any genres of literature, whether it be poetry or prose, or any texts of a transcendental or divine character, chief among them Islamic, whether it is embedded in natural sciences, the reader in general, and the student, the learner in any pedagogical setting in particular, will plunge into a state of mind contributing to the neuro pedagogical processes, transcendental agencies and mechanisms stimulating a psychology of “flow” postulated and conceptualized by that famous psychologist Mihalyi Csikszentmihalyi.

Therefore, It is the fascinating, glorious and glamorous texture of such works that will, thereby, trigger an enthusiasm and meta ontological agency, paving the way for an adequate understanding of the text and a meaningful output for learning and educational well-being

After in-depth inquiry and analysis into various studies conducted on a multitude of different aforementioned phenomena, it was concluded that ,in any pedagogical state, when there occurs an artistic aura accompanied by a of state of mind characterized by elevational excitement due to the captivating poignance of the dialogue interspersed into the text and incorporated with craftfully juxtaposed events, images and use of language epitomized with Shakespearean dialogues, and the narrations of a multitude of different works of those literary figures like Herman Melville, which cannot be compared to any worldly images or phenomena experienced in mundanities, and which may put us into a state of mind defined by overwhelming shivers or elation, will also have implications and repercussions for a quintessential pedagogical rhetoric to be adopted in educational environments regardless of the specialty, occupation being involved or the task at hand

**Keywords:** Education, Literature, Pedagogy, Psychology, Aesthetics

# **THE UNIQUE ROLE OF LITERATURE IN THE HEALING PROCESS OF TRAUMATIC EXPERIENCES: EMPATHY, EMOTIONAL EXPRESSION, AND PERSONAL DEVELOPMENT**

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Literature wields a profound influence on the psychological and emotional realms of individuals, with a growing interest in its therapeutic potential, particularly concerning individuals navigating the aftermath of traumatic experiences. By engendering profound emotional experiences, literature possesses the capacity to offer a distinct and invaluable contribution to an individual's self-understanding, interpretation of their surroundings, emotional expression, personal development, and coping mechanisms in the face of traumatic events. Foremost, among its effects is the cultivation of empathy, wherein individuals deepen their comprehension of diverse thoughts and emotional experiences by immersing themselves in the characters' emotional worlds, understanding their challenges, joys, or anguishes from unique perspectives. This heightened awareness fosters greater understanding and sensitivity in their social and interpersonal relationships. Experiencing the myriad of positive or negative emotions through literary characters equips readers with valuable insights into addressing challenges in their own lives. Literature's immersive and diverse narratives serve as a refuge from the stress and intensity of daily life, providing emotional solace. Exposure to diverse perspectives enhances problem-solving skills, contributing to an individual's cognitive flexibility. This study aims to explore literature's role in the healing processes of individuals exposed to traumatic experiences, particularly delving into genres such as poetry, novels, and drama. The focus is on enhancing the reader's empathetic capacity through an examination of characters' traumas, ultimately empowering the reader to actively participate in their own healing journey by connecting these narratives with personal experiences.

**Key Words:** Trauma, English Literature, Traumatic Experience, Psychology.



# MORAL TRANSITION IN JOHN BARTH'S THE END OF THE ROAD

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## ABSTRACT

It is widely accepted that, in the post-war period, there has been a significant paradigm shift in the fields concerned with the emotional, social, and psychological aspects of human nature in the ways they perceive, understand, and represent it. These perceptual changes have been interpreted by many intellectuals as a result of the weakening of the modernist belief frames and the reconceptualization of humans' place in the Universe. Literature, without any doubt, is one of these fields where important changes have taken place. Not only the conventional styles of literary genres have undergone great changes and become more unpredictable in the postmodern era, but the themes and the methods of representation for these themes have also shown notable variance. This paradigmatic shift in the perception of human existence has brought about a moral transition in it, as well. In this paper, it has been argued that John Barth, who is regarded as one of the cornerstones of postmodern fiction, reflected on this transition in his early works such as *The End of the Road* and *The Floating Opera* in a way that has helped this transition to take place. Barth's novel *The End of the Road* has been critically analyzed to shed light on how he represented the transition from modernity to postmodernity. It has been suggested that Barth created allegorical characters to represent the moral perceptions of each epoch thereby delineating the transition from modernism to postmodernism via the development of his characters as well as the relationships among them.

**Keywords:** morality, postmodernism, self, transition, identity

## 1. INTRODUCTION

The debates on postmodern identity and morality have covered an important place in the review of postmodern fiction as the meta-narratives of the pre-modern and modern eras have left their place for relativity and fluidity in the postmodern era. After the 1950s people's beliefs were shaken because of the destruction of the war. This destruction has not only shown itself physically but its psychological effects can also be observed when a comparison is made between modern and postmodern fiction. Ecaterine Croitor, in her article: "Ethics of Responsibility? Some Postmodern Views", argues that modern ethics were laid down on the self-exacerbated, individualist perspective which assumed history to be a progressive process for the humankind, thus she associates the end of modernity with the end of history (Croitor,

259). When this assertion is considered in terms of morality, it won't be difficult to observe that with the transitional process to postmodernism, the progressive perception of morality has also come to an end. Tanrıtanır and Tunç explain the transformation of identity from modernism to postmodernism as:

“Before postmodern period, which roughly refers to the second half of the 20th century and early 21st century, identity was mostly considered to be an essential part of the individual. Unlike the postmodernist conception of identity, which is anti-essentialist, fragmented, and fluctuant in nature, it was thought to be a solid and stabilized element inherent to the individual” (Tanrıtanır and Tunç, 176).

In contrast to modern identity and modern self which were relatively more essentialist and solid, grounding the postmodern self is not an easy task; the postmodern self may have many different masks or none at all since the individuals and their identities are context-bound and fluctuant. As Gubrium and Holstein suggest, this transition from solidity and stability to uncertainty and de-centeredness has even shown itself in the vocabulary of fiction, enhancing a wide range of abstract terms such as variance, polysemy, de-centeredness, presentness, etc. (Gubrium and Holstein, 698). The sociologist Michael de Schwalbe, who argues against the philosophy of postmodernism and criticizes postmodern social theorists for being deeply obsessed with concept formation, defines the process of identity creation and its maintenance with the following statements:

People are also endowed with identities, which are usually described by social psychologists as meanings given to the individual as a social object. These meanings are typically based on category membership (e.g. being male or female) or other culturally significant pieces of biography (e.g. having been married). If we think in pragmatist terms and understand meanings as evoked responses, then identities can be seen as response evoking signs. Acquiring identity is, in this view, the process of acquiring sign values (Schwalbe, 334).

Regarding identity as a compilation of symbols, as Schwalbe asserts, we may assume that morality is a product of the meanings and values ascribed to these symbols. While, in the modern period, these symbolic identity constituents such as gender, marital status, individual integrity, etc. were highly important; and, thus, were the moral stances they brought about, the boundaries between these categories have come to be more blurry and less essential in contemporary society. Charles Lindholm regards these moral and theoretical uncertainties as the dilemmas and problems caused by the interpretive thought that has gained momentum in postmodern life (Lindholm, 747).

The paradigm shift in the perception of self, identity, and morality has also shown itself in novel as well as other genres of literature. Unlike the expectable plots and the stock characters of pre-modern and modern eras, the postmodern ones are highly unpredictable, multifarious, and polyvalent. Postmodern fiction, as a result of postmodern reality, has brought about new dimensions to plots and unexpected moral stances to the characters, which may be seen as a reaction to the conventional artistic styles.

John Barth, one of the forefathers of postmodern fiction and philosophy, depicted and helped the aforementioned transition in his early novels *The Floating Opera* and *The End of the Road* which may be placed at the junction of the modern and postmodern fiction. In *The Literature of Exhaustion*, Barth stresses the need for new literary styles with these sentences:

“By exhaustion, I don’t mean anything so tired as the subject of physical, moral, or intellectual decadence, only the used-upness of certain forms or the felt exhaustion of certain possibilities—by no means a cause for despair”(Barth, *Literature* 64). Barth, who was an English Professor and a novelist, was well aware that postmodern fiction could not suffice with modern possibilities and there should be a transition from essentialism to contingency.

Barth’s first two novels; *The Floating Opera* and *The End of The Road*, as Jase Kalin suggests, argue philosophical points that cannot be put forward by normal conventions. The creation of characters and their relationships with each other are highly allegoric and they convey Barth’s standpoint on certain existential questions (Kalin, 170). In *The End of the Road*, which will be analyzed in terms of the characters and the relationships among them as moral symbols, Barth not only depicts the struggle of transition from the static ethic codes of modernity to the dynamic morality of postmodernity, but he also eases this transition by letting the old to be defeated by the new. Barth’s new moral paradigm has also been called moral nihilism because it lacks any central premises. In these terms *The End of the Road* may be read as an allegory with each of its characters representing a different moral category: Joe Morgan: modernity; Jacob Horner: Post-modernity and Rennie a “moral vacuum” as she has been called by Herbert P. Smith as cited in (Sion,3). The clash between Joe Morgan and Jacob Horner is the clash between modernity and postmodernity; essentiality and contingency; moral stability and moral relativity.

## **2. CHARACTERS AS MORAL STANCES IN THE END OF THE ROAD**

“In a sense I am Jacob Horner”

This is how *The End of the Road*, whose narrator is Jacob Horner, starts. This sentence alone provides many clues concerning the identity of Jacob Horner who is paralyzed with immobility at the beginning of the story. Horner’s immobility is accidentally realized by a mysterious doctor who immediately becomes interested in the case, and takes Horner to his immobilization farm to treat him. Horner, the personification of postmodern self, does not have a clear destination in his life, and apparently, this is because he does not have a family, any kind of social relations, or moral commitment. Just like a cast out, he is there to be blown with the wind. The doctor, whose identity remains just as “the doctor” tries to create an identity for Horner by forcing him to adopt what he calls mythotherapy. The fact that Horner does not have any symbolic absolutes such as family or religious ideology or belief in human progress etc. brings about a moral uncertainty along with it. Considering the post-war era, when all the meta-narratives and moral absolutes of the past were damaged, it might be easily inferred that Jacob Horner symbolizes the reality of postmodernity as he has no definite values and boundaries; left with a fluctuant, decentered, and fragmented identity, he just adopts different mask in different contexts.

The Doctor, according to Enio Jose Ditterich, symbolizes knowledge and thus lacks an identity based on human values or emotions (Ditterich, 62). Well aware of the condition, he suggests that Jacob Horner apply mythotherapy, which simply requires choosing a character, particularly a strong one, from the past and imitating him. Jacob Horner frequently talks about his moods which can be regarded as the different, short-term masks that the contemporary self adopts in relation with the requirements of the context. He brings a distinction into the metaphorical association of moods and the weather after he has a dream in which he passionately desires to learn about the coming days’ weather report, and the weather forecaster tells him there isn’t going to be any weather:

I tell it now to illustrate a difference between moods and the weather, their usual analogy: a day without weather is unthinkable, but for me at least there were frequently days without any mood at all. On these days Jacob Horner, except in a meaningless metabolic sense, ceased to exist altogether, for I was without a character, without a personality: there was no ego; no I. Like those microscopic specimen that biologist must dye in order to make them visible at all.... Although the specimen is invisible without the dye, the dye is not the specimen. (Barth, *The End*. 30-31)

Horner draws a clear line between the individual i.e. Jacob Horner or the specimen, and the mood or the dye which are symbols for the different masks that the individual adopts. In the modern era the masks and moods were essentialities because of their identification with the self; and, thus, the morality that resulted from the integrity of these moods or masks was perceived as absolutes. In other words, the mask was the individual. On the other hand, in the post-war Western world, it is commonly argued by culture theorists that these masks have come to be utilized instrumentally in a much more contingent way, which is clearly the case with Jacob Horner.

Joe Morgan, in contrast to Jacob Horner, who represents the fragmented reality of the postmodern self, may be seen as an allegoric hero for modern essentiality. The name "Morgan" itself means a particular specimen of horse which may also be interpreted in relation with the modernist conception of progress. For Morgan, reason and integrity are the keys to life. He always tries to see the causes behind events. He is far more expectable because his attitudes towards certain issues do not vary according to the contextual frame. When he learns that his wife Rennie had an affair with Horner, the only thing he does is try to understand the possible drives they might have had for committing "adultery", and he makes use of different methods to understand the reason behind the affair. He even wants Rennie to do it again like an experiment, which may symbolize the modernist belief in the scientific method. For Joe Morgan, everything should have an explanation: If someone has done something, it means that thing has been consciously desired and done by that person.

When Rennie and Horner have a conversation about their affair and its effects on Joe, she describes Joe's integrity with these words: "He is noble, strong and brave, more than anybody I have ever seen. A disaster for him is a disaster for reason, intelligence and civilization, because he is the quintessence of these things" (Barth, *The End*, 105). And, after one horse riding lesson when Horner offers Rennie to eavesdrop on Joe while he is on his own, Rennie rejects this by asserting that "real people aren't any different when they are alone. No masks" (Barth, *The End*, 59). However, Rennie is wrong, because when she involuntarily observes Joe, she realizes that he is performing behaviors which would not fit into what I will call "Morgan Ethics". By this particular scene when Rennie's trust in Joe is irrecoverably damaged, Barth might have implied that: Though modern ethics were based on integrity and absolutes, they were still masks. The distinction between modern morality and the postmodern one is probably the multiplicity and contingency in the latter as opposed to the professional integrity of the former.

The third important character is Rennie whose name, personality and experiences exemplify Barth's allegoric usage of characters to symbolize the transition from modernity to postmodernity. The name Rennie means rebirth or life, and if we try to analyze her character probably we will end up seeing that she doesn't have one (Ditterich, 43). Rennie, as her gender and name may suggest, symbolizes life itself; firstly belonging to Morgan (modernism) then to Horner (postmodernism). The ways Rennie starts her relationships with Morgan and Horner may also have metaphoric implications on the difference between modern morality and

postmodern morality. When Joe and Rennie sleep together for the first time, Rennie is in a vulnerable state having drunk too much alcohol, but Joe Morgan does not take advantage of her vulnerability and has her sleep in the same bed without any physical contact, which if he had, would not suit the moral integrity of the modern self, who dignified ethics as an essential part of life. On the other hand, Jacob Horner, whose name ironically means: one who horns, does not consider any consequences when he has that affair with Rennie, again at a time when she is in a vulnerable state because Joe is at a conference and she misses his companionship.

One significant theme in *The End of the Road* is the breakdown of family, which was one of the most important constituents of identity before the rise of postmodernity. Joe Morgan has a family that he regards as one of his most essential absolutes before Jacob Horner destroys it by having an affair with Rennie. However, the reality of postmodernism is not independent of that of modernism. When Rennie gets pregnant, which symbolically represents the emergence of a new social structure; it is not clear whether the baby belongs to Morgan or Horner.

Sex is a prevailing theme throughout the novel. Enio Jose Ditterich, analyzing *The End of the Road* as an allegory of fictional creation suggests that: Even though none of the characters view sex as a central element to their lives, what causes them to develop as characters is nothing but sex. He argues that sex represents “writing” in the novel as it paves the way for mysterious possibilities and developments (Ditterich, 45). When the theme of sex is considered in terms of morality, which has taken the former as one of its most important premises throughout history, one can argue that the perceptual deviation in morality from modernity to postmodernity has also revealed itself in the characters’ perceptions of sex in *The End of the Road*. Joe Morgan’s idea of sex is more metaphysical, placed in the family institution within certain boundaries, and he considers misogyny off the table in his relationship with Rennie. On the other hand, Jacob Horner, who I have argued symbolizes the postmodern self and morality, has multiple sexual discourses and relationships in its very physical sense. For Horner, emotional attachment is never a priority in his relationships, and it can be suggested that he regards the conventional boundaries for the practice of sex unnecessary although he acknowledges that sex has been the primary goal of human civilization with the following statements;

..., poor little coitus, alone gives rise to cities and monasteries, paragraphs and poems, foot races and battle tactics, metaphysics and hydroponics, trade unions and universities. Who wouldn’t delight in telling some extragalactic tourists: “On our planet, sir, males and females copulate. Moreover, they enjoy copulating. But for various reasons they cannot do this whenever, wherever, and with whomever they choose. Hence all this running around that you observe. Hence the world?” (Barth, *The End* 79)

The clash between Joe Morgan and Jacob Horner over Rennie is the clash between modernity and postmodernity over existence. While Joe Morgan never compromises his integrity and constantly struggles to understand the nature of this intellectual and moral transition he doesn’t interfere with it. On the other hand, Jacob Horner, who has multiple identities and moralities, or no identity and morality at times, gradually takes over and has more and more influence on the destiny of all the other characters, and at the end of the novel he causes Rennie to die, which may be interpreted as the end of Joe Morgan’s integrative life, because he frequently mentions about his absolutes and regards Rennie as the most crucial one of them. Rennie’s death, in this regard, may symbolize the death of family membership as a constituent of modern identity and hence modern morality. However, while Rennie’s death may symbolize the end of Joe Morgan’s absolutes, it is not the end for Horner, as it is revealed in Barth’s later novel *Letters in*

which Jacob Horner implies how he has rewritten history and brought Rennie back to life by writing *The End of the Road* (Barth, Letters 95).

### 3. CONCLUSION

John Barth's *The End of the Road* was written in a period when great changes took place in Western civilization. Barth, both as a writer and as a researcher, was aware of these changes, and he tried to reflect these changes into fiction both thematically and technically. As Christopher Willard puts it "In reading Barth, we should not move ahead it seems, with a librarian's view or critic's view, but with the understanding of the tenor of author as researcher wrestling not so much with the past but with the new, the unknown, the strange, the uncommon..." (Willard, 3) A close reading of *The End of the Road* shows that each of the characters and the themes in the novel has at least one symbolic representation. Barth has portrayed the moral transition from the modern period to the postmodern period via his characters and themes. Joe Morgan as a strong decisive, integrative character with essential identity constituents has been argued to be representing the modern self and modern morality, while Jacob Horner who is paralyzed with immobility and who tries to adopt various masks and identities on different occasions, represents the postmodern self. Because Horner does not have any solid constituent for identity formation, the doctor tries to create an identity for him by applying mythotheapy, which simply involves imitating a strong character from the past to become one in the future. Although Joe Morgan seems much stronger than Jacob Horner, his essentialities are destroyed by the latter. And the postmodern contingent, multifarious ethics win over the modern progressive morality.

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# **LANGUAGES FOR SUSTAINABLE DEVELOPMENT: CONNECTING CURRICULA WITH SDGS TO FOSTER 21<sup>ST</sup> CENTURY'S SKILLS WITH BENINESE ESP LEARNERS**

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## **ABSTRACT**

Teaching English for a Specific Purpose (TESP) in a foreign language context like Benin Republic, is really challenging for many reasons. To overcome those challenges and meet learners' needs, this research work examines the role of languages classes in achieving Sustainable Development Goals (SDGs) and how curriculum can be adapted to impact ESP learners' communicative and life skills. A mixed method was adopted to conduct the research. To collect relevant data, questionnaires were addressed to ten (10) EFL/ESP teachers and hundred (100) learners, in LTP/P-N and Lycée Technique of Pobè, respectively in OUEME and PLATEAU regions in Benin Republic. Eight (08) classroom observations were conducted. The results of the study show that most of the learners have difficulties in oral communication but are active participants and feel really concerned with the global issues. This research reveals that Education for Sustainable Development (ESD) helps students to take actions to achieve SDGs. Moreover, it increases learners' motivation, and can be of great benefit to foster ESP students' life skills and their communicative performance.

**Key Words:** SDGs, ESP, ESD, Life Skills, Curriculum

## **1- INTRODUCTION**

More than the four Cs (Critical thinking, Collaboration, Communication and Creativity) known as the 21st century's skills, education should foster viable and ecological behaviors to meet the Sustainable Development Goals (SDGs). In fact, the agenda 2030 designed by the United Nations (UN) setting up seventeen (17) common goals in line with the aspiration of each Nation, may not reach its objectives if nations do not take actions locally. To meet those goals education is required. Then, SDGs should be embedded in academic criteria. That is why Johanna Helin (2021) stated that "In the context of Agenda 2030, there is a need to move forward from the abstract 21st century skills to define more concrete competencies that are required for a more



just and sustainable future”. This means that ESD is the backbone to meet the agenda’s goals. The main concern here is that, seven years from the common agreed deadline, the achievements are far under expectations. UN report on SDGs in July 2023 has revealed alarmist results and the General Secretary of United Nations, António Guterres (2023) stated that “Unless we act now, the 2030 Agenda will become an epitaph for a world that might have been”. In the same trend, this research work is exploring the integration of ESD as solution to encounter the Agenda 2030.

The effective integration of Sustainable Development Goals (SDGs) into Beninese education remains a challenge. Despite a shift from traditional teaching methods to a purportedly innovative communicative language teaching approach, English for Specific Purposes (ESP) students often struggle with communicative skills. The current curriculum, which is intended to be learner-centered and foster the development of 21st-century skills, has not met expectations due to the poor execution of the Competency-Based Approach (CBA).

This study aims to explore the implementation of suitable, original, and creative strategies to achieve the SDGs, enhancing student performance not only in language classes but also in their future workplaces. To facilitate understanding, the research paper is structured into seven subdivisions.

## **2- OBJECTIVES**

The main objective of this research is to examine the role of languages classes in achieving Sustainable Development Goals (SDGs). Specifically, it tends:

- To explore ESP learners’ challenges in Benin teaching-learning context.
- To define the integration of ESD in our educational system.
- To show how ESD oriented-curriculum can be adapted to impact ESP learners’ communicative and life skills.
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## **3 THEORETICAL KEY STONES**

### **3.1 SUSTAINABLE DEVELOPMENT GOALS (SDGs)**

The idea of SDGs merged in 2012 during a meeting of United Nations held in Rio de Janeiro on sustainable development to set up worldwide goals to face the crucial environmental, economic and political problems of the planet as a whole. Replacing the Millennium Development Goals (MDGs), which started a global effort in 2000 to tackle the disgrace of deficiency in many domains, SDGs are highly the core of any development programs these days. At that time, MDGs established quantifiable, universally-agreed purposes for attacking extreme poverty and hunger, preventing fatal maladies, and intensifying primary education to all kids, among other growth urgencies. Evolving into SDGs, the paradigm does not really change.

Then seventeen (17) key points known as SDGs were defined. “The short titles of the 17 SDGs are: No poverty (SDG 1), Zero hunger (SDG 2), Good health and well-being (SDG 3), Quality education (SDG 4), Gender equality (SDG 5), Clean water and sanitation (SDG 6), Affordable and clean energy (SDG 7), Decent work and economic growth (SDG 8), Industry, innovation and infrastructure (SDG 9), Reduced inequalities (SDG 10), Sustainable cities and communities (SDG 11), Responsible consumption and production (SDG 12), Climate action (SDG 13), Life below water (SDG 14), Life on land (SDG 15), Peace, justice, and strong institutions (SDG 16),

and Partnerships for the goals (SDG 17)” Kim, Rakhyun E. (2023). They ranged from ending extreme poverty, giving people better healthcare, down to achieving equality for women, covering by this way almost all the global issues.

All the SDGs are interconnected and countries should work together to ensure no one is left behind. It means that the success in one affects the accomplishment for others. According to UNDP (2023) “The SDGs are unique in that they cover issues that affect us all. They reaffirm our international commitment to end poverty, permanently, everywhere. They are ambitious in making sure no one is left behind. More importantly, they involve us all to build a more sustainable, safer, more prosperous planet for all humanity”. This means that no matter where we leave, no matter what we believe in, no matter our culture, our race and our citizenship, we are all concerned with SDGs since the world is considered as a planetary village. This is the positive aspect for our language classes. Introducing SDGs in the curriculum increases motivation and engagement for students because they feel concerned with global issues.

### **3.2 CHALLENGES OF ENGLISH FOR SPECIFIC PURPOSE (ESP) CLASSES IN BENINESE CONTEXT**

Teaching-learning English for a Specific Purpose is highly demanding, mainly in a French speaking context like Benin Republic. In fact, Benin has its numerous dialects plus French for communication. But for international exchanges and because of the hegemony of English worldwide, it is compulsory teaching and learning English for career development, for business, etc. In such multilingual context, ESP teachers and learners face many challenges such as: lack of materials, lack of training, lack of supervision, learners’ anxiety, fear of making mistakes, and lack of motivation.

In fact, motivation is essential in a language class. The results of qualitative and quantitative analyses conducted by Bernaus Mercè and Robert C. Gardner (2008) on motivation strategies, proved that “motivation affects students’ foreign language acquisition, and show that the foreign language teachers’ personality and their way of teaching affect students’ motivation”. Their work has shown that students with a high motivation, also demonstrate high proficiency score. Then, to augment ESP students’ performance, many scholars have been suggesting motivation strategies. And global issues, because of the interest to do good and useful actions for one’s community, is one of the best way to motivate both learners and teachers internally and externally. In fact, classroom management and engaging activities for students are essential for a successful language class, by creating a conducive learning atmosphere where context and content are offered to practice. Moreover, Foreign Language Anxiety (FLA) which inhibits communication, is meaningfully reduced. Coupled with the students’ motivation to do good for their community, this is a great advantage for the promotion of ESP. It is clear that the future of our planet, the succeed in reaching SDGs depend on the present generation. Then quality education is the key.

### **3.3 ACTIVITIES IN EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)**

Integrating education for sustainable development (ESD) is compulsory to achieve the SDGs. Today’s educated children are the citizen of tomorrow, the upcoming leaders, and as educators, we ought to teach them the ways to prepare their personal and professional futures. Making a link with today education and that future, Jaime Casap, reported by Patrick Cook-Deegan (2022), stated that “We are preparing students for jobs that do not exist, to use technology that

has not been invented, to solve problems we do not even know are problems yet”. This statement shows the importance of schools and education preparing for the future of our planet. This preparation must be not only individually, but also globally since we all belong to the same macro system.

Surprisingly, research shows that tomorrow’s employers will be looking for more than technical abilities. They seek in their employees cognitive, interpersonal, and self-leading capabilities. Additionally, durable, social and emotional skills are in-demand skills for great managers. ESD provides contexts and contents for ESP teachers and learners to grow personal and professional skills.

In fact, ESD combines social and emotional learning (SEL) with Project Based Learning (PBL) to help ESP students develop essential, durable skills, like self-awareness, adaptability and collaboration. To teach durable skills, we must prioritize combining action-oriented SEL with purpose learning. Integrating social and emotional development with Project Based Learning is the most effective way for students to build essential skills and make learning relevant to their lives.

Many researchers suggested numerous ways for incorporating service learning (SL) in an existing curriculum. In fact, SL is the easiest activity way for combining SDGs and curriculum objectives. Joe Bandy (2011) suggested “projects combining public actions and teaching-learning objectives”. It means that the implementation of SL approach with learners acting for the same goal, is possible. And the current curriculum, the Competency-Based Approach (CBA), is perfectly adaptable since its main objective is to develop disciplinary (specific to a given subject), transdisciplinary (essential throughout all the school subjects) and transversal (required to face real-life situations) competencies.

In the context of the CBA, SL strategies match with the learners-centred approach to languages teaching-learning and many SL activities can be integrated into the current curriculum to achieve our goals easily. So, while adopting ESD, there is no need of changing the present curriculum before integrating SL activities. In one of her works, Heffernan Kerissa (2001) suggested “six (06) general models for integrating services learning activities in an existing course. The work mentioned: one-time group service projects, option within a course, required within a course, action research projects, disciplinary capstone projects and multiple course projects”. The model used for the experimentation is the ‘required within course’ and students of Lycee Technique et Professionnel de Porto-Novo (LTP/P-N) took an active part in a project called ‘Free our School from Plastics’. This project helps students to develop life-skills (taking actions for the planet), to design commercial correspondences (writing an official letter) and to learn vocabulary related to environmental protection. Through the same project, many SDGs, Good health and well-being (SDG 3), Quality education (SDG 4), Gender equality (SDG 5), Sustainable cities and communities (SDG 11), Responsible consumption and production (SDG 12), Climate action (SDG 13), Life on land (SDG 15), and Partnerships for the goals (SDG 17) were activated.

#### **4 METHODOLOGY**

In the following section, the methodology used to conduct the study and to collect data is described. It includes the research design, the sampling, the data collection procedure and the data analysis procedure.

#### 4.1 RESEARCH DESIGN AND SAMPLING

This study used a quasi-experimental mixed-method and both quantitative and qualitative data were collected. An experimentation was also carried out to test the hypotheses in LTP/P-N, where classroom observations and oral tests took place. The topic of this paper clearly states the case study of LTP/P-N. Then investigations were piloted in the target school with questionnaires addressed to teachers. Interviews and classroom observations (at the beginning and at the end of the experimentation period) were also conducted in the same secondary and technical schools.

**Table 1:** Sampling

Schools	Questionnaires		Classroom observations
	Teachers	Students	
LT/Pobe	05	50	04
LTP/P-N	05	50	04
Total	10	100	08

#### 4.2 INSTRUMENTS

Instruments are essential in data collection procedure. For the success of this research, questionnaires, interviews and observations sheets are used to gathered different data.

##### 4.2.1 QUESTIONNAIRES DESCRIPTION

Purposefully designed with mainly close-ended questions (except the last one in order to collect suggestions from the respondents), to reduce time-consuming and to facilitate analysis. This questionnaire surveys teachers' qualifications and their experiences; the challenges of communicative skills development and the relevance of SDGs' integration is the learning process. It also assesses strategies used by teachers to sustainably get their students' attention to help them develop the required skills. Ten (10) EFL teachers received the questionnaires and the return rate was hundred percent (100%) because all of them fill the forms on spot.

#### 4.3 THE EXPERIMENTATION

A pilot study has been conducted to get reliable data as far as Education for Sustainable Development Service Learning (ESD-SL) strategies effects on business students' communicative performance are concerned, and to check its real impact. Tests have been made in LTP/P-N. Forehand, one class of fifty (50) business students were tested. The fifty (50) students were randomly split into two groups: a control group (CG) and an experimental group (EG). In the control group no particular management was applied, but in the experimental group, students are involved in ESD-SL model. This model consists in using Service Learning to solve the problem of plastic bags waste management and initiate learners to paper bags production using a DIY tutorial.

The project is executed in several phases, which include both in-classroom and out-of-classroom activities. In-classroom activities involve defining learning objectives, designing the project, selecting community partners, and preparing students for the service experience. Out-of-classroom activities include implementing the project, reflecting on the service experience, evaluating the service-learning experience, and expanding the project to other schools. The

implementation phase consists of creating paper bags for personal sale and use, cleaning the school, and providing recycle bins with the support of school authorities and community partners.

Learners' communicative skills were assessed using a simplified oral communication grid in table 2. Both EG and CG have been tested and the data were analyzed using SPSS 26 for the analyses of variance (one-way ANOVA) and the Measure of association. They life skills were qualitatively assessed during observations.

**Student ID:** \_\_\_\_\_ **Pre-test**  **Post-test**

**Table 2: Pre- test and Post-test Oral Communication Evaluation Rubric**

Rubrics	Criteria	Points	Total
Fluency	a. The speaker speaks confidently and naturally with no distracting hesitations. Ideas flow smoothly.	4	
	b. The speaker hesitates several times but generally seems to know the desired words, even if it is necessary to think about them a bit.	2	
	c. The speaker has much hesitations and great difficulty remembering or selecting words.	1	
Pronunciation	a. Pronunciation is accurate, with correct inflexions, numbers of syllables and other correct nuances of pronunciation.	4	
	b. Pronunciation is satisfactory; however, words sometimes have incorrect inflexions or are otherwise sometimes hard to understand.	2	
	c. Pronunciation is very hard or impossible to understand by a native speaker.	1	
Grammar	a. The speaker speaks with no more incorrect grammar than a native speaker would.	4	
	b. The speaker occasionally uses inappropriate verb tenses and/or incorrectly uses parts of speech, however, the speaker can correct grammar without prompts.	2	
	c. The speaker makes frequent use of inappropriate verb tenses and/or incorrectly constructs sentences or uses parts of speech.	1	
Vocabulary	a. Vocabulary is sufficient to be understood in most settings and words are used with their correct meaning.	4	
	b. Vocabulary is moderate, although the speaker sometimes needs help identifying the correct words. There are only occasional problems with the correct meanings of words.	2	
	c. Vocabulary is very limited and/or incorrect words are often used.	1	
Content	a. The speaker is knowledgeable about the subject and provides a significant level of detail, given the time available.	4	
	b. The speaker is aware of the subject and attempts to provide relevant ideas about it. Provides some details.	2	
	c. Speaker seems to have little or no understanding of the subject. Statements are superficial or not relevant.	1	
Total			/20

**Source:** Adapted from Marek, M. W., & Wu, W. (2011)

The experiment was carried out using a quasi-experimental designed described in table 3.

**Table 3:** Experimentation Process

Stages	EG	CG
1	Pre-test	Pre-test
2	Treatment (ESD)	No-treatment
3	Post-test	Post-test
4	Comparisons and analysis	

The study analyzed students' scores from pre-tests and post-tests using SPSS. Two hypotheses were considered: the Null Hypothesis, which posits no significant difference concerning Education for Sustainable Development (ESD) and students' performance, and the Alternative Hypothesis, which posits a significant difference.

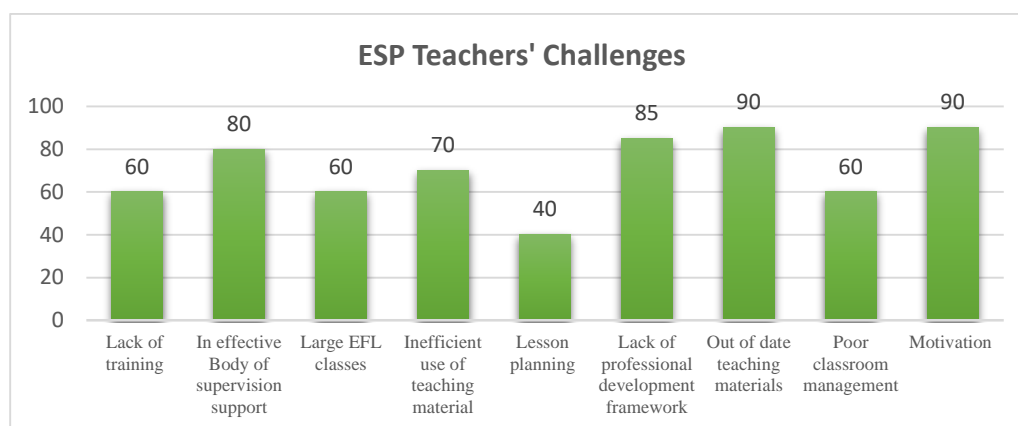
Statistical significance was established for a P-value less than 0.05, indicating strong evidence against the Null Hypothesis. The practical significance, which expresses the strength of the correlation between variables, was evaluated through the Effect size conveyed in the ETA squared value.

The objective was to reject the Null Hypothesis using the Analysis of Variance (ANOVA) test for statistical significance. Two values were predictable: a p-value less than 0.05 indicating statistical significance, and the ETA squared value expressing the Measure of Association measuring the effect size between the independent variable (participation in ESD) and the dependent variable (students' results). The ETA square helps to measure the impact of ESD within the sample.

## 5 RESULTS AND DISCUSSION

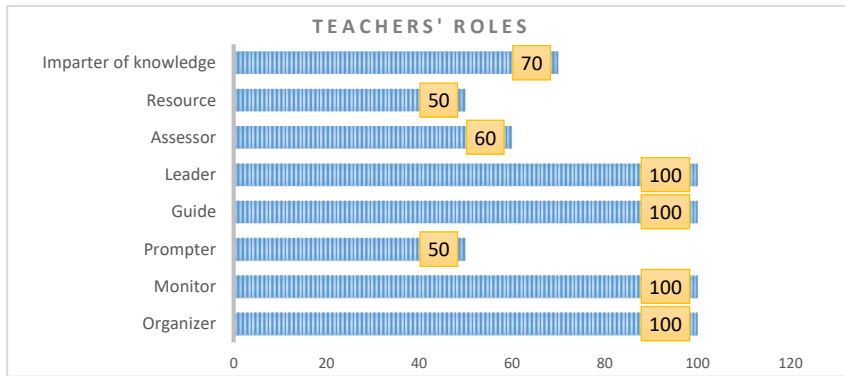
### 5.1 DISPLAY OF THE OUTCOMES

#### 5.1.1 TEACHERS' SURVEYS OUTCOMES



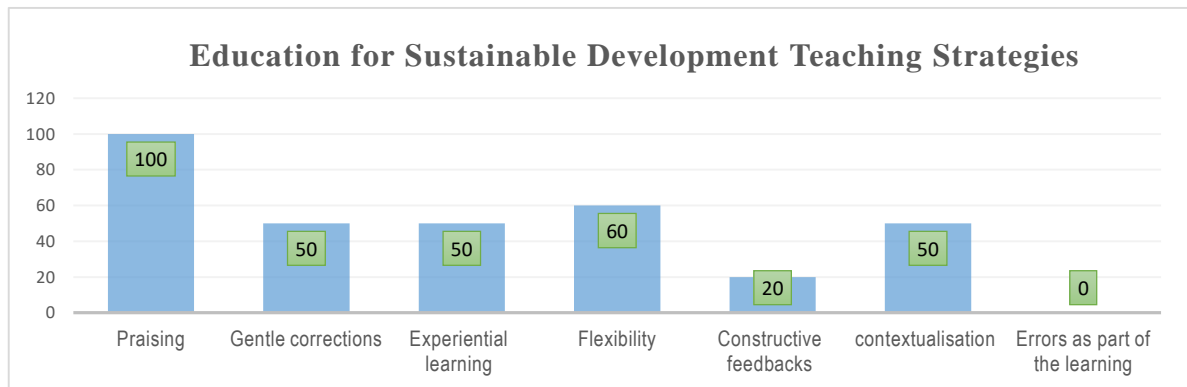
**Figure 1:** ESP Defies

Almost all teachers complained about the same difficulties when they are trying to boost students' oral communication skills. They talked about problems of materials, students' lack of interest, large classes, and absence of supervision.



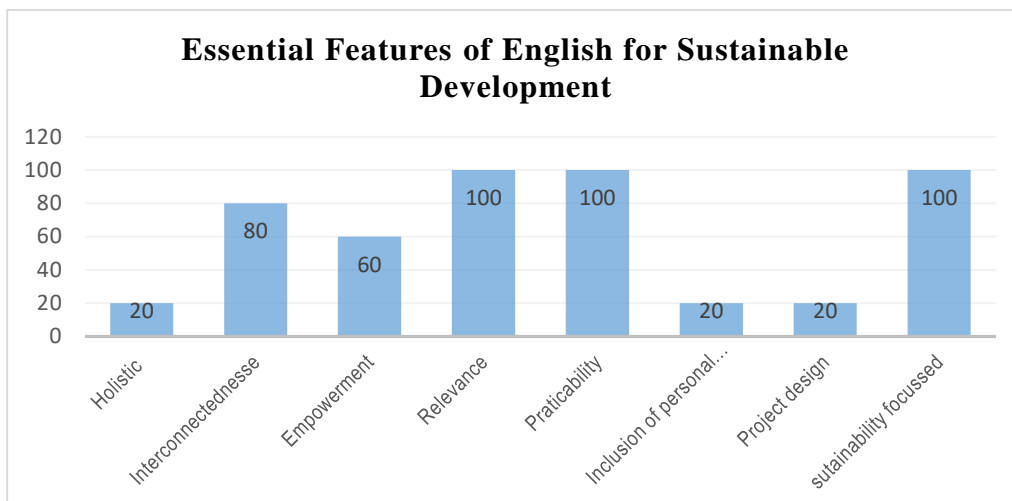
**Figure 2:** Teachers' Roles

Referring to figure 2, teachers in their majority are aware of their roles. Leader, guide; monitor, and organizer are put forth by all of them. Sixty and fifty percent, respectively, added the roles of assessor and prompter. Regrettably, seventy percent still think they are imparters of knowledge,



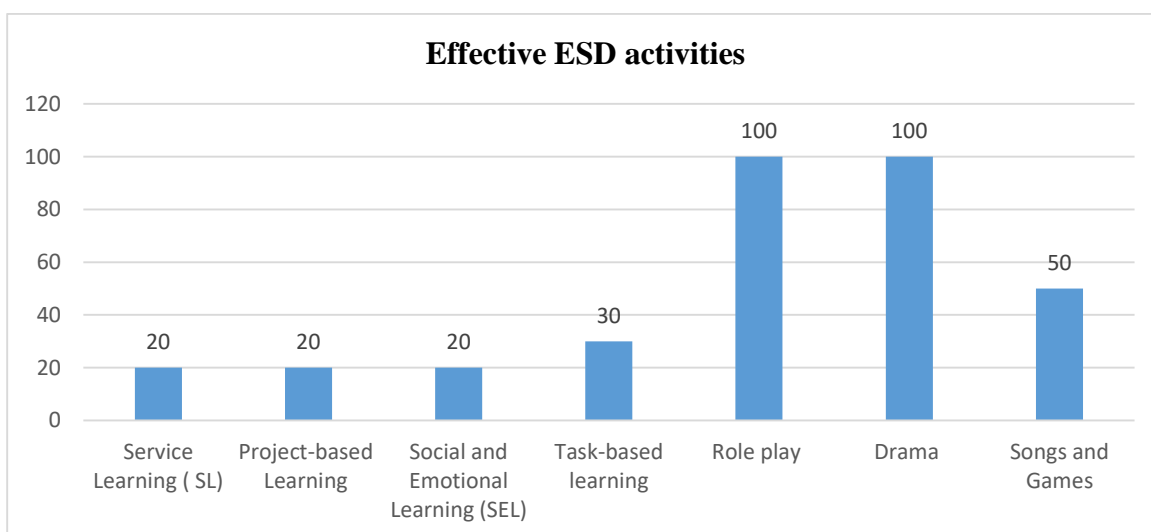
**Figure 3:** ESD strategies

Figure 3 presents ESD strategies. While unanimously the respondent mentioned praising, the half of them identified gentle correction contextualisation and experiential learning. If sixty percent of them state the importance of flexibility, and only twenty percent opt for games and songs. Unexpectedly, none of the respondent realised the importance of errors in the learning process.



**Figure 4:** Essential Features of Sustainable Development English

Teachers, as displayed in figure 4, recognize the main characteristics of sustainable language teaching as they consistently rely on interconnectedness, relevance, practicality, and sustainability in effective English for Sustainable Development (ESD) courses. Interconnectedness and empowerment are identified by eighty and sixty percent of the sampled teachers, respectively. However, only twenty percent of them acknowledged the necessity of the inclusion of personal and global issues and a holistic, project-based design approach.



**Figure 5:** Effective ESD Activities

Figure 5 illustrates the effectiveness of various Education for Sustainable Development (ESD) activities. Role play and Drama are given priority, indicating that they are considered the most effective in the Beninese context. Unfortunately, Service Learning, Project-based Learning, Social and Emotional Learning, and Task-based Learning are overlooked by most EFL teachers. Although Songs and Games are deemed effective by more than half of the sampled teachers, they are often considered as mere motivational and warming-up techniques.



### 5.1.2 EXPERIMENTATION REPORT

Report Overall Score			
Group	Mean	N	Std. Deviation
Experimental	37.79	25	7.891
Control	22.74	25	5.778
Total	30.27	50	9.978

The experimentation shows the total mean of 30.27 and a standard deviation of 9.978 for the 50 participants.

**ANOVA Table**

	Sum of Squares	df	Mean Square	F	Sig
Overall Score * Between Groups (Combined)	2265.025	1	2265.026	53.230	.000
Group Within Groups	1616.951	8	42.551		
Total	3881.974	9			

**Table 4:** One-way ANOVA control group\*experimental group

In Table 4, the Analysis of Variance (ANOVA) shows that there is a statistically significant difference between the groups, as indicated by a significance level (p-value) of .000, which is less than the threshold ( $\alpha$ ) of 0.05. This value allows us to reject the Null Hypothesis, which asserts that no differences exist between the groups related to service learning as treatment.

The practical level of correlation or association between the treatment and the groups is assessed by the measure of association, which is summarized in Table 5. This measure provides further insight into the relationship between the variables.

Measures of Association		
	Eta	Eta Squared
Overall Score * Group	.764	.583

**Table 5:** Measure of association of Overall Score \* Group

### 5.1.3 CLASSROOM OBSERVATION REPORT

Classroom observations revealed numerous challenges, the most significant being the integration of competency development, teaching methods, learner requirements, and the teaching-learning environment. In the context of Benin, the Competency-Based Approach (CBA) is implemented in large classes of over sixty learners. These classes often lack basic facilities and are equipped with outdated teaching materials. In the four traditional classes observed, teachers struggled to create a conducive learning environment due to a lack of effective management techniques. The activities were repetitive and failed to engage learners' attention and motivation.

The majority of the visited teachers blame the lack of support from the supervision staff. They rely on weekly pedagogical meetings and peer teachers' assessment and professional development. Predictably, this results in the poor implementation of the learner-centre teaching witnessed during investigations.

In contrast, in the experimental classes where Education for Sustainable Development Oriented Service Learning (ESD-SL) was used, learners appeared enthusiastic during the "Plastic Bags Free School" project. This is because they were learning while performing meaningful tasks and producing relevant and useful artefacts in an integrated skill approach. They felt more engaged and useful in solving real-life problems by producing paper bags to replace plastic bags using a provided DIY tutorial. Throughout the project, learners significantly developed the four Cs (Critical thinking, Communication, Collaboration, and Creativity) while effectively managing their Foreign Language anxiety.

## **5.2 DISCUSSION**

### **5.2.1 ESP DEFIES**

The challenges of English for Specific Purposes (ESP) teaching-learning in today's educational context in Benin are multifaceted. During this investigation, almost all teachers complained about the same difficulties when they are trying to boost students' oral communication skills. They deplored the problems of materials, students' lack of interest, large classes, and absence of supervision. They also expressed dissatisfaction with the lack of effective professional development framework. Beninese teachers manifestly struggle to create conducive classrooms. The education system and teacher training do not sufficiently empower teachers to meet today's educational requirements. Most of them rely on their own resources and use the available official, yet outdated documents to fulfil their responsibilities and avoid any blame from the supervisory staff.

The problem with the Beninese educational system is the inconsistent implementation of the current teaching-learning approach the competency-based approach (CBA) due to the lack of effective support in terms of facilities, teacher training, and material production. The main hurdle of ESP teaching learning is the fact that it is still left behind with untrained teachers and a lack of relevant framework establishing a continuum between global issues, professional and life skills development. This results in irrelevant class activities and ineffective teaching strategies that restrict ESP to mere classroom subject where learners are expected to memorise field related vocabulary and grammar rules. The Observations confirmed that unlike the experimental (ESD) classes, in traditional (control) classes, most teachers still act as imparters of knowledge in authoritarian management and high anxiety environment. Most learners attend English Classes to get good marks and pass exams regardless of the 21<sup>st</sup> education skills development needed to meet international standards.

To address these issues, it is important to work for a seamless integration of the SDGs in the ESP learning process with practical strategies and effective activities at the school level while advocating for curriculum revision

### **5.2.2 INTEGRATING SDGs TO BOOST ESP LEARNERS' OUTCOMES**

The majority of teachers, as indicated in Figure 2, are cognizant of their roles as leaders, guides, monitors, and organizers. These roles are vital for the implementation of Education for Sustainable Development (ESD) strategies. For instance, gentle correction and contextualization of errors are part of the experiential learning approach, such as Service Learning (SL), which contrasts with most teachers' perceptions.

As shown in Figure 4, the main characteristics of sustainable language teaching are interconnectedness, relevance, practicality, and sustainability. These are crucial for effective English for Sustainable Development (ESD) courses. Teachers should be trained to create interconnectedness and empowerment in a holistic, project-based design approach that addresses personal and global issues.

In English for Specific Purposes (ESP) classes, activities should go beyond the routine of reading comprehension, vocabulary, and grammar exercises. Role play and Drama, along with Service Learning, Project-based Learning, Social and Emotional Learning, Task-based Learning, and gamification, could be given due priority, as suggested in Figure 5. Service Learning is interestingly holistic as it integrates all the other communicative activities and strategies with Sustainable Development Goals (SDGs). It can provide a more engaging and effective learning experience for students.

The results of the experiment proved that ESD implemented in the ESP context through Service Learning (ESD-SL) has a significant positive impact on learners' skills development, with a  $p$ -value  $< 0.05$ . The effect size ( $ES = .583$ ) indicates that 58.3 % of the improvement in students' performance can be attributed to ESD-SL strategies that have benefited students, schools, and the community. SL is beneficial at several levels, such as students' learning and social outcomes, and for students' personal and career development. Both schools and communities benefit from ESD-SL. In fact, a great satisfaction is noticeable with the quality of students' learning and the improvement of their retention. Fulfillment with students' participation and their perceptions of community's goods and services are also remarkable. Moreover, SL enhances community-schools' relationship and new dynamism, eagerness, and perceptions are applied to civic works.

In his observation, Walker (2009) noted that "the best teachers do not simply teach content, they teach people". During this investigation, it comes out that ESD-SL is a good stimulus for students' motivation and their commitment that enhances effective teaching and learning can increase student's academic performance.

## 6- SUGGESTIONS

### 6.1 SUGGESTIONS TO STAKEHOLDERS

Based on the findings of this study, the following proposals could facilitate the implementation of Education for Sustainable Development (ESD):

1. **Needs Analysis:** Conduct a needs analysis to understand the specific requirements and challenges of implementing ESD in different contexts.
2. **Curriculum Revision:** The government should revise the curriculum to include projects aligned with the Sustainable Development Goals (SDGs). Each project should be well-designed and address a specific need of a given region.
3. **Teacher Training:** Teachers should be trained to understand the importance of ESD and how to integrate SDGs into their daily routines. This will not only help them achieve their own goals but also contribute to the nation's development.
4. **Provision of Facilities and Resources:** Adequate educational facilities and resources should be provided in all communities in Benin. This should be done without

concentrating resources in a particular geo-political zone to enable widespread and improved academic performance of students.

5. **Parent and Community Involvement:** Parents and the community play a crucial role in supporting school projects. Their involvement can enhance the effectiveness of these projects and contribute to the overall success of ESD implementation.

These proposals aim to create an enabling environment for the effective implementation of ESD, thereby contributing to sustainable development at the local and national levels.

## 6.2 PRACTICAL SUGGESTION TO TEACHERS (MODEL OF LESSON PLANNING)

Lesson: Occupation and Production

### I- IMPLEMENTATION

#### INTRODUCTION

##### The context

The negative impacts of plastic on the environment are evident. Unlike biodegradable objects, Plastic persists on earth and in water for years. Teachers' responsibilities are to apply language to a context and content reflecting real-life challenges. Bringing environmental issues into ESP classes revives the language teaching-learning process. This lesson plan is designed for the purpose mentioned above.

**Audience:** Advanced ESP learners of Terminale G (upper 6<sup>th</sup>) Business Studies at Lycée technique Commercial of Porto-Novo

##### Objectives

At the end of this lesson, learners Should:

- ✓ know more about the production and the business of plastic bags
- ✓ Understand the advantages and disadvantages of plastic bag
- ✓ Identify the alternative to plastic bags
- ✓ Produce their alternative biodegradable bag and sell them
- ✓ Promote plastic bag-free school/environment

##### Duration 59min

**ESP Vocabulary:** primary, secondary, tertiary sector/industry – manufacturing – commerce – channel distribution – goods – services cost-effective economy etc.

**General vocabulary:** Toxic – pollution – nature – ecology – eco-friendly – waste – biodegradable – harmful planet sea ocean – animals– human beings – reusable, etc.

**Grammar focus:** Asking questions (wh-questions – yes/no questions)

**Resources:** Plastic bags, Pictures 1&2, Scissor, Papers for “Do it Yourself” (DIY) bags, Glue, video: DIY flowers

##### Activities 1: A World of Plastic Bags

**Strategy:** Collective work 12 mn

**Skills:** listening, speaking, critical thinking (Integrated)

**Task:** Show students a plastic bag, ask them to identify it and answer the following questions:

1. What do you use it for?
2. How often do you use it?
3. How many plastic bags do you use per day? Week?
4. What are the advantages of plastic bags?

**Activity 2: Production & Problems of plastic bags (25mn)**

**Task:** Picture description

The teacher provides learners with picture 1 and asks them to study it

**Strategies:**

- 1- Individual work: 8mn
- 2- 2-Group work (4 or 6 students per group):10mn
- 3- 3-Collective work (Report): 12 mn

**Skills (Integrated): Reading** (notes in the picture) **Listening, speaking and critical thinking** (in-group discussions) **writing** (note-taking for the presentation)

Task

1. Identify and define the sectors of production involved from the extraction of petroleum to the distribution of plastic bags
2. Explain the Drawbacks of the use of plastic bags for human animals and the environment.
3. How can we get rid of plastic gabs?
4. What available alternatives to plastic bags do you know?
5. What are their advantages for human animals and the environment?

**Activity 3: Make your Paper Bags (20mn)**

**Strategy:** Individual work & group work if needed.

**Resources (skills):** Leadership, Collaboration, Communication, Critical thinking, Creativity.

**Strategies:** Individual work, group work and collective work.

**Task:** Students follow the do-it-yourself (DYI) tutorial in picture 2 and use paper to produce their bags.

**Note:** Business Students can use their business-related knowledge to optimize the production process and sell their productions.

The objective is to learn how to produce cost-effective alternative bags and contribute to the Plastic Free School Project.

## **II- REINVESTMENT PROJECT TASK**

**Activity 4:** Plastic-free School Project. Banning plastic bags from schools and communities!

**Objective:** Empower learners to invest their knowledge and skills to overcome real-life challenges and be useful to their community.

**Resources (skills):** Leadership, Collaboration, Communication, Critical thinking, Creativity.

**Strategies:** Individual work, group work and collective work.

**Timing:** Task1 can be completed in 1 or 2 hours depending on teachers’ management. Task 2 is a co-curricular activity. Thus, there is no time restriction.

**Task 1: Recycling and Plastic-Free School**

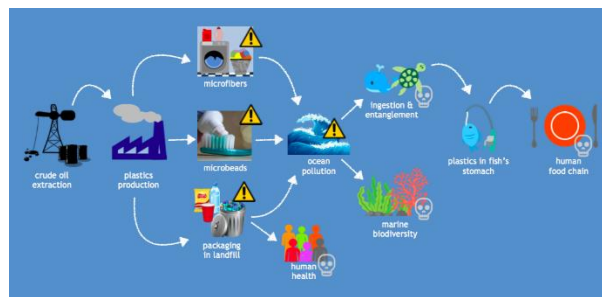
Students are asked to collect plastic bags in the school, sort out the reusable ones, clean and recycle them into reusable bags, bins, flowers etc. They can watch DIY plastic recycling videos.

Example of a video: <https://www.tes.com/lessons/q4EwxgnLY7GLZg/one-plastic-bag-challenge>

**Task 2: Plastic bags free school project**

A group of students will be in charge of presenting the Plastic bags free school project to school authorities. The objective is to succeed in banning plastic bags from the school by promoting alternative bags and behavior changes.

**Material:**



**Picture 1: Plastic Problems**

**Source:** <https://bepakt.com/wp-content/uploads/2018/02/Plastic-chain-NEW.png>



**Picture 2: DIY Brush-rolled Paper Bag**

**Source:** <https://www.pinterest.at/pin/345440233917219027/>

**7- CONCLUSION**

This study explores the incorporation of Sustainable Development Goals (SDGs) into our educational system, seeking ways to align development goals with curriculum objectives. It suggests that Education for Sustainable Development (ESD) is a crucial tool for achieving these goals, as it fosters learner motivation and engagement. ESD integrates community service objectives with learning objectives, aiming to transform both learners and their communities.

This is achieved by pairing service tasks with structured opportunities for self-reflection, self-discovery, and the acquisition and comprehension of values, skills, and knowledge content.

However, the study identifies several challenges related to the implementation of ESD in the Benin context, as well as difficulties in aligning ESD tasks with the current curriculum. To address these challenges, it recommends training teachers and developing policies to facilitate the implementation of ESD in secondary schools.

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# UNFAITH: IN SEARCH OF REVOLUTION IN THE DESOLATE WORLD OF BRECHT’S THE GOOD WOMAN OF SETZUAN (1943)

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## Abstract

This paper studies the search for political and revolutionary messages in *The Good Woman of Setzuan* (1943), a play written by German literary artist Bertolt Brecht (1898-1956), which has also been translated alternatively as *The Good Person of Setzuan* and *The Good Soul of Szechuan* by translators. It will also analyze the concept of unfaithfulness as a motif in the play that underlies the mood of almost all characters of the play. Brecht produced it with the collaborations of actresses and literary figures Margarete Steffin and Ruth Berlau, whom Brecht worked closely with in his career. The play, one of Brecht’s “non-Aristotelian dramas,” was first performed in 1943 at the Zürich Schauspielhaus in Switzerland. Through the play, which is a parable, Brecht aims to create a social consciousness in the audience that provokes questions for the audience to solve and think about its complications. This work is considered one of the finest of his “high caliber avant-garde works in the 1930s and 1940s,” during which he produced his masterpieces. In *The Good Woman of Setzuan*, Brecht emphasizes that, in a society where money and self-interest are criteria for morality, self-preservation of one’s goodness and well intentions are only possible through duplicity and betrayal. Cynical implications are also underlined: there is no possibility of divine help, that gods do not exist, and even if they do, they do not intervene in the world’s business and misery.

**Keywords:** Drama, Epic Theatre, Bertolt Brecht, Unfaith, Politics

## Özet

Bu makale, Alman edebiyatçı Bertolt Brecht (1898-1956) tarafından yazılan ve çevirmenler tarafından *Setzuan’ın İyi Kadını* ve *Szechuan’ın İyi Ruhu* olarak da çevrilen *Setzuan’ın İyi İnsanı* (1943) adlı oyundaki politik ve devrimci mesaj arayışını incelemektedir. Ayrıca, oyundaki neredeyse tüm karakterlerin ruh halinin altında yatan bir motif olarak dini inançsızlık kavramı da analiz edilecektir. Brecht bu oyunu, kariyeri boyunca yakın çalıştığı oyuncular ve edebiyatçılar Margarete Steffin ve Ruth Berlau’nun iş birliğiyle sahneye koymuştur. Brecht’in Aristotelesçi olmayan dramlarından biri olan oyun ilk kez 1943 yılında İsviçre’deki Zürich Schauspielhaus’ta sahnelendi. Bir benzetme olan oyun aracılığıyla Brecht, seyircide toplumsal bir bilinç yaratmayı amaçlar ve seyircinin çözmesi ve komplikasyonları hakkında düşünmesi



için sorular kışkırtır. Bu eser, Brecht'in başyapıtlarını ürettiği 1930'lu ve 1940'lı yıllardaki yüksek kalibreli avangart eserlerinin en iyilerinden biri olarak kabul edilir. Brecht, Setzuan'ın İyi İnsanı'nda, para ve kişisel çıkarın ahlakın ölçütü olduğu bir toplumda, kişinin kendi iyiliğini ve iyi niyetini korumasının ancak ikiyüzlülük ve ihanetle mümkün olduğunu vurgular. Alaycı imaların da altı çizilir: ilahi yardımın mümkün olmadığı, tanrıların var olmadığı, var olsalar bile dünyanın işine ve sefaletine müdahale etmedikleri.

**Anahtar Kelimeler:** Drama, Epik Tiyatro, Bertolt Brecht, İnançsızlık, Politika

## **Introduction**

As a dramatist, poet, and producer, Brecht was heavily influenced by the principles of Marxism, individually Karl Marx, and especially those of Althusser and Gramsci. In addition, Edmund Wizisla claims that Baudelaire's thoughts on modernization and his poetic style can be detected in Brecht's plays *The Good Woman of Setzuan* and *The Days of the Commune* and the poems of his in the texts of both plays (169-171). In his work *Ideological State Apparatuses* (1971), Althusser states that character and personality are formed by social status and environment, which determine the biological and mental aspects of the human (171). This environment is often a capitalist one, which urges the individual to become one that adapts to its unlawful and evil conditions or to become desperate, such as Shen Te. In Brecht's *The Good Woman of Setzuan*, Shen Te is a product of her society, though one of the least poisoned ones. She tries to stay good in the evil world ruled by hostility, self-interest, lies, capital, and indifference to social problems and issues. She becomes a factory owner as the capitalist system urges her; moreover, her role as a woman is threatened by society to such an extent that she fabricates herself a male cousin to stay in business and live a decent life. In addition to Shen Te, the other characters in the play, especially the workers in Shui Ta's factory, are victims of this society. Althusser states that one must work to stay alive in the capitalist world; however, this leads to being a member and element of that kind of system and society, so the workers contribute to their oppression and misery (126). Similarly, as Shen Te struggles to exit Setzuan, which is a symbol of the capitalist world, by escaping with Yang Sun, the money issues, her tobacco shop, and factory sucks her into the world of capitalism much more. At this point, for both Shen Te and the workers, and for his audience, Brecht conveys his message with the suggestion of Gramsci that the working classes and the oppressed should be aware of their status, power, and role in this system and become a collective force by thinking a way out of this dilemma and be in collective action against the system (72-75). In short, at the end of this play, Brecht proposes a Marxist revolution for the audience with Shen Te's misery.

## **Unfaith and Politics: Brecht at Work**

Brecht is one of the most prominent and gifted writers who used Marxist discourses in his plays and poetry to promote his social views to such an extent that he became notorious for his dedication to communism and the communist agenda (Block and Shedd 841). Robinson claims Brecht's Marxism is modern, which he mixed with his ideas on theatre. Robinson calls it Modernist Marxism (167). Nonconformity, ambivalence, and paradox were the essential elements of Brecht's character, ideology, and art (Block and Shedd 841). In light of these

statements, in relation to the Marxist perspective of *The Good Woman of Setzuan*, Brecht promotes ambivalence towards the existence of religious and divine implications on human life, he nonconfirms the dogmatic belief that goodness is innate, and he underlines the paradox and impossibility of staying good in such a capitalist world in this play. However, Theodor Adorno was not entirely sure about this research question of the play and did not consider *The Good Woman of Setzuan* as a didactic play that suits the Marxist campaign,

[i]t was disingenuous, therefore, to assimilate Brecht's theatrical practice to 'didacticism' tout court. His constant effort (it is another question how far or how consistently he succeeded) was not to dispense truths to a passive audience, in the manner of a George-Bernard Shaw, but to provide structured possibilities for reflection on the nature of capitalist (and socialist) relations and the place of the spectator within them. (*Aesthetics and Politics* 148)

In light of Adorno's statement, the society of Setzuan is harsh and capitalist. It drove Shen Te to create her cousin both physically and mentally. In addition to Shen Te's physical disguise as Shui Ta, she has to be Shui Ta, accepting and implementing his worldview. Shen Te constructs her end and destruction by accepting the urge of Wife to create a male cousin (Act I 32-35). The world of Setzuan is a mere capitalist one. It is like hell. Hostility, greed, crime, self-interest, poverty, and recklessness rule the atmosphere of the city and its inhabitants. Another issue related to Marxist debates of the play is the fact that when he was living in the US, Brecht altered the screenplay for the American audience who were so-called used to social realist plays (Block and Shedd 842; McCullough 120; Eddershaw 124). Only the academia and literary circles accepted and appreciated the artistic values of Brecht's plays; however, the audience in the US was strange to that kind of drama in style and subject matter (Eddershaw 124).

In addition to Marxist connotations, Brecht's play includes the ideology of Nietzsche and nihilist elements as well. According to Block and Shedd, in the 1920s society of Germany, Brecht had a cynical view, which they claim was nihilist and also which was a preparation of Brecht for the positive "revolutionary commitment" of his later mature years as an artist (841). Nietzsche and his ideals can also be found in the philosophy that lies behind the messages of Brecht's plays. Nietzsche did not like, actually hated, German nationalism. Moreover, he warned the readers about the "destruction of personality" in modern culture. He emphasized that the working class was losing its faith, humanity, and goodness in the modern industrializing society, with the effects of the capitalist system and economy dominating the era (24-35). In light of these statements, it can be argued that Shen Te and the factory workers of Brecht in *The Good Woman of Setzuan* are both perfect examples of this case explained by Nietzsche in his theory of *Ecce Homo*. It is also argued that Nietzsche's ideas on the definitions and concepts of good and evil and good and bad fit Brecht's play's thematic and didactic scheme (Tatlow 11-13). The material and secular concepts of Nietzsche are echoed at the end of the play, "[c]ould one change people? Can the world be changed? / Would new gods do the trick? Will atheism? / Moral rearmament? Materialism?" (Epilogue 109). As we can observe in these words, the play is full of nihilist and cynical utterances. The characters are hopeless; they lose their confidence in humanity's goodness and their faith in god, who imposes harsh conditions on the people. Moreover, this is not a theme and a motif restricted to Brecht's *The Good Woman of Setzuan*. For instance, the beginning of Brecht's *Mother Courage and Her Children* is a shocking and reinforcing part in this context: "There's no loyalty left in the world, no trust, no faith, no sense of honour. I am losing my confidence in mankind Sergeant" says the Officer (I, 844).

Furthermore, as a reply to the Sergeant's speech on the necessity of war for organization and welfare, the Officer replies, "It's God's truth" (I, 844).

Goodness constitutes an essential theme of the play as the goal and message behind Brecht's play. According to the Gods in the play, goodness is keeping one's honour, whatever the conditions are (Prologue 23). They are not intervening in human economic matters with one exception. They give Shen Te some money as a gift for her goodness and hospitality towards them. However, McCullough thinks that the definition and meaning of goodness in this play is not that simple; "The Good Person of Szechwan is a more complex narrative, confronting us with ambivalence rather than the certainty of motive, we should recognize that what the gods mean by goodness is something more than 'good actions' (122). She is so good that she considers her hesitation to take the Gods as her guests a sign of sin and an evil personality (Prologue 26). However, McCullough says it is not nature, but it is "altruism with a desire for pleasure through giving" in the case of Shen Te (122). In fact, Shen Te reaches true goodness through love when she falls in love with Yang Sun so desperately that Hermann calls it the "deadliest weakness" (142).

According to McCullough, Shen Te reminds us of Mother Courage because they have a similar relationship with moneymaking and business (121). Shen Te is also a businesswoman and a mother like Mother Courage. They have to survive in a man's world and stay good simultaneously, which proves impossible at the end of both plays. However, it should be remembered that Shen Te was a prostitute, and it is highly probable that she will continue to be one after the disappointing quest of Gods who leave her without help and a little advice (Epilogue 107-109). It is also remarkable that Brecht manages to portray Shen Te as a kind and meek prostitute - a profile that is mainly associated with slang use, inappropriate dresses, and behavior. This, Sue Ellen-Case claims, is due to the fact that "in Brecht, the mothers are defined by their mothering roles and have no sexual definition" (66). With Shen Te, we see the innate goodness of humanity, though pushed by the extreme conditions of the evil capitalist world.

In order to continue her existence in such a world, Shen Te doubles herself with a doppelganger, Shui Ta, whom she claims to be her cousin (Act I 33-36). In fact, this was not her idea, but Wife reinforced it with the other members of the family living in Shen Te's tobacco shop (Act I 34). In addition, it is easy for the audience and reader to be accustomed to the doppelganger motif as it is a common one that Brecht used as a device in his plays (Whybrow 66). Doppelganger and its use are associated with a character's inconsistency and psychological disorder. However, McCullough claims that Brecht had no such aim as creating a "psychologically consistent character" (124). Nevertheless, McCulloch emphasizes that the case is different in modern drama; Shen Te's and Shui Ta's reality and plausibility are not accessible to the audience, which is also because Brecht "aims to expose the social issues," not to create plausible characters (125). This technique, Brecht calls it, is *gestus*. *Gestus* is not a common action in drama; it is a complete behavior, a set of actions connected to larger social contexts (Brecht, *Epik Tiyatro*, 155). Therefore, instead of calling it an act of doubling or a doppelganger, Brecht calls the dilemma of Shen Te and Shui Ta a *gestus*. Shen Te and Shui Ta's concept is also called an anti-illusion, which Brecht used as a critical part of his Epic technique for distancing and alienating strategies (White and White 207).

The social context in the art of drama is essentially significant. In this play, women and their place in the society of Germany in the 1930s and 1940s, and in Europe, the perspective and concept of modernization should be considered before evaluating and comprehending the role and mission of *Shen Te* as a creation of Brecht. In these years, the number of working women increased rapidly, and their social roles and duties changed from conventional ones to more modern and masculine ones; they had double responsibilities as mothers at home and workers in the factory: birth control, legal abortion, and women's sex lives were other issues related to the woman in those years (Grossman 68-70). The Nazi regime had absurd and strict plans for the women in Germany. They were planning to use women both as workers and the biologically healthy mothers of the German race. Matthew Philpotts states that *The Good Woman of Sezuan* and other works of Brecht criticized the regime and its social system in Germany:

Brecht's stronger expression of assent may also arise in part from differences in the totalitarian systems in which Eich and Brecht were working. The bureaucratic totalitarianism of the SED system allowed Brecht to operate in an institutional context arguably absent in the charismatic totalitarianism of the Third Reich, and this institutional context supported his furthering of the regime's ideological claim. (349-50)

Brecht's struggle and activities against the regime and social structure were not only limited to writing. He found new modes of operation and propaganda. In her work, Meg Mumford lists the route map of Brecht in his campaign against politics first, "he had to find a substitute for the network of producers he had lost who, literally and figuratively, spoke his own language," second through the support of journal *Das Wort*, "an organ loosely connected with the Soviet-dominated Comintern" he made propaganda, conferences, announcements and protests, thirdly and most importantly his pen was his most compelling and precious weapon (29-30).

It is claimed that the gods in Brecht's *The Good Woman of Sezuan* reflect Baudelaire's gods in his poem *St. Peter's Denial*, where he questions the existence, will, and function of the Christian god and Jesus (Waggoner 240-45). The gods of Brecht are not welcome by the people of Sezuan; only a few like and help them out (Prologue 21-27). Even Wong is irreligious because his cups are tricky to sell less water and take more money (Prologue 21). Gods symbolize rationality and materiality in the world. Brecht uses them as commentators on justifying the people's evil doings. For example, Wong says that the people in the Kwan region do not like the gods because their lands are flooded often (Prologue 22). Wong thinks that it is because of their irreligious actions, but the Second God explains that it is because they neglected the dam, which is a duty of the people as a precaution (Prologue 22).

## **Conclusion**

The Gods of Brecht are also humanized and lack the essence of being a god in what we conventionally learned through religious dogmas and texts. They land on earth to search whether their subjects follow their orders according to the Book of Rules. They are exhausted by traveling; one is given a black eye in a fight and loses a leg, all of which are attributed to a

human being with no capacity for supernatural power or divinity. McCullough, at this point, urges that the Gods are “ridiculous in their overblown piety as they ascend to heaven, leaving [Shen Te] to be good” (119). The Gods think their mission, which is to make human beings good, has failed. Poverty is one of the most important motivations for Brecht to produce this play, which portrays the struggle with poverty that causes almost all the evil in the world. For Jones, by setting the play in a Chinese urban city, Brecht implies that - poverty - “[it]’s the same the whole world over” (512). The woes and miseries of the poor are the same in the world, whether in Germany under the Nazis or China.

In conclusion, in *The Good Woman of Setzuan*, Brecht emphasizes that, in a society where money and self-interest are criteria for morality, self-preservation of one’s goodness and good intentions are only possible through duplicity and betrayal. Cynical implications are underlined as well: there is no possibility of divine help, that gods do not exist, and even if they do, they do not intervene in the world's business and misery. The play is a direct and heavy criticism of Brecht on the social and moral values of the audience who see the action live on stage in front of them. Despite all the negativity, Brecht believes in change “[t]here must, there must, there’s got to be a way!” (Epilogue 109).

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# **POLITICS, HYPOCRISY, RAKES, AND THE RESTORATION COMEDY: THE CITY-HEIRESS (1682)**

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## **Abstract**

The City Heiress is a typical restoration comedy play written by Aphra Behn in 1682. The play is about a disloyal aristocrat, Sir Timothy Treat-all, and his Tory nephew, Tom Wilding, both trying to marry Charlot, the heiress of London. Treat-all has disinherited Wilding, so Wilding tries to frame his uncle and become rich. The play portrays the political events of late 17th-century England through characters and presents a picture of the era's social, political, and economic background. Hughes claims that the play is one of the masterpieces of Restoration comedy; it is highly innovative and takes its sources from two earlier plays: Middleton's *A Mad World My Masters* and Massinger's *The Guardian*. In this paper, I analyze the rakes in the play, namely Sir Timothy and Wilding, who have both hypocritical moral values. In conclusion, *The City Heiress* depicts that male orders who oppose each other could be identical in their oppression of women in terms of the 'Women Question.' Behn's moral and didactic intentions are hidden in the general atmosphere of the Restoration comedy. It is biting but not too serious to hurt or offend the intended class or group (aristocracy and rakes). Behn's Tory characters are bullies, coarse, and manipulative, and the play is the greatest exploration of the ugly side of Cavalier's glamour. Behn's *The City Heiress* enables us to debate social issues, which usually concern marriage, sexuality, and identity.

**Keywords:** Drama, Restoration Comedy, Politics, Rakes.

## **Özet**

Şehrin Mirasçısı, Aphra Behn tarafından 1682 yılında yazılmış tipik bir restorasyon komedisi oyunudur. Oyun, sadakatsiz bir aristokrat olan Sir Timothy Treat-all ve onun Tory yeğeni Tom Wilding'in Londra'nın varisi Charlot ile evlenmeye çalışmalarını konu alır. Treat-all Wilding'i mirastan mahrum bırakmıştır, bu yüzden Wilding amcasına komplo kurmaya ve zengin olmaya çalışır. Oyun, 17. yüzyıl sonu İngiltere'sinin siyasi olaylarını karakterler üzerinden anlatarak dönemin sosyal, siyasi ve ekonomik arka planına dair bir resim sunmaktadır. Hughes, oyunun Restorasyon komedisinin başyapıtlarından biri olduğunu, son derece yenilikçi olduğunu ve kaynaklarını Middleton'ın *A Mad World My Masters* ve Massinger'ın *The Guardian* adlı iki oyundan aldığını yazmaktadır. Bu makalede, oyundaki her ikisi de ikiyüzlü ahlaki değerlere

sahip olan Sir Timothy ve Wilding analiz edilmektedir. Sonuç olarak, Şehrin Varisi, birbirlerine karşı olan erkek düzenlerinin, 'Kadın Sorunu' açısından kadınlara yönelik baskılarında özdeş olabileceğini göstermektedir. Behn'in ahlaki ve didaktik niyetleri Restorasyon komedisinin genel atmosferinde gizlidir. Rahatsız edici derecede eleştirir ama hedeflenen sınıfı ya da grubu (aristokrasi ve çapkınlar) incitecek ya da rencide edecek kadar ciddi değildir. Behn'in Tory karakterleri zorba, kaba ve manipülatiftir ve oyun, Şövalye'nin cazibesinin çirkin tarafının en büyük ilanıdır. Behn'in Şehir Mirasçısı, genellikle evlilik, cinsellik ve kimlikle ilgili olan toplumsal meseleleri tartışmamızı sağlar.

**Anahtar Kelimeler:** Tiyatro, Restorasyon Komedi, Politika, Çapkın Karakter

## Introduction

The City Heiress is a typical restoration comedy play written by Aphra Behn in 1682. The play is about a disloyal aristocrat, Sir Timothy Treat-all, and his Tory nephew, Tom Wilding, both trying to marry Charlot, the heiress of London. Treat-all has disinherited Wilding, so Wilding tries to frame his uncle and become rich. The play portrays the political events of late 17th-century England through characters and presents us with a picture of the era's social, political, and economic background. Hughes claims that the play is one of the masterpieces of Restoration comedy; it is highly innovative and takes its sources from two earlier plays: Middleton's *A Mad World My Masters* and Massinger's *The Guardian* (147). In this paper, I analyze the rakes in the play, namely Sir Timothy and Wilding, who have both hypocritical moral values.

Rake is a term applied to a man who is known for his immoral conduct, particularly womanizing. Synonyms of rake are "libertine" and "debauchee." The rakes were carefree, witty, sexually irresistible aristocrats whose heyday was during the English Restoration period (1660–1688) at the court of Charles II. They were typified by the "Merry gang" of courtiers, who included as prominent members the Earl of Rochester; George Villiers, 2nd Duke of Buckingham; John Wilmot, and the Earl of Dorset, who combined riotous living with intellectual pursuits and patronage of the arts (Wilson 56, 92). The rake was featured as a stock character in Restoration Comedy then. The City Heiress has the essential characteristics of Restoration comedy. Restoration comedy is shaped by comedy of manners, fops who are immoral male womanizers, stock characters, socio-political subject matter, and elaborate plots. Moreover, "this is a world of infidelity and sexual license" (Wu 2). In this period, such darker elements arose primarily out of male sexual anxiety and the moral emptiness of the city (3). Apart from the presentation of incidental and unrelated "wit" (which soon becomes as tiring as the epigrams of the "good talker"), Restoration comedy has two main interests - "the behavior of the polite and of pretenders to politeness, and some aspects of sexual relationships" (McMillin 572). After the Restoration of the monarchy in 1660, Charles II reopened the theatres, and Restoration drama appeared. There were witty and cynical plays by William Wycherley (*The Country Wife*, 1675), William Congreve (*The Way of the World*, 1700), and Sir George Etherege (*The Man of Mode*, 1676). The female roles were as bright as the males in this type of drama. Not all were written by men – for the first time, witty female writers such as Aphra Behn and Susannah Centlivre challenged the male dominance in the theater industry.

What makes theater and plays important is that the theatre is a perfect place for reflecting on the relevant era's social, political, and psychological background. In that sense, before analyzing



The City Heiress by Aphra Behn, it is necessary to give a brief social background of the period. The play was written in 1682, so the recent years before the play are of concern. The year after 1660 is called The Restoration period in English history. After Cromwell, his heir, could not rule sufficiently, the Parliament recalled Charles II from France, so French court styles influenced English literature in that period. The period restored monarchy, and the monarch was Charles II until 1685. As an important subject matter of the play, religion was officially Protestant at the time. The Roman Catholics were mainly in the upper classes. However, the Civil War produced numerous Protestant groups, such as Congregationalists, Presbyterians, Baptists, and Quakers. However, the existence of the Catholic minority made people paranoid about secret plots, civil unrest, and invasion. In spite of all the negative thoughts and anxieties, the era before the publication of the play had common courtesy rules such as showing respect, not swearing, avoiding bad company, and chatting for a while with someone you met. Thinking of the rules, the rakes in the play seem to transgress these gentle codes of public life.

### **Rakes, Politics, and the Restoration Comedy**

The City Heiress includes thoughts and literary discussions on the relations between the sexes. Therefore, issues about women, such as marriage, female success, and prostitution, are important factors for the analysis of the background of the era. The heiress in the play is tried to be ‘conquered’ by the male rakes. An event in 1637 resembles the situation: a wealthy heiress named Sarah Coz was kidnapped in London whose abductor wanted to marry her for money. So, the triangle of the heiress Charlot, Sir Timothy, and Wilding is a perfect example and practice of this situation. In Restoration drama, the women playwrights challenged the exercises of male patriarchy. In theory, in this era, women were regarded as (actually ‘were’) socially and legally inferior: they were unable to vote, uneducated, rarely allowed to trade, and had to be widows before they could control their property. However, it must be noted that English women were more unrestricted than women in European countries at the time. It was proposed that the abolishment of the Virgin Mary as a symbol of womanhood was the reason for marriage corruption. Thus, the idea of partnership was expected, and it provided some freedom for a woman such as Lady Galliard in the play, who is free to act though labeled as a whore in the play of Behn. The 17<sup>th</sup> century was a time of harsh conflict between bawdiness and Puritanism. However, in terms of the literary discussion of The City Heiress, it must be stated that prostitution was common in the period. In London, there were brothels in Blackfriars and Bankside. Some had the power to prevent them from closing down. Ben Johnson mentions Kate Arden as an example of a typical prostitute in the period.

In The City Heiress, Behn brilliantly stages “the comic struggles of her characters to come to terms with their cynical participation in social rituals that mirror those of fashionable Restoration society: her heroes and heroines recognize that they, like the audience, are complicit in the very practices and beliefs that frustrate their desires” (Markley 142). Behn is highly supportive of the royal administration system and its political views. The City Heiress employs lovers to convey her ideals on marriage, love, and sexual freedom. This work is regarded as one of her best and well-established comedies. Helman states that The City Heiress, or Sir Timothy Treat-All (1682), reveals that Behn knew what was in the air (368). Behn uses comic openings, parallel characters, and characters to contrast other sets of characters themes of sexual and marital politics, and presents views of arranged marriages and gendered language, puts her characters in situations that are potentially troublesome and conflicting, her dialogue is fast-

paced and usually in prose, finally, despite the conventional subject matter, she questions that convention in a more radical context (Aughterson 25-28). Behn's *The City Heiress* enables us to debate social issues, which usually concern marriage, sexuality, and identity. Behn's dramatic and theatrical skills are technical and efficient: "She blends plot and theme with sophisticated production values" (76-77).

Aphra Behn has a special interest in rakes. She portrayed these characters correctly historically and psychologically; 'her rakes' is our perfect period example. Aughterson states, "One of the best-known characters in restoration theatre is the rake hero, and Behn's heroes share many typical rake characteristics" (104). In restoration drama, the rakes are libertines, self-interested, witty, and sexy; however, Behn distinctively uses this stereotype: she objectifies these men through plotting, characterization, and the strategic implementation of the courtesans' characterization (104). Doubling of characters and plot enables Behn to draw attention to the humorous features of rake characters (Aughterson 122). For example, Wilding uses his mistress (Diana) as a double to *The City Heiress* Charlot. Wilding is usually found in situations where his self-interest prevails in his decisions and dialogues. Moreover, the plot enables the reader to judge Sir Timothy's and Wilding's real intentions and characteristics. The male characters in *The City Heiress* have allegorical names. So, it gives us information about their immoral interpretations—for example, Treat-all, Dreswell, and Foppington. In *The City Heiress*, Behn introduces the rakes of the period to her audience and uses a direct opening to engage her audience with criticism: "Who, but the most incorrigible Fops, / For ever doomed in dismal Cells, call'd Shops, / To cheat and damn themselves to get their Livings (Prologue). In another dialogue, Sir Anthony talks to Wilding about Sir Timothy. In the speech, it is intriguing and ironic that Sir Anthony justifies the immoral acts of Sir Timothy and does not see them as sinful or immoral. He is talking about the general practice of contemporary rakes, which are perceived as usual by every other man in the streets:

Sir Anth: What Sin, what Expences? He wears good Clothes, why,  
Trades-men get the more by him; he keeps his Coach, 'tis for his Ease;  
A Mistress, 'tis for his Pleasure; he games, 'tis for his Diversion: And  
where's the harm of this? is there ought else you can accuse him with? (Act I Scene  
I)

Behn interlinks sexual and gender politics with those of class and economics. The desire of Wilding for inheritance, the pursuit of Sir Timothy for beauty and love, and aristocratic relationships are mixed and analyzed in the play. Masculinity is present; however, Behn shows it is something to be criticized because it is connected with corruption in the play represented by the male rakes. Women are portrayed as tools for men and their economic and political pursuits. The characters (especially Wilding and the women) are after sustaining their presence, identity, and freedom in the patriarchal society. Behn's protagonist Wilding, is a rake: The extravagant rake is as promiscuous and impulsive as he is wild and frivolous, and he finally finds his match in an equally extravagant and witty heroine (Jordan 70). Moreover, he is, above all, a self-aware character who "is what he wants to be," who delights in those qualities "with which he is endowed," and who provides carnival release (76).

The rakes in Behn's plays exhibit all the features of the rakes. Nevertheless, not all young male heroes are rakes; the play's plots question rakes and gallant philosophy (Aughterson 122). According to this analysis, Wilding should be considered an example of this type of rake representing good intentions and a trick-playing hero. His uncle dismisses him but tries to punish and revenge him with his friends, who are also not complete rakes but have some ideals. However, we should see that Behn's moral messages are delivered in a light manner and style in *The City Heiress*. Behn reveals the unjust and patriarchal thoughts of Wilding about women in style and gentleness:

Beauty shou'd still be the Reward of Love,  
Not the vile Merchandize of Fortune,  
Or the cheap Drug of a Church-Ceremony.  
She's onely infamous, who to her Bed,  
For interest, takes some nauseous Clown she hates:  
And though a Joynture or a Vow in publick  
Be her price, that makes her but the dearer whore. (Act 4: Scene 1)

Wilding thinks that even if a whore, a woman can be used for personal interests, and her poses can be justified for her physical beauty. Moreover, the moral hypocrisy of the rakes is questioned by Aphra Behn in her play:

Sir Tim: Why, good Sir Charles Meriwill, let me tell you, since you'll have it out,  
That you and young Dresswell are able to debauch, destroy, and confound all the  
young imitating Fops in Town.

Sir Char: How, Sir!

Sir Tim: Nay, never huff, Sir; for I have six thousand Pound a Year, and value no  
Man: Neither do I speak so much for your particular, as for the Company you keep,  
such Tarmagant Tories as these, [To Fop.] who are the very Vermin of a young Heir,  
and for one tickling give him a thousand bites. (Act I: Scene I).

In this speech above, Sir Timothy presents us a picture of the rakes in the period: they are likely to debauch, destroy, and play games with everyone in the city. They can even outcome their like the other rakes or fops in the town. Sir Timothy criticizes the rakes for their pursuit of wealth and women. Especially if she is an heiress, the bounty is priceless. Hughes states that Wilding resembles Willmore in *Etherege's The Man of Mode* (149). Wilding abandons his old mistress, seduces and abandons a new one, and marries an heiress. He is a heartless hero in the play. Sir Charles's defense of his friend Wilding is also ironical in terms of the moral values of the rakes in the play:

Sir Char: But, Sir, he's now become a new Man, is casting off all his Women, is drunk not above five or six times a week, swears not above once in a quarter of an Hour, nor has not gam'd this two Days—[...]

Sir Char:—Begins to take up at Coffee-houses, talks gravely in the City, speaks scandalously of the Government, and rails most abominably against the Pope and the French King. (Act I: Scene I).

In the quotation above, Sir Charles praises Wilding when talking to Sir Timothy: Wilding stops womanizing, speaks after the government, and curses the Pope and the French King. It is ironic that Wilding is drunk not above five or six times a week, swears not above once in a quarter of an Hour, and has not gambled for two days.

Religious hypocrisy is another aspect of the rakes in *The City Heiress*: “Sir Tim: Most religiously— / Wild: You are? / Sir Tim: I am. / Wild: Death, I'll rob. / Sir Tim: Do and be hang'd. / Wild: Nay, I'll turn Papist. / Sir Tim: Do and be damn'd.” Wilding plans to frame his uncle in a Church in the middle of a love intrigue. Moreover, Wilding plans to use Lady Galliard (whom his friend Charles loves) to trick his uncle Timothy. Moreover, the rakes do not trust their friends and blame them with immoral attitudes, which is also ironic: “Wild: Marry! thou canst not do a better thing; / There are a thousand Matrimonial Fops, / Fine Fools of Fortune, / Good-natur'd Blockheads too, and that's a wonder. The *City Heiress* depicts that male orders who oppose each other could be identical in their oppression of women in terms of the ‘Women Question.’ In the play, it is also present that, Sir Anthony Meriwill takes delight in the sexual harassment and humiliation of women. Behn's sardonic view of Wilding's performance reflects a larger concern among late seventeenth-century women writers with “the masculinist bad faith that underlies and infects the discourses of love and marriage” (Markley 151). Behn gloomily recognizes that women are excluded from society and administrative establishments. For a fallen woman, Lady Galliard makes what is socially a good marriage to Sir Charles (Hughes 156). Behn uses Diana's rather plaintive little question to underline her sense that, when it comes to women's fortunes, “the legal system is likely to give more weight to patriarchal economic interests than to the desires of the woman” (Hughes and Todd 17). “To a significant extent, the often bitter ironies of female complicity are embodied in the figure of Lady Galliard, the rich widow played by Elizabeth Barry, the Company's leading actress” (Markley 153). Opposed to this patriarchal and male dominance, sexual identity is discussed with a great deal of frankness by the female characters. Sexual desire is both expressed and determined by female characters in the play.

## Conclusion

Behn's *The City Heiress* has strong political connotations. Behn claims that the play in all aspects, “true Tory! Loyal all-over! except one Knave”. This knave is Sir Timothy. In that sense, Sir Timothy is a personification of the Earl of Shaftesbury in the play. It must also be stated that Sir Timothy disinherits Wilding because his conversion to Toryism frustrates him. The play is dedicated to Henry Howard, Earl of Arundel - a passionate Tory. Moreover, the play and Behn highly approve of the royal domination in society and administration. Thus, Sir

Timothy Treat-all is pictured as a Whig rake: treacherous, impotent, and old. Hughes thinks that Behn concentrates on Tories' treatment of women as of the Whig villain, indicating that they are deeply linked and "the mentality that humiliates the villain is identical with that which conquers the heroines" (149). Debauchery, drunkenness, and gluttony are associated with Whiggery. The Whigs inveigh against Tory womanizing but are lustful themselves. At the end of the play, major conflicts are resolved, marriages are made, and young lovers are happy. In addition, disguises, conflicts, and games are resolved.

In conclusion, *The City Heiress* depicts that male orders who oppose each other could be identical in their oppression of women in terms of the 'Women Question.' Behn's moral and didactic intentions are hidden in the general atmosphere of the Restoration comedy. It is biting but not too serious to hurt or offend the intended class or group (aristocracy and rakes). Behn's Tory characters are bullies, coarse, and manipulative, and the play is the greatest exploration of the ugly side of Cavalier's glamour (Hughes 147). Behn's *The City Heiress*, enables us to debate on social issues, which usually concern marriage, sexuality, and identity.

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## CHARLES DICKENS'İN ANLATISINDA BİR SANAYİ KENTİ: LONDRA

### LONDON: AN INDUSTRIAL CITY IN CHARLES DICKENS'S NARRATIVE

**Nevzat AĞÇAKAYA**

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#### ÖZET

Teknolojik gelişmelerle birlikte İngiltere’de ortaya çıkan Sanayi Devrimi (1780–1880), büyük şehirlerin sayısında önemli bir artışı beraberinde getirmiştir. Bu gelişmeler, kırsaldan kentsele nüfus akışını tetiklemiştir. Yeni teknolojiler, her türlü üretim artışıyla neticelenmiştir. Bunun yanı sıra, hijyenik şartlar iyileşmiş, gıda üretimi artmış ve çeşitlenmiştir. Tüm bu gelişmeler, kentleri bir yaşam ve istihdam alanı açısından cazibe merkezleri haline getirmiştir. Manchester ve Londra gibi İngiltere kentleri bu çağda muazzam bir büyümeye sahne oldu. Örneğin Londra’nın nüfusu her on yılda iki katına çıktı. Kentlerde oluşan bu büyük nüfus yoğunluğu, beraberinde işsizlik, kötü barınma koşulları, kirlenmiş mahalleler ve hijyen eksikliği, gıda ve giyim gibi temel ihtiyaçlarının eksikliği gibi birçok probleme de kapı aralamıştır. Bu durum, farklı disiplinlerden çok sayıda düşünür ve yazarın ilgisini çekmiş, onları bu problemleri incelemeye itmiştir. Edebiyat alanında ise bu yeni şehircilik krizlerinin nabzını en iyi tutan yazarlardan biri kuşkusuz Viktorya Dönemi yazarı Charles Dickens’tır. Dickens, gazeteci olarak görev yapmış olmanın etkisiyle de, eşsiz gözlem gücünü hayatının büyük bir bölümünü geçirdiği şehir olan Londra’ya uygulamıştır. Şehrin sokaklarında her seferinde 10 ya da 20 mil yürüyerek on dokuzuncu yüzyıl Londra’sına dair elde ettiği tasvirleri yaratıcı ve gerçekçi bir şekilde okuyucularına sunmuştur. Bu çalışma, Dickens’ın nerdeyse bütün önemli romanlarının geçtiği Londra’yı bir sanayi kenti olarak nasıl işlediğini ele almaya çalışmıştır.

**Anahtar Kelimeler:** Charles Dickens, Londra, Sanayi Kenti, Sanayi Devrimi, Viktorya Dönemi

## **ABSTRACT**

The Industrial Revolution (1780-1880) originated in England and led to a substantial rise in the population of major urban centers. These developments prompted a migration of people from rural to urban regions. The advent of new technology led to a surge in production across various sectors. Furthermore, hygienic conditions improved, and food production increased and diversified. These advancements transformed cities into attraction hubs for residential and employment opportunities. English cities such as Manchester and London saw enormous growth during this period. London's population, for example, doubled every decade. This high population density in urban areas gave rise to various issues, including unemployment, substandard living conditions, dirty neighborhoods, inadequate cleanliness, and insufficient access to necessities such as food and clothing. This circumstance incited numerous intellectuals and authors from various fields to scrutinize these issues. In the sphere of literature, one of the authors who best captured the pulse of these new urban crises is undoubtedly the Victorian writer Charles Dickens. Dickens applied his unique powers of observation to London, where he spent most of his life, with the effect of having worked as a journalist. He presented his descriptions of nineteenth-century London to his readers creatively and realistically by walking 10 or 20 miles on the city streets each time. This study aims to analyze the depiction of London as an industrial metropolis in the works of Charles Dickens.

**Keywords:** Charles Dickens, London, Industrial City, Industrial Revolution, Victorian Period

## **EMILY DICKINSON: "...YARDIMCI OLABİLİRSEM" ŞİİRİNDE VAROLUŞCU ÖZ (KENDİNİ GERÇEKLEŞTİRME) NASIL KAZANILIR?**

### **EMILY DICKINSON: HOW TO GAIN EXISTENTIAL ESSENCE IN HER POEM "IF I CAN HELP..."**

**Özcan AKŞAK**

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#### **ÖZET:**

Varoluşçu felsefeciler, insan benliğinin oluşması ile ilgili yeni bir kavram oluşturmuşlardır. Varoluşcular insanın benliğinin varlığımızın maddi veya statik bir karakteri olarak ortaya çıkmasıyla değil de, benliğimizin varlığımızın gelişmesi ve değişmesiyle oluştuğuna inannarak kimliğimizi oluşturduğumuza inanmışlardır. Bu durum insanın kendisini oluşturmasında kendisinin kendi gelişmesinden sorumlu olduğu anlamına gelmektedir.

Amerikan edebiyatının en büyük yazarlarından biri olan Emily Dickinson'un herhangi bir felsefi akıma yada bir edebiyat türe bağlı kalmadan sadece kendisini en çok ilgilendiren şeyler hakkında yazdığı yaygın bir olarak kabul edilmektedir.

Bu çalışmanın amacı Emily Dickinson'un "...eğer yardımcı olabilirsem" adlı şiirini inceleyerek eserin varoluşçuluk felsefesinin temel prensiplerinden biri olan "varoluş özden önce gelir" ilkesine göre inceleyerek eserdeki konunun varoluşçuluk esasları ile ilintili olduğunu göstererek Emily Dickinson'un bazı şiirlerinin felsefik konuları ihtiva ettiğini göstermeye çalışmaktır.

**anahtar kelimeler:** emily dickinson, öz, varoluşçuluk, yardımcı olabilirsem.



## **ABSTRACT**

Existential philosophers have offered a new understanding of the human self, believing that we form or develop our identity not by the emergence of the human self as a materialistic or static character of our existence, but by the development and change of our self.

This means that we have a responsibility to create ourselves. It is widely accepted that Emily Dickinson, one of the greatest writers of American literature, wrote only about matters that most interested her, without adhering to any particular philosophy or literary genre. However, some of her poems show that she comes close to some basic existential principles.

The aim of this study is to examine Emily Dickinson's poem "...if I may help" and to show that some of its themes are related to the principles of existentialism by examining the work according to the principle of "existence precedes essence", which is one of the basic principles of existential philosophy.

**key words:** Emily Dickinson, essence, existentialism, if I can help

# **RELATIONSHIP BETWEEN SOCIAL MEDIA MARKETING AND CUSTOMER BUYING BEHAVIOUR: A REVIEW STUDY**

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## **ABSTRACT**

The aim of this paper is to study the relationship of social media marketing and customer buying behaviour. This paper will also try to define social media, how rural development can be through Social Network Services (SNS) and various platforms that have succeeded on SNS while also looking at the practicality of these services. It is important however to define social media to not restrict the field only to SNS provided through the internet via Instagram, twitter, Whats'App, Facebook etc but it also diminishes the work done by many NGO's which have programs which also utilize the same idea of networking as Facebook or twitter. There also is a need to know the precise definition of social media, as it can also be looked at from a different perspective. The definition of social media has changed over a period of time, has broadened and explained by many scholars through various perspectives. Though most of the people, speaking on a majority scale, believe that social media networks is linked heavily with social networking sites, micro blogging, various internet forums etc. This paper will look at the broader aspect of social media networks where its definition isn't restricted to only a few platforms. This paper also shed light on Current Scenario of Social Media in India. Consumer behaviour is the study of how, why, what, where and how often do consumers buy and consume different products and services, knowledge of consumer. Behaviour is helpful to the marketing manager in understanding the needs of his different consumer segments and developing appropriate marketing strategies for each. Findings of various review studies are presented in this paper.

**Key Words:** Social Media Marketing, Social Networking, Customer Buying Behaviour

**OVERESTIMATION OF THE ROLE OF THE CHRISTIAN RELIGION FOR THE  
AIAKOLKHETI//AIAKARDU//THE GEORGIAN//GURCI ETHNICITY IN  
MODERN SCHOOLBOOKS PRINTED IN TBILISI//TIFLIS LEADING TO THE  
LIES ABOUT OUR PRECHRISTIAN HISTORY**

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**ABSTRACT**

I enjoy and love the manifestation of our ethnic religious philosophy in our anbani. Anbani//Anbani in our language means what the Greeks call Alphabet in their language. The philosophy of the names of the letters of our ethnic language in one of our three anbani scrips is very well promoted and investigated in Professor Zurab Kapianidze's presentation that is available on the internet. He published a book on this topic in our language and it has been translated in English well and published. He was against the suppression of the true religion of our nation by christianity and criticised our professors that were promoted by our government to write schoolbooks. A large monument to our anbani was made in the center of the city Batumi in our republic several years ago. The so-called The New World Order that has been promoted by George Bush and his group since 1990 aims to imagine that the religion of the Israelites that are the Chosen People of the world according to the books has promoted the forgotten baseless supposition that the kings of Israel have their modern continuation in our kingdom ruled by the Bagrationi family for many centuries; this dynasty that was annexed by Russia's//Moskovia kingdom's tsar - Romanov not long ago. I shall speak about that supposition aired on the television in Tbilisi by a professor that worked for decades in the field of philosophy and who was one of several persons wishing to become the new president of our country called nowadays by several names in various languages: Sakartvelo in our language, Georgia in English, Gurcistan in Turkish and Gruzia in Russian. According to the viewpoint of that professor - Deniza Soumbadze -, the wars, refugees and other misfortunes happening since 1990, including wars in our republic that happened near Tbilisi in 2008 and the war in Ukraina are part of the implementation of that plan of the New World Order since 1990. That is why the USA president George Bush said about our first president Zviad Gamsakhurdia that he goes//acts against the stream of a river to which he answered that dead fishes follow down the river.

The method used for preparing and writing my presentation for this scientific international congress is the analysis of available chosen materials and the promotion of ideas that may help to establish peace in the area where our ethnic country is situated.

I may conclude that the schoolbooks written and published in Tbilisi in history, geography, citizenship etc. need changes that were planned and made by Professor Mose//Moze

Giorgievitch Janashvili since 1906 and especially since 1916 after he diligently learned ancient languages: the Sumerian, the Kimeti language and others in Tbilisi. Kimeti is the name written in ancient so-called Egyptian of the pharaohs' writings. The great scholar George Wilkinson that lived in 1850-ies in the USA demanded that pharaonic kingdom be called in modern scholarship as it is mentioned in the texts: Kimeti and not as most scientists write today calling it Egypt.

Schoolbooks published in Tbilisi nowadays do not use the good knowledge acquired by Moze Janashvili in Tbilisi. He died in 1934 and is buried in Tbilisi in the pantheon of eminent persons. He was the teacher of Ioseb Besarionovich Jughashvili that later adopted the name Stalin and became the leader of the vast USSR.

**Keywords:** prechristian, religion, schoolbooks, lies, wars, baseless wicked suppositions

## **RELIGIOUS LIFE AMONG THE PEOPLE OF HIRA BEFORE ISLAM**

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### **ABSTRACT**

Religion has played a central role in people's lives since ancient times, controlling every detail of political, social, and economic life due to the human mentality and the dominance of religion over all its aspects. As a result of the ancient Iraq's incorporation of many ancient beliefs and the transfer of religious practices due to a sense of belonging, the society of Al-Hira was characterized by religious diversity and tolerance.

This study focuses on highlighting the prominent religious aspects that spread in the society of Al-Hira and their acceptance among individuals at that time. The study consisted of two main axes: the first axis provided an overview of the history, naming, and origins of Al-Hira, while the second axis addressed the religious life in Al-Hira, highlighting the prevalent religious aspects among its people.

**Keywords:** Hira - Religious life - Pre-Islamic Arabs - Christianity –Gothima al-abrash

# **REVOLUTIONIZING LANGUAGE LITERACY IN INDONESIAN ISLAMIC HIGHER EDUCATION: A SYSTEMATIC LITERATURE REVIEW ON AI TOOLS' IMPACT**

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This investigation presents the crucial role of AI in revolutionizing language education in the context of Islamic higher education in Indonesia. The analysis examines the effects of AI tools on enhancing foreign language literacy skills among students in a specialized academic domain. This study investigates the integration of AI tools, such as language-learning applications and platforms, within the higher education framework in Indonesian Islamic institutions through a comprehensive review of scholarly works and research. The study employed a Systematic Literature Review (SLR) to obtain systematic and organized findings using a standardized approach. The data collection involved searching for trustworthy articles utilizing relevant keywords. The results highlight the significance of AI in enhancing language literacy and It provides insights into the potential for transformative capacity in future pedagogical advancements. AI tools have the potential to transform language learning and literacy in Indonesian Islamic higher education significantly. Innovative technologies present new opportunities that reshape language literacy education uniquely in this context. The implication of AI tools in language literacy may shape, foster, and accelerate language literacy in Indonesian Islamic higher education. The investigation about the AI tools needs further inquiry broadly, deeply, and critically.

Keywords: Language literacy, AI Tools, Revolution, Islamic Higher Education (IHE), Indonesia

**SANDRA CİSNEROS’UN MANGO SOKAĞINDAKİ EV ADLI ESERİNDE AİLE VE  
ÇOCUK ARASINDAKİ ÇATIŞMALAR & PETER PAN VE BOŞ YUVA  
SENDROMU**

**THE CONFLICTS BETWEEN PARENT & CHILD AND THE SYMPTOMS OF THE  
PETER PAN & EMPTY NEST SYNDROME IN THE HOUSE ON MANGO STREET  
BY SANDRA CISNEROS**

**Bülent Cercis TANRITANIR**

Prof. Dr, Van Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Bölümü

**Ebru ALAN**

Yüksek Lisans Öğrencisi, Van Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Bölümü

“We lost hope that our society could cure human ills.”

Martin Seligman

**ÖZET**

Sandra Cisneros’un bu romanında adı ümit eden ama kendi iç dünyasında ümitsizliğe kapılmış hispanik birey Esperanza’nın ebeveyn desteğinden yoksun kaldığı için kişiliğini oluşturan ve kendini gerçekleştiren otonom birey olamayışı, bağımsız ve kendi hür iradesiyle toplumda söz sahibi olamayışı üzerine odaklanılmaktadır. Birey, davranış ve tutumlarını optimist bir tavra büründürüp, bunu istikrarlı bir biçimde devam ettirebilmesi için aile ve kendisi arasındaki bağa ihtiyaç duymaktadır. Ebeveynler bireyin olumlu tutum geliştirebilmesi için bir köprü görevi görmektedir. Ebeveynler ancak ana-babalık görevlerini dosdoğru şekilde yerine getirebilirse çocuklarının mutluluk, başarı, söz sahibi olabilme, toplumda öz saygıyı kazanabilme gibi değerlere ulaşabilmelerini sağlayabilir. Bu çalışma ile Sigmund Freud, Abraham Maslow, Dr.Dan Kiley vb. gibi psikolojinin dehalarının bu bağlamdaki söylemlerine ve eserlerine yer vererek bir karakter incelemesi yapmak ve karamsar bir tavra bürünen bireyin bunu aşabileceği çözüm yollarını sunmak amaçlanmaktadır. Müzmin karakter Esperanza’nın Chicago’daki dört duvar arasına sığamayışının altında yatan sebebin ailesinin duygusal tepki alanlarını iyi ayarlayamamasıdır. Bu çalışma Sandra Cisneros’un Mango Sokağındaki Ev adlı eseriyle baba-kız çatışması, annenin birey üzerindeki iyileştiriciliği, ebeveynin çocuk yetiştirmedeki rolünün önemini vurgulamak ve bu psikolojik sürecin birey üzerindeki kalıcı etkisini, birey için bu çatışmanın çözüm yollarını işlemeyi amaçlamaktadır. Ailenin özellikle babanın yaşadığı peter pan sendromu, öfke, suçluluk, aşırı hoşgörülü- aşırı koruyucu tutumu, ya da tam tersi bir tavrın sebep olduğu birey üzerindeki karakter engellerini ele alarak ve aynı zamanda bu karakterlerle ilgili psikolojik çözümler ile konu üzerine odaklanmak amaçlanmaktadır.

**Anahtar kelimeler:** çocukla iletişim, peter pan sendromu, pessimist-optimist yaklaşım, ebeveyn rolü, psikolojik engeller, boş yuva sendromu.

## ABSTRACT

With this study, Hispanic person Esperanza, who actually wants to hope but it is not possible in herself, is to focus on not being a self-fulfilling autonomous person and not having a voice of her own free will and being independent in society. Esperanza does not like her name actually and she wants to change it. Esperanza dreams a different, newly name and identity for herself. Person needs to a family tie by playing his/her behaviors and attitudes to the role of optimist manner for maintaining it consistently. Parents serve as a bridge for developing their positive attitudes. Parents only can provide gaining values like happiness, success, self-respect, having a voice in society via of fulfilling their parental duties straightly. With this study, it aims to present solutions which overcomed by person who plays the role of pessimist manner and researching the characters by giving the expressions of the genius psychologists such as Sigmund Freud, Abraham Maslow, Dr.Dan Kiley etc. The underlying reason not going in four walls is that the chronic character Esperanza's father can not to make a good adjustment on the issue of emotional reaction areas. This study aims to study father-daughter conflict and its solutions, curative effect of mother on person, emphasizing the importance of the parents role in raising a child, permanent effect of this psychological period. It is to aim focusig on anger, guilt, permissive-overprotective or vica versa manners, peter pan syndrome which is being exposed especially by father the topic with the character's psychological analysis at the same time by discussing characteristic barriers on person.

**Keywords:** the communication with child, peter pan syndrome, pessimist-optimist approach, the role of parents, psychological barriers, empty nest syndrome.

## INTRODUCTION

It aims to study the parent-child conflicts, child struggles, psychological barriers to communicate with parent and a very crucial syndrome called Peter Pan which penetrates in father's psychology. Why are children exposure to anger by their parents? What do the solutions of the conflicts? Why does the father play the role of dominant adult? These questions can be answered through psychological analysis. Parents have a crucial role in their child lifes. They are all have responsibilities on developing their children in correct ways. But some are not the capable of raising the children in optimistic manner. In *The House on Mango Street* Cisneros draws attentions to some themes, including alienation, feminism, identity, struggle for self-definition, the power of language, autonomy, and women's responsibilities. As a matter of fact, the author has dealt with these themes in her other works, too. It is because the author shares the same fate with her characters especially Esperanza. The hopeful character Esperanza is in a lasting desire to have a land, to have a family tie and to be considered necessary by the neighborhood:

“In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting” (Cisneros,2009:10).

Esperanza draws a picture of a girl who is sitting toward the window in a sadness manner and she wonders if she makes the best with what she get or is she upset. Esperanza says that she inherits the name from grandmother but she doesnt want to do something which her grandmother does, sitting by the window for hours (Cisneros, 2009:11).



## **THE LIFE OF SANDRA CISNEROS**

She is a person, who was born in Chicago, has six brothers and being the only girl and the third one, wrote her first masterpiece when she was ten. She was actively writing the poems and she was called as a poet during school years by writing her novels in a bilingualist style. As follows:

“I want to be Tahiti. Or merengue. Or electricity. Or tembleque!” (Cisneros,1984:51).

The words merengue and tembleque comes from Latin and a type of dancing. Tembleque is Puerto Rico’s most popular dessert. And it is a Spanish word. Cisneros uses the bilingualism because she often feels that she can not focus on either culture, language and other things which she has. “ Ay, she says, she is sad. Oh, he says. Not again. Cuando, cuando, cuando? She asks. Ay, caray! We are home. This is home. Here I am and here I stay. Speak English. Christ!” (Cisneros,2009:78). It is apparent in the novel that the roots which we belong to can not be forgotten.

It can be seen that Cisneros gives her own experiences to the characters such as Esperanza who is one of Chicana women. When she finished the school, she started to be a highschool counselor and she worked as a teacher and writer. And day by day, she improved herself and became an administrative assistant in the Loyola University of Chicago.

## **HER NOTABLE WORKS**

Her first book was published as a short poetry book called *Bad Boys* published in 1980, which is about the struggles of Latinos. She published the book-awarded work “*The House on Mango Street*” about the struggles for self-definition. It was one of the crucial and famous writings of Cisneros. She gave an importance to creative writing. She taught the creative writing at every level,not including preschool and first grade. The other book “*My Wicked Wicked Ways*” is about an old photograph belongs to a speaker and his parents. It is also a poetry book which is longer than other poetry book *Bad Boys*. With her story called as “*Loose Woman*”, she collected her first stories. It focuses on a bad girl image.

As the children books, she wrote *Woman Hollering Creek and Other Stories* about females who are in struggles with men. It was selected as year’s the best and the crucial one. *Hairs/Pellitos* is the first children book written in Spanish and English. *Caramelo* is an epic and semi-autobiographical novel that has similarities with the writer and the main character, Lala. The novel is an example of bildungsroman focused on the character’s transition from being child to adult. It can be seen that the psychological and moral growth of the character from childhood to adulthood.

*Have you seen Marie?* is about the struggles of a middle-aged woman trying to find a lost cat after her mother's death. *A house of my own: stories from my life* is her latest one, including personal essays in it. This book got an award for creative nonfiction. *Puro Amor* is a novel that deals with the issues of loss, companionship,motherhood.

Sandra Cisneros gave detailed knowledge by sharing her experiences in the Puerto Rico to become a model for the others who are exposed to the same feelings. With the novel *The House on Mango Street*, Cisneros drew attention to Mexican culture and her own experiences in Chicago. She says, “This, to me, is the best part of San Antonio” by this quote Cisneros paid attention to her culture again and again by recalling her roots at every turn. “Home. Home. Home is a house in a photograph, a pink house, pink as hollyhocks with lots of startled light” (Cisneros,2009:77).

She has in a feeling of missing, missing of cuisine, culture, traditions, language:

“My father says when he came to this country he ate hamandeggs for three months. Breakfast,lunch,and dinner. Hamandeggs. That was the only word he knew. He doesn’t eat hamandeggs any more” (Cisneros,2009:77).

## **THE RISKS OF PETER PAN & EMPTY NEST SYNDROME ON INDIVIDUALS**

“ Psychology is the Science of Mental Life” as James said and” both of its phenomena and of their conditions. The phenomena are such things as we call feelings, desires, cognitions, reasonings, decisions, and the like; and, superficially considered, their variety and complexity is such as to leave a chaotic impression on the observer” (James,1890:3). The chaotic impression can clearly be seen that the individuals who are deficient in self-actualizing and feeling courage. The feeling of chaotic impression results with a syndrome called Peter Pan Syndrome. The feeling of being alone results with empty nest syndrome. Empty nest syndrome’s symptoms are loneliness, emotional distress, fear of lack of control, anxiety, depression and so on.

“Her father calls every week to say, “Mija, when are you coming home? What does her mother say about all this? She puts her hands on her hips and boasts, she gets it from me. When the father is in the room, the mother just shrugs and says , “ What can I do?” The mother doesn’t and she doesn’t want her daughter to live that life too.. ” (Cisneros,2009).

Here the father feels scared of being alone and he may need to a person who love him like his father who died. The home is empty and it is a syndrome that:

“...significant event in family life happens when children leave home. If you have left home, consider your parents’ experience: Did they suffer an “empty nest syndrome”- a feeling of distress focusing on a loss of purpose and relationship?”(Myers,1995:141).

“But we must remember that correlations between parental behavior and child personality mirror not only parents’ influence on children but children’s influence on their parents” (Bell,1977). Children have also influences on their parents. And they should be careful not to harm them,as well. Parents should not make the children feel dependent. If they do it, they face with the independent and rebellious person:

“I am becoming still more independent of my parents; young as I am, I face life with more courage than Mummy; my feeling for justice is immovable, and truer than hers. I know that I want, I have a goal, an opinion, I have a religion,and love. Let me be myself and then I am satisfied. I know that I am a woman, a woman with inward strength and plenty of courage”( Frank,1947).

It is an unhealthy behavior that may result in a syndrome called Peter Pan that person can't cope with. The term Peter Pan Syndrome has been derived from the well-known fictional character Peter Pan reformed by Scotch novelist James Matthew Barrie. Barrie tags Peter pan as “the child who have never grown up”. Peter Pan is reckless character who always gets angry and easily forgets the people or the events and he is lack of taking on responsibilities and dependence.

Peter Pan Syndrome is a prevalent disorder of adults, particularly males who do not grow up and socially mature. It is not an illness, but psychological disorder such as depression. "Of course, we can not equate the absence of depression with mental health"(Calvin&Black,1994).

Dr. Dan Killey contributed to the term with his 1983 published book *The Peter Pan Syndrome: Men Who Have Never Grown Up*. He added *The Wendy Dilemma*, a new 1984 published book focusing on the same issue about the challenges of young women related with the characters "Peter Pans". People who suffer with the syndrome are to refuse taking responsibilities, they can not focus on social life and people in their lives. The causes of the Peter Pan Syndrome are permissive parenting, lack of direction, overprotective parenting, anxiety, loneliness, fear of commitment, narcissism, enabling behavior, gender roles, mental health diagnosis. The people who suffer from the syndrome may neotrotize. The "neotrotize" means that people are physically and mentally exhausted and have no energy for life. Franz Kafka is the person who is lack of father love. He draws attention to his fathers' laid back manner:

"To you the matter always seemed very simple, at least in so far as you talked about it in front of me, and indiscriminately in front of many other people" (Kafka, *Letters to Father*). Kafka's only wish is to have encouragement like Esperanza, who resembles hope. Instead, the people, who have ignoring parents, feel alone.

The psychologically ill people always feel tired, and sometimes they are in a laid-back manner. Cisneros (2009) touches on the tired mode of father "...who wakes up tired in the dark."

Many adults are presenting immature attitudes in society. It causes depression and overprotection of people who suffer from this psychological disorder.

"When the dark came her father, whose eyes were little from crying, knocked on the door and said please come back, this is the last time. And she said Daddy and went home" (Cisneros,2009:93). It can be understood that lonely people needs an identity, life, happiness.

The Peter Pan Syndrome is not only for parents, it may also appear in children. The overprotection of parents may also cause their child's developing this syndrome. Peter Pan Syndrome may effect both men and women. But it may appear more among men not on women. Being inability taking responsibilities are one of the main characteristics of The Peter Pan Syndrome. It can be seen that commitment is also the main feature of disorder. The people who suffer from this disorder are lack of self-confidence, self respect and self-reliance. The fathers who suffer from the disorder may excessively care about their children until they are fed up with the situation.

"Relationships may be important because individuals can gain the required psychic attributes of security, contentment, and feelings of being loved and needed or because they can affirm their views of themselves as responsible and caring"(Markus, Mullally, Kitayama, 1997).

The people who are exposure to the syndrome have a fear of loneliness. The role of parents and the styles of developing the children are the most important factors not to being exposure to the syndrome. A healthy relationship between parents and children are the most important factor not getting sick of Peter Pan Syndrome. The relationship between parents and children decrease the risk of having the syndrome. The children given less responsibilities are stuck on their parents. The domination of parents are affecting children in many ways. Lyotard draws an attention on the dominational disorder;

“Basically, the rule states; do not prejudge, suspend judgement, give the same attention to everything that happens as it happens. On his or her side the patient must respect the symmetrical rule: let speech run, give free rein to all the ‘ideas’, figures, scenes, names, sentences, as they come onto the tongue and the body, in their ‘disorder’, without selection or repression” (Lyotard,1991).

Some effects are useful, and some are not. Some parents, especially fathers, have not got a role in developing their children, but not by ruling them. Kafka draws attention to his fathers’ ruling him and says “...from your armchair you ruled the world” (Kafka, Letters to Father). And “..the major source of human misery” is the “neglected, wounded child” within each of us, claims author-lecturer John Bradshaw (1990,p.7). According to the Miller Psychological Independence Scale (MPIS), it is eight scales used in psychology of a person. These are behavior, relationship, perfection, effectiveness, egocentric, thoughts, feelings and control. These eight scales are connected each other. As an example, behaviors can not be thought without feelings, thoughts and control. Brian F. Bolton thinks that; “the scales were developed from the theory and research proposed by theory that explores psychological independence” (Plake, Impara, Spies, 2003:576).

The MPIS begins with the phrases like “I am”, “I think”, “I believe” which Esperanza doesn’t have. It means that people are in need of self-confidence and encouragement psychologically. As Brian says :

“The MPIS is a self report inventory consisting of 160 items, almost all of which are simple, declarative statements beginning “I am”, “I think”, “I believe”, or with a similar phrase. The response format includes six options ranging from “very much like me- I always do this” to “this does not apply to me- I never do this”(Miller,2003:576).

Characters who are in *The House on Mango Street* have not got a psychologic power to report self. “Erik Erikson theorized that a chief task of adolescence is solidifying one’s sense of self-one’s identity” (Myers,1995:129). The person who is seriously deficient in self report can not have a place in life and always feels stressful.

According to Miller Stress Scale, individuals have eight subscales. These are stressful behavior, relationship stress, family stress, work stress, physical stress, stressful thoughts, stressful feelings and coping. With this test, Miller tries to measure individual stress and its causes. It can be seen that Esperanza’s stress is to be landless and without culture. “Our reasoning was straightforward. Depression results from lifelong habits of conscious thought. If we change those habits of thought, we will cure depression” (Selighman,1998:75). The hopeful character should learn how to overcome the stress. Individuals with pessimistic attitudes can not be tended to avoid depression.

“The troubled person,” he wrote, “is led to believe that he can’t help himself and must seek out a Professional healer when confronted with distress related to everyday problems of living” (Selighman,1998:73).

If people take their cognition to the forefront, they may constantly win. So the cognitivism makes people heal as Aeon Beck and Albert Ellis say. According to the cognitivist theory, there are five tactics. With these tactics, people can learn to control themselves. People should have held themselves with the questions “ what they think”, “when they think”.

“How do you think about your problems, including depression itself, will either relieve depression or aggravate it. A failure or a defeat can teach you that you are

now helplessness will produce only momentary symptoms of depression-unless you have a pessimistic explanatory style. If you do, then failure and defeat can throw you onto a full-blown depression. On the other hand, if your explanatory style is optimistic, your depression will be halted” (Seligman,1998:75).

Miller’s eight stress subscales has shown that these eight subscales effect the person together without separating each other. Psychological and behavioral factors influence the individual’s life,works and education. The hopeful character of the novel, Esperanza needs to have a family tie without questioning and stressing her father’s attitudes:

“ I feel like a bad daughter ignoring my father, but I feel worse when I don’t write. Either way, I never feel completely happy” (Cisneros,2009). The character is in a full of sensitivity which is “..a clinically diagnosed medical problem” (Plake, Impara, Spies, 2003:590).

The character tend to have a motivational power to feel mentally well:

“Norma, I did it by doing the things I was afraid of doing so that I would no longer be afraid. Moving away to go to graduate school. Traveling abroad alone. Earning my own money and living by myself” (Cisneros,2009).

The factors the person has for the motivational power are independence, family unity, personal power, having culture and land. Children with overprotective parents have no space to discover themselves or the environment. Because of having overprotective parents make them addicted to their parents and this addiction causes them not to hatch out their areas.

The father wants his daughter to be a weather girl on television, or to marry and have babies. She doesn’t want to be a TV weather girl. Nor does she want to marry and have babies. Not yet. Maybe later, but there are so many other things she must do in her lifetime first” ( Cisneros,2009).

Having overprotective parents may make children immature and dependent. They may turn to adults who lack in terms of life skills. Children who suffer from Peter Pan Syndrome can not develop and make no progress in their life skills such as doing homework, making bed, doing basic chores etc. As it is mentioned above, the Peter Pan Syndrome is a crucial disorder that needs treatment without exposure to environmental factors.

## **THE ROLE OF PARENTS ON CHILDREN**

This paper centers on the role of parents in protecting their children especially with emotional support. It also means that fathers have a common responsibility with their partners: mothers, in terms of rearing the child, Fathers, like mothers, have a crucial and main role in the development of child’s emotional progress. It is known that fathers are the keystones of family who have responsibilities to provide a secure area for their children. According to a research from the Global North, it is clear that “...fathers can and do distinctly contribute to foundational components for children’s growth and development including nutrition and safety, early learning and responsive care” (WHO,2018).

With this quote, it can be understood that fathers should support their children both emotionally and physically. Fathers may strongly effect their children’s emotion. Plutchik says “... parents have strong affects on the emotional behavior of their children has also been explanatorily demonstrated”(Plutchik,2002).

“Fathers are far more than just ‘second adults’ in the home. Involved fathers- especially biological fathers- bring positive benefits to their children that no other person is as likely to bring. They provide protection and economic support and male role models. They have a parenting style that is significantly different from that of a mother and that difference is important in healthy child development” (Popenoe,1996:163).

Dr. Popenoe has drawn the attractions of the “significantly different parenting styles” styles. the father’s role on the children. According to some researches, fathers may greatly affect child’s cognitive development when they back them up. It also develops the child in terms of having self-confidence and self-reliance. “

“Parents of sons who adopted aggressive behavior styles relied heavily on fear-based control” (Bandura, Barbaranelli, Caprara, Pastorelli, et al.,2003).

The Nurturing Care Framework states, “...parents and caregivers are the most important providers of nurturing care for children.” (World Health Organization,2018).

Esperanza says that “...she doesn’t want a flat,an apartment in back. She doesn’t want a man’s house including her father’s. She wants a house all her own with her porch, her pillow, her pretty purple petunias, her books, her stories” (Cisneros,2009:108). It is clear that a person wants to be alone. So the syndrome is to start for the character Esperanza. She dreams a house that she lives independently and alone:

“...she is afraid she’ll fall in love and get stuck living in Chicago. She is afraid of ghosts, deep water,rodents,night,things that move too fast- cars,airplanes,her life. She’s afraid she’ll have to move back home again if she isn’t brave enough to live alone” (Cisneros,2009).

Because of mixed attitudes of her parents Esperanza wants to be alone in a society and it means that she suffers from the Peter Pan Syndrome like her father.

“In an analysis of over 100 studies on parent-child relationships, it was found that having a loving and nurturing father was as important for a child’s happiness, well-being and social and academic success as having a loving and nurturing mother. Some studies even indicated father-love was a stronger contributor to some important positive child well-being outcomes”(Rohner,2001: 382-405).

The fathers have an impact and duties on their children’s growth. “Most likely cognitive processes and motivational processes both play a role (Alloy, Clements&Kenig, 1994).

They prepare their children the life challenges. It is clear that fathers are the touchstone as a member of the society.

If fathers do not provide the feeling of security, it may make the Peter Pan Syndrome’s symptoms start. Fathers also help how a child develops a good relationship with others. Unlike girls, boys model their fathers during their whole life. Boys expect an approval from their fathers. As human beings, we learn all the things by imitating. If a father is thoughtful to other people, the boy may also behave thoughtful. The way fathers behave their children will affect the neighborhood of them. The daughters depend their parents in terms of security.

“ Everybody in our family has different hair. My Papa’s hair is like a broom, all up in the air. But my mother’s hair, my mother’s hair, like little rosettes, like little candy circles all curly and pretty because she pinned it in pincurls all day, sweet to

put your nose into when she is holding you, holding you and you feel safe” (Cisneros, 2009:6).

The character has a wish feeling safe, and mother supports and saves her from depression as a healer model. “..Papa snoring. The snoring, the rain, and Mama’s hair that smells like bread” (Cisneros,2009:7). The mother who shares the same fate with her daughter makes her feel emotionally well . The feeling gives the child life energy like the smell of bread.

They tend to have an emotional support which given by fathers. A father may inoculate his daughter how can a good relationship be provided with a man. If a father has a gently manner to his daughter, the daughter will be in a search for these features in men. It wil be leaded only by fathers. In *The House on Mango Street* , it can be clearly seen that Esperanza’s father is in a mixed feelings to being a father, being a main and leading role of his family. He lives his life in a routine way by being unsocially. In the novel, Esperanza puts this issue into words:

“ My Papa, his thick hands and thick shoes, who wakes up tired in the dark, who combs his hair with water, drinks his coffee, and his göne before we wake, today is sitting on my bed. And I think of my own Papa died what would I do. I hold my Papa in my arms. I hold him and hold him and hold him” (Cisneros, 2009:57).

Esperanza’s father has a pain of losing his father. Esperanza sometimes feels an empathy with his father’s pain of loss. And he never corrects himself in terms of self-actualizing. “In most of us, by the age of thirty the character has set like plaster, and will never soften again” (James, 1890). But the children may question the dependent manners of their parents and it may cause a depression or a desertion the family. The questioning is clear in the following quote:

“When she thinks to herself in her father’s language, she knows sons and daughters don’t leave their parents’ house until they marry. When she thinks in English, she knows she should’ve been on her own since eighteen” (Cisneros, 2009).

## CONCLUSION

To sum up, some studies show that parent engagement is to help the children growth. The positive involvement of fathers&mothers make the children avoid the stress of being alone. A healthy parent-child relationships require a series of efforts such as interacting with the children, developing empathy, controlling aggression etc. If the parents fulfil these conditions, they may generate a good and healthy family tie. And if these conditions provided by parents, healthy relationship prevents the risk of empty nest and peter pan syndrome for parents. The people who experience violences which can be emotional or physical have a risk for suffering The Peter Pan Syndrome which can be valid both parents and the child. The healthy family relationships do not let it be. Parents should develop the children’s character. The harsh discipline on the children is not a solution. It is not consisting of a healthy parent&child relationship. Cisneros draws attraction on it in some parts of the novel. It is the anger which makes the child hopeless. The feeling of oppressed with parents the children wants to desert the land, the home, the family with a desire for freedom. The children feel it is a sentimental eruption when they face the oppressing attitudes. The sentimental eruption, one of the symptoms of Peter Pan syndrome, may specifically appear in parents, especially fathers. This sentimental eruption can be clearly seen in one part of the novel when Esperanza’s father loses his rolemodel. Hope is a sense of expectation and a desire for a thing to happen. The needs vary from person to person. The most important thing is to have a desire to reach our expectations.

No matter how difficult is however bad life seem Hawking said, “there is always something you can do, and succeed at. While there is life there is hope”.

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# CRITICAL ANALYSIS OF GENDER DISCRIMINATION IN THE TV SERIES MAD MEN

## MAD MEN TELEVİZYON DİZİSİNDE CİNSİYET AYRIMCILIĞININ ELEŞTİREL ANALİZİ

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### **Abstract**

Gender as a notion determines many basic things in social life. The advantages and disadvantages of gender roles shape the way individuals treat each other during the ages. The traces of gender inequality and discrimination including in many discourses can be found anywhere and anytime such as in the film industry and advertisements. This study will handle the American TV series, Mad Men series, in terms of women's role as a representation of social gender. In this sense, media tools are crucial tools by reflecting existing traditional perspectives in social codes. First of all, the difference between gender and sex will be analyzed. As a special issue, the difference between gender and sex has been open to debate for many centuries. The term sex is available biologically whereas gender is constructed on a social level. In this sense, by tracing the roles of mother, father, and child characters in terms of gender inequality, basic distinctions, and gender roles will be underlined and illustrated. In this study, Mad Men which is an American drama and seven-season TV series will be examined in terms of gender discrimination and inequality under the umbrella of Critical Discourse Analysis considering the way of speaking in certain social contexts. At this point, the traditional roles given to women and representations will be handled in a detailed way with manners of speech, various acts, and regarding women as second-class individuals by considering this specific TV series.

**Keywords:** Critical Discourse Analysis, discrimination, inequality, Mad Men, gender, sex.

### **Özet**

Cinsiyet bir kavram olarak toplumsal yaşamda birçok temel şeyi belirlemektedir. Cinsiyet rollerinin avantaj ve dezavantajları çağlar boyunca bireylerin birbirlerine davranış biçimlerini

şekillendirmektedir. Pek çok söylemde yer alan toplumsal cinsiyet eşitsizliğinin ve ayrımcılığın izlerine, film endüstrisinden reklamlara kadar her yerde ve her zaman rastlamak mümkün. Bu çalışmada Amerikan yapımı Mad Men televizyon dizisi toplumsal cinsiyetin temsili olarak kadının rolü açısından ele alınacaktır. Bu anlamda medya araçları toplumsal kodlarda var olan geleneksel bakış açılarını yansıtmaları açısından önemli araçlardır. Öncelikle cinsiyet ve cins arasındaki fark analiz edilecektir. Özel bir konu olarak cinsiyet ve cins arasındaki fark yüzyıllardır tartışmaya açık olmuştur. Cins terimi biyolojik olarak mevcuttur, oysa cinsiyet sosyal düzeyde inşa edilmiştir. Bu anlamda anne, baba ve çocuk karakterlerin cinsiyet eşitsizliği açısından rolleri takip edilerek temel ayrımlar ve cinsiyet rolleri vurgulanacak ve örneklendirilecektir. Bu çalışmada bir Amerikan draması ve yedi sezonluk televizyon dizisi olan Mad Men, belirli toplumsal bağlamlardaki konuşma biçimleri dikkate alınarak, Eleştirel Söylem Analizi çerçevesinde, cinsiyet ayrımcılığı ve eşitsizliği açısından incelenecektir. Bu noktada kadınlara verilen geleneksel roller ve temsiller, konuşma biçimleri, çeşitli eylemler, kadınların ikinci sınıf birey olarak görülmesi bu özel dizi dikkate alınarak ayrıntılı bir şekilde ele alınacaktır.

**Anahtar Sözcükler:** Eleştirel Söylem Çözümlemesi, ayrımcılık, eşitsizlik, Mad Men, cinsiyet, cins.

**SEMANTIC RESEARCHER AND REFINITIV WORK AREA FOR PhD FELLOWS,  
FOR AI RESEARCH SIDEKICK OF EXAMINATION**

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**ABSTRACT**

Semantic Researcher and Refinitiv Work area for Understudies are two devices that take special care of various parts of the exploration cycle, especially with regards to simulated intelligence research partners. Semantic Researcher is a scholastic web crawler intended to help specialists in finding and exploring logical writing. It utilizes man-made consciousness and regular language handling procedures to examine and figure out academic substance. Semantic Researcher utilizes AI calculations to give more pertinent and relevantly fitting list items. It assists specialists with recognizing powerful papers and comprehend the reference network inside a particular field. The device produces compact rundowns of examination papers, helping scientists in rapidly understanding the vital ideas of a paper. Semantic Researcher can help with recognizing arising patterns and areas of interest inside an examination space. Refinitiv Work area is a monetary exploration stage that gives admittance to a thorough arrangement of monetary and financial information. The stage is intended to help information examination, monetary displaying, and research in different spaces, including money and financial matters. Refinitiv Work area consolidates computer-based intelligence and AI capacities to break down monetary information, giving experiences and patterns that may not be quickly clear through conventional investigation. The stage offers instruments for making intuitive and outwardly engaging outlines and charts, working with the translation of mind-boggling monetary information. Refinitiv Work area upholds cooperation among specialists by giving an incorporated stage to sharing and dealing with monetary exploration projects. Continuous market information, news, and examination, empowering them to remain refreshed on market patterns and pursue informed choices. These devices can be significant in various phases of the examination cycle. Semantic Researcher can support writing survey and remaining refreshed with the most recent exploration, while Refinitiv Work area for Understudies is especially helpful for those leading examination in money or financial matters, giving high level investigation and experiences into monetary business sectors.

**Keywords:** exploration, rundowns, admittance, intuitive, outwardly.

# PURITANISM AND THEATRE: A COMPLEX RELATIONSHIP EXPLORED

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## **Abstract**

This article explores the intricate relationship between Puritanism and the theater during the early modern period, shedding light on the profound impact of Puritanical ideologies on dramatic expression. The Puritanical movement, marked by its staunch moralism and disdain for perceived moral laxity, posed a formidable challenge to the burgeoning theatrical scene of 16th and 17th-century England. This study delves into the paradoxical dynamic between Puritanical values and the inherently provocative nature of the stage, analyzing how playwrights navigated the ideological tensions to shape the trajectory of English drama.

Examining prominent works of the era, this study investigates the subtle and overt ways in which Puritanism influenced theatrical narratives and character portrayals. Playwrights, including William Shakespeare, responded to Puritan objections by subtly transforming the nature of English drama, incorporating moral lessons and virtuous narratives that persisted over time and contributed to the ongoing interplay between artistic expression and prevailing moral attitudes. Furthermore, it explores the societal implications of this ideological clash, investigating how the theater served as both a reflection and a contestation of Puritan values. By unraveling the complex interplay between Puritanism and theater, this study contributes to a nuanced understanding of the socio-cultural landscape of early modern England and the enduring legacy of this ideological struggle on the dramatic arts. In addition to the hostility between entertainment and Puritanism, Puritan influence on public opinion is another issue that the study investigates.

**Keywords:** Early Modern Drama, Puritanism, Theater.

## **Özet**

Bu makale, erken modern dönemde Püritenizm ve tiyatro arasındaki karmaşık ilişkiyi inceleyerek, Püriten ideolojilerin dramatik ifade üzerindeki derin etkisine ışık tutmaktadır. Katı ahlakçılığı ve algılanan ahlaki gevşekliği küçümsemesiyle dikkat çeken Püriten hareket, 16. ve 17. yüzyıl İngiltere'sinin gelişmekte olan tiyatro sahnesi için zorlu bir meydan okuma oluşturmuştur. Bu çalışma, Püriten değerler ile sahnenin doğası gereği kışkırtıcı doğası arasındaki paradoksal dinamiği inceleyerek, oyun yazarlarının İngiliz tiyatrosunun yörüngesini şekillendirmek için ideolojik gerilimleri nasıl yönlendirdiklerini analiz etmektedir.

Dönemin önde gelen eserlerindeki Püritenliğin tiyatro ile ilgili referanslarını inceleyen bu çalışma, Püritenizmin tiyatro anlatılarını ve karakter tasvirlerini etkilediği ince ve açık yolları araştırmaktadır. William Shakespeare'in de aralarında bulunduğu oyun yazarları, Püritenlerin itirazlarına İngiliz tiyatrosunun doğasını incelikli bir şekilde dönüştürerek, zaman içinde

varlığını sürdüren ve sanatsal ifade ile hâkim ahlaki tutumlar arasında süregelen etkileşime katkıda bulunan ahlaki dersler ve erdemli anlatılar ekleyerek yanıt vermişlerdir. Ayrıca, bu ideolojik çatışmanın toplumsal sonuçlarını araştırarak, tiyatronun Püriten değerlerin hem bir yansıması hem de bir karşı çıkışı olarak nasıl hizmet ettiğini inceliyor. Bu çalışma, Püritenizm ve tiyatro arasındaki karmaşık etkileşimi çözerek, erken modern İngiltere'nin sosyo-kültürel manzarasının ve bu ideolojik mücadelenin dramatik sanatlar üzerindeki kalıcı mirasının incelikli bir şekilde anlaşılmasına katkıda bulunmaktadır. Eğlence ve Püritenizm arasındaki düşmanlığa ek olarak, Püritenlerin kamuoyu üzerindeki etkisi de çalışmanın incelediği bir diğer konudur.

**Anahtar Kelimeler:** Erken Modern Drama, Püritenlik, Tiyatro.

## INTRODUCTION

In the realm of theatrical studies, the perception of the Puritans as a formidable adversary to the field is a sentiment widely shared among students and scholars alike. The prevailing narrative within academic discourse often aligns with the notion that the Puritans held a disapproving stance towards theatrical performances, attributing their perceived opposition to a complex interplay of religious, moral, and socio-political factors. This viewpoint is not arbitrary, but rather grounded in extensive scholarly examination of historical documents and cultural contexts.

Historically, the Puritans were a religious faction during the 16th and 17th centuries in England, known for their strict adherence to a puritanical interpretation of Christianity. Within this framework, their disdain for theatrical productions emanated from a moralistic standpoint, as many Puritans deemed the dramatic arts as morally corrupting and potentially sinful. The ephemeral nature of theatrical performances, wherein actors often portrayed characters engaging in morally ambiguous or scandalous actions, clashed with the Puritans' staunch commitment to moral rectitude.

However, delving deeper into the motivations behind the Puritans' aversion to theater reveals a multifaceted dynamic. One plausible angle suggests that the Puritans were not merely driven by a moralistic disdain for the content of theatrical productions, but also by a profound apprehension toward the venues themselves. The grand stages of London, epitomized by establishments such as the Globe Theatre, were seen as hubs of extravagance and indulgence. The ostentatious displays of wealth and the revelry associated with theatrical spectacles stood in stark contrast to the Puritans' ascetic principles and their vision of a more austere and pious society.

To discern whether the Puritans were motivated by jealousy or envy requires a nuanced exploration of their societal context. Jealousy, in this context, might be interpreted as a coveting of the attention and adulation garnered by actors and playwrights in the bustling cultural milieu of London. Envy, on the other hand, could be seen as a reaction to the perceived moral laxity and opulence surrounding the theatrical world. The Puritans' antagonism towards theater is a complex historical phenomenon that demands a comprehensive understanding of their religious convictions, moral concerns, and societal aspirations.

Throughout history, theater has often been a target of hostility, facing opposition from various quarters for a multitude of reasons. One of the earliest instances can be traced back to ancient Greece, where the rise of theater in the 5th century BCE stirred unease among conservative elements who viewed it as a potential threat to social order. Plato, in his "Republic," criticized

theater for its potential to incite emotions and divert individuals from rational thinking. Similarly, in medieval Europe, the Catholic Church condemned theatrical performances as sinful and immoral, associating them with pagan rituals and decadence. The Renaissance saw a revival of theater, but it also faced resistance during the Puritan era in England, as Puritans considered it a breeding ground for vice and immorality. This study delves into the intricate relationship between Puritanism and theatre during the 16th and 17th centuries. The Puritans, a religious group that emerged during the Protestant Reformation, held a strict set of beliefs that significantly influenced various aspects of English society, including the arts. This article explores the Puritan disdain for theatre, examining the theological, social, and cultural factors that shaped their attitudes. Additionally, it investigates how the theatre community responded to Puritan criticism and the impact of this tension on the development of English drama.

Puritanism, a religious movement rooted in the desire for purity and simplicity in worship, gained prominence in England during the 16th and 17th centuries. With a fervent commitment to strict moral and religious codes, Puritans viewed many forms of entertainment, including theatre, as morally corrupt. This article explores the Puritan opposition to theatre, analyzing the theological underpinnings of their objections and the socio-cultural implications of this clash.

William Prynne's *Histrio-Mastix* provides abundant quotations that articulate Puritanism's antagonistic stance toward various artistic endeavors, particularly theater. It is imperative to acknowledge, however, that Prynne is characterized as "an extremist of the most bitter kind" (Crouch, 1910, p. 4). Consequently, his writings exhibit a pronounced partisan fervor, rendering them susceptible to critique and counterargument. The severity of his views is underscored by the punitive loss of his ears due to the alarming nature of his ideas. Despite Prynne's fervent opposition to certain artistic expressions, it is noteworthy that he himself derived enjoyment from a spectrum of everyday activities. These activities, encompassing "walking, riding, fishing, fowling, hawking, hunting, ringing, leaping, vaulting, wrestling, running, shooting, singing of Psalms and pious Ditties, playing upon musical instruments," as well as "running at the ring with a world of such like laudable, cheap, and harmless exercises" (Prynne, 1633), paradoxically reveal a more nuanced facet of his personal inclinations. Furthermore, it is crucial to recognize that Prynne's voluminous arguments, comprising two thousand pages, trace their origins primarily to the teachings of early church fathers rather than drawing extensively from the dramatic texts of prominent playwrights such as Shakespeare, Marlowe, or Johnson. The closure of theaters in 1642 aligned with Prynne's aspirations, but the subsequent restoration of monarchy in 1660 led to their reopening. Although the critiques against theater persisted, they failed to regain the formidable influence they once held during the Puritan era.

Describing Puritanism according to a period of time or a specific country is impossible. Puritanism, a significant religious and social movement that emerged during the 16th and 17th centuries, was characterized by a set of distinctive historical features that profoundly influenced the cultural and political landscape of England and its American colonies. Rooted in the Protestant Reformation, Puritanism emphasized a fervent commitment to purity and simplicity in religious worship. Puritans sought to reform the Church of England, distancing themselves from perceived remnants of Catholic practices and rituals. Central to Puritan theology was the belief in predestination, the idea that God had predetermined the fate of individuals based on their salvation or damnation. This theological stance engendered a profound sense of moral responsibility and a rigorous work ethic among Puritans, who believed that success in worldly endeavors could be indicative of God's favor. The Puritan emphasis on individual conscience and direct engagement with religious texts also fostered a literate and intellectually vibrant community. The movement exerted a considerable influence on the political landscape,

advocating for a more democratic and participatory form of governance. As Puritans faced persecution in England, many sought refuge in the New World, particularly in the Massachusetts Bay Colony, where they played a pivotal role in shaping the early American identity. The historical characteristics of Puritanism, marked by religious fervor, a commitment to moral discipline, and a desire for societal reform, left an enduring legacy that significantly impacted the development of both England and America.

A catholic perspective often builds an excessively elaborate structure of rituals, ceremonies, and rules, potentially blurring the distinction between the material and the spiritual. Conversely, the Puritan viewpoint tends to overemphasize reason and intellect, risking the development of dogmatism and inflexibility. In practice, Puritans have frequently experienced notable setbacks by neglecting the advantages of external supports for devotion. This implies that individuals with differing temperaments could veer towards extremism through an undue emphasis on a particular idea. Ultimately, it is the conduct of extremists that molds the average person's perceptions of a group (Crouch, 1910, p. 5).

It was not just the political and religious corruption that the Puritans aimed to terminate, they also targeted corruption in other aspects of life as their teachings advocated. The opposition against the Catholic remnants in life should have also been exterminated from other societal elements. Puritanism always supported religion as a matter between the God and the individual but felt authorized and justified to prevent tempting institutions from reaching the public. If a person's relationship to God is assessed through their deeds, avoiding accessible sins is also part of that trial. If the Puritans had chosen to keep theaters open in order to use for their sake just like Medieval Church did, no one would label them as haters of the arts.

Most people consider Puritanism to be an enemy of the arts, literature and theater. However, John Milton has saved them from this attack with his works, particularly *Paradise Lost*. The objection that the Puritans held against drama was in most cases "against a drama degraded and debased" (Crouch, 1910, p. xii). John Calvin also defended stage plays against Genevan extremists of his era. He adamantly advocated for the theatrical production to embody nobility, emphasizing the imperative that the actors adhere to impeccable standards, free from any semblance of reproach. When considering that "*The Pilgrim's Progress*" and "*Robinson Crusoe*" originated from esteemed Puritan authors, it becomes apparent that these individuals did not harbor any objections, in principle, to employing fiction as a means to convey their intended lessons. The notion of criticizing the vehicle of fiction for the communication of their ideas was as foreign to them as critiquing the parables of Christ. It is noteworthy that numerous exemplary novels have emanated from the creative endeavors of Puritan men and women, underscoring their adeptness in navigating the realms of wit and humor within the literary landscape.

## **II. The Theological Underpinnings of Puritan Opposition**

### **A. Puritan Views on Morality and Entertainment**

Puritan theology emphasized the pursuit of a virtuous and God-centered life. Central to their beliefs was the conviction that all aspects of life, including entertainment, should align with strict moral standards. The article delves into Puritan literature and sermons to uncover the theological arguments against theatre, highlighting concerns about the moral implications of dramatic representation.

Puritan views on morality and entertainment were deeply rooted in their theological convictions, shaping a stringent framework for virtuous living. Central to Puritan beliefs was the idea that all aspects of life, including entertainment, should adhere to strict moral standards.

Theatre, as a form of entertainment, came under intense scrutiny due to concerns about its potential to promote immoral behavior. Puritans viewed the stage as a platform that could potentially undermine their quest for virtuous living by showcasing depictions of sin and vice. Sermons and Puritan literature of the time often emphasized the need for individuals to engage in activities that were morally edifying, discouraging participation in forms of entertainment that deviated from their prescribed ethical norms. This moralistic stance towards entertainment reflected the Puritans' broader commitment to a disciplined and God-centered lifestyle, influencing their perception of cultural and artistic expressions within the context of moral purity.

In contrast to Catholicism which was built upon “a too elaborate system of rites, ceremonies and ordinances” (Crouch, 1910, p. 9), Puritanism was founded upon the reliance of reason and intellect. The abhorrence against artistic conventions which were heavily represented in Catholic figures of architecture, painting, drama, poetry, attire and other ceremonies has led Puritanism to advocate for a simple life devoid of art which could be seen as “a snare of Satan which might lead the saint away from the pursuit of high and holy things” (Crouch, 1910).

If the Civil War was a way to eliminate the medieval Catholic remnants from the governmental and social aspects of daily life, the Puritan opposition against the arts and theater was another way to get rid of these elements from the cultural life. This was not a manifestation of censorship but a breaking the links with the past and its components. Just like any other revolutionary movement, Puritanism attacked all the institutions of the preceding ideals that they redeemed ungodly. They were “the leavings of Popery,” “the relics of the Amorites,” “dregs of the Romish beast,” the habits of the stage, ”the remnants of former errors and the Puritans flatly declared that they desired them “to be extirpated to the roots,” and the house to be swept of all rubbish.

Puritanism was not against arts. Just like any other ideological movement, they were against everything that was not included within their doctrines and practices. Milton was a Puritan poet and Thomas May was a Puritan playwright.

## **B. The Puritan Fear of Idols and False Worship**

The Puritan fear of idols and false worship played a pivotal role in shaping their opposition to theatre during the 16th and 17th centuries. Grounded in biblical references, Puritans were deeply concerned that theatrical performances could become vehicles for idolatry and the propagation of false ideologies. The notion of false worship, closely tied to the Second Commandment prohibiting the creation and worship of graven images, heightened their apprehension towards the visual and dramatic elements inherent in theatre. Puritans worried that the portrayal of characters and scenarios on the stage could lead to the idolization of actors or characters, potentially diverting attention from the worship of God. This fear of idolatry was further compounded by the perception that the theatrical space, with its elaborate sets and costumed performers, could be a breeding ground for moral corruption and the promotion of values contrary to their strict religious doctrines. As a result, the Puritan opposition to theatre was not only rooted in concerns about moral decadence but also in a profound anxiety about the potential for false worship and the violation of their theological principles. III. Socio-Cultural Implications of Puritan Opposition.

The genesis of drama, as asserted by scholars in the field of theatre studies, is intricately intertwined with the antecedent rituals and ceremonies emblematic of religious practices. This scholarly perspective posits that the nascent manifestations of dramatic expression originated from the ceremonial milieu of religious activities. The ecclesiastical censure on theatrical



performances and thespians during the medieval era can be comprehended through the prism of this perspective, wherein the ecclesiastical authorities perceived drama as an outgrowth of pagan rituals and, consequently, sought to curtail its influence.

The Renaissance epoch ushered in a discernible relaxation of the ecclesiastical stranglehold on artistic and dramatic endeavors. However, the entrenched conceptualization of the arts as inheriting a sacral provenance persisted largely unchallenged among the artistic and literary circles of the time. Notably, the specters of idolatry and blasphemy, which one might anticipate as focal points for playwrights to circumvent, were not accorded paramount concern within the artistic milieu. The stage, rather than being viewed as a libertine arena, was conceptualized as a crucible for the unbridled exchange of intellectual ideas, signifying a palpable departure from the ecclesiastical constraints that had hitherto shackled creative expression.

Intriguingly, the ascendancy of the Puritans during this period bore witness to a distinctive shift in focus concerning the censure of theatrical productions. Unlike their predecessors, the Puritans, imbued with an anti-religious fervor, directed their opprobrium not towards the libertine character of drama per se but rather at its perceived contravention of religious principles. Thus, the Puritans emerged as stalwart adversaries of the purportedly sacrilegious elements inherent in dramatic presentations, signaling a nuanced evolution in the socio-religious dynamics that informed the censure of theatrical performances during this transformative juncture in history.

Depictions of the crucifixion through various artistic mediums, such as paintings, carvings, liturgical vestments, passion plays, pageants, and the climactic ritual of the Mass, constituted a formidable array of visual and performative expressions that rivaled theatrical presentations. In the Puritanical perspective, however, these elaborate manifestations within Catholic practices were not perceived merely as formidable alternatives to secular drama but were construed as a paradoxical capitulation to Satanic influence while ostensibly engaged in spiritual combat.

According to Puritanical ideology, the deployment of visual and performative elements in Catholic religious practices, including representations of the crucifixion, bespoke a theological paradox wherein the very acts ostensibly aimed at combating Satan were seen as inadvertent concessions to diabolical forces. The Puritanical gaze discerned in the deployment of artistic devices within Catholic rituals a perceived compromise with the infernal, positing that the embellishments surrounding religious ceremonies were tantamount to a surreptitious alliance with malevolent entities. This perspective, indicative of a stringent theological stance, underscores the Puritans' discernment of spiritual compromise in ostensibly sacred visual and performative representations, thereby contributing to their unequivocal condemnation of such practices within the religious milieu.

“With the suppression of the mass and the substitution of sermons for ceremony, Englishmen turned to the theatre itself, the devil's own church, for excitement. "God be merciful to the Realme of England," exclaimed John Northbrooke in 1579, "for wee beginne to have ytching eares, and loath that heavenly Manna, as appeareth by their slowe and negligent comming unto Sermons, and running so fast, and so many continually unto Plaies.” (Spiritus est, p.33) Six years later Phillip Stubbs in *The Anatomie of Abuses* blamed the theatre for drawing people away from church. "For," said he, "you shall have them flocke thether thicke and threefolde, when the Church of God shall be bare and emptie. And those that will never come at Sermons will flow thether apace." (Morgan, 1966, s. 346)

"The chiefe and pri- marie end of inventing, instituting or personating Stage-Playes," Prynne assured his readers, "was the superstitious worship, or at least Wise, the pacification, or

atonement, of Jupiter, Bacchus, Neptune, the Muses, Flora, Apollo, Diana, Venus, Victoria, or some such Devill-gods, or goddesses, which the Idolatrous Pagans did adore." (Morgan, 1966, s. 343)

This section examines how Puritan objections affected theatre production and censorship. The article analyzes the closure of theatres during certain periods of Puritan influence and the suppression of plays that conflicted with Puritan values. It also explores the creative strategies employed by playwrights to navigate these challenges.

## **Conclusion**

The Puritans had a profound impact on theatre practices during the 16th and 17th centuries, leaving an indelible mark on the English dramatic landscape. Their strict moral and religious codes translated into tangible effects on the production and presentation of theatrical works. Periods of Puritan influence saw the closure of theatres, as authorities deemed them incompatible with Puritan values. Moreover, the Puritans wielded significant influence over censorship, suppressing plays that conflicted with their moral standards. This forced playwrights and theatre practitioners to navigate a challenging landscape, adapting their creative strategies to comply with Puritan objections while striving to maintain artistic integrity. The constraints imposed by Puritanism led to an evolution in theatre practices, with innovative approaches emerging to circumvent censorship and continue providing a source of cultural expression despite the prevailing moralistic atmosphere. The tension between Puritans and the theatre community contributed to the shaping of theatrical norms, reflecting the broader societal struggle between moral conservatism and artistic freedom.

The Puritan opposition to theatre extended beyond theological circles, influencing public opinion and societal norms. The Puritan influence on public opinion during the 16th and 17th centuries was pervasive, contributing to a moralistic atmosphere that extended beyond theological circles. The Puritans' vocal opposition to theatre and other forms of entertainment left an indelible mark on societal norms. Their rigorous commitment to a virtuous and God-centered life shaped public discourse on entertainment, influencing how individuals perceived cultural and artistic expressions. Puritan values permeated broader society, leading to a heightened awareness of moral concerns associated with various forms of leisure. The public's perception of theatre, in particular, was colored by Puritan ideals, contributing to a collective apprehension regarding the potential moral decadence associated with dramatic performances. This moralistic influence extended beyond entertainment, impacting societal norms and fostering a broader cultural shift towards a more conservative and disciplined way of life.

Most playhouses, playwrights and actors were under royal patronage as both James I and Charles I had a deep affection as much as their predecessor Elisabeth I. The first quarter of the sixteenth century has raised many important playwrights. William Shakespeare, Ben Jonson, Thomas Dekker, John Ford and John Webster were among the prominent writers of the era. When the Puritans decided to strike a final blow on theatres, none of these writers were actively in business.

The enduring conflict between Puritanism and theatre in the 16th and 17th centuries left a profound and lasting impact on English drama, influencing its trajectory and thematic evolution. The Puritan opposition to theatre, rooted in moral and religious convictions, compelled playwrights and dramatists to navigate a complex landscape, fostering a creative tension that manifested in the thematic content of dramatic works. The constraints imposed by Puritan objections led to a subtle but significant transformation in the nature of English drama. Playwrights, such as William Shakespeare, often incorporated moral lessons and virtuous

narratives into their works, reflecting a sensitivity to the moralistic concerns that lingered from the Puritan era. The conflict also contributed to the persistence of moralistic themes in English drama, shaping the way societal norms were portrayed on stage. Furthermore, the experience of censorship and the need for subtlety in addressing controversial subjects influenced the development of allegory and symbolism in dramatic works, allowing playwrights to convey deeper meanings beneath the surface of their narratives. In the long term, the tension between Puritanism and theatre played a crucial role in shaping the trajectory of English drama, contributing to its adaptability, thematic richness, and the ongoing negotiation between artistic expression and prevailing moral attitudes.

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# SON DÖNEM OSMANLI BALKAN “AZINLIK”LARININ MİLLİYETÇİLİK VE SOSYALİZM İDEOLOJİLERİ VE MÜSLÜMAN COĞRAFYAYA ETKİLERİ

## THE IDEOLOGIES OF NATIONALISM AND SOCIALISM OF THE LATEST OTTOMAN BALKAN “MINORITIES” AND THEIR EFFECTS ON MUSLIM GEOGRAPHY

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Bu çalışma, yazarın “Türk Solu ve Din (1908-1946)” başlıklı doktora tezi esas alınarak hazırlanmıştır.

### Özet

On dokuzuncu yüzyılın sonu ile yirminci yüzyılın başında kaynayan Osmanlı Balkanlarının, bu coğrafya üzerinden Müslüman Türk toplumuna sirayet eden ideolojik etkileri yadsınamaz. Ermeni azınlıklar ve terminolojide “Gayrimüslim azınlıklar” olarak tanımlanan özellikle Balkanlardaki etnik unsurlar olan Bulgarlar, Rumlar, Sırlar gibi azınlıklar, ülkeye modern paradigmalara düzleminde Avrupa’da ortaya çıkan ideolojileri transfer etmişlerdir. Batı’dan transfer edilen bu düşünce ve akımlar, ilk kez bu Gayrimüslim azınlıklar arasında nüvelenmiş ve sonrasında ilk önemli eylemleri bunlar gerçekleştirmişlerdir. Nitekim azınlıkların Batı’da dindaşlarının bulunması, bunlarla dil yakınlıklarının olması ve dolayısıyla bunlarla sürekli iletişim halinde olmaları, onların Müslümanlara nazaran daha erken ve daha yoğun bir biçimde Batı’dan etkilenmeleri sonucunu doğurmuştur. Böylelikle azınlıkların, genelde kendilerini Osmanlı Devleti’yle özdeşleştirmeyişlerinin de etkin olduğu böylesine tahrik edici ideolojik bir konjonktürde, Batı’da üretilmiş ve birbiriyle bağlantılı özellikle iki ideolojinin Balkanlar üzerinden Osmanlı toplumuna geçişi mümkün olmuştur. Bu ideolojiler, “milliyetçilik” ve “sosyalizm”dir. Bu anlamda Türk toplumunda milliyetçilik ve sol oluşumların, öncelikle etnik açıdan Müslüman ve Türklerden ziyade Gayrimüslim ve Türk olmayan unsurlar tarafından savunulduğu görülmektedir. Sosyal bir mücadelenin ve geleneğin olmadığı bir toplumda doğmuş olan sosyalizm düşüncesi, on dokuzuncu yüzyılın sonu ile yirminci yüzyılın ilk çeyreğinde özellikle Ermeni ve Bulgar azınlıkları arasında bu unsurların milliyetçi eğilimleri tabanında yükselmiş ve bu süreçte Osmanlı’ya girmiştir. Bu iki ideolojinin birbiriyle olan dirsek temasını sağlayan en önemli ortak iki argümanın ise ancien regime yani eski rejim kalıntılarının yıkılması zorunluluğu ve devrim olgusu olduğu dikkati çekmektedir. Nitekim bu dönemde milliyet ve milliyetçilik, konusu Avrupa ölçeğinde sosyalist çevrelerin gündemindedir. Bu iki ideolojide öne çıkan önemli bir argüman ise “eski sömürgeci olarak addedilen devletin temsil ettiği bütün sistemlerin izlerinin ortadan kaldırılması gerektiğine olan inanç gibi görünmektedir. Ayrıca “eski rejime ait bütün kurumların yerli halkı sömürme amacıyla tesis edildiğine” inanılması dolayısıyla sosyalizmin, etnik unsurların milli çıkarlarına hizmet ettiği, bu amaçla Selanik’te Ermeniler, Hınçak ve Taşnaksutyun partilerini kurmuş olmaları ve Bulgar ve Sırp komitecilerinin, milliyetçilik üzerinden sosyalizm mücadelesi vermek suretiyle İmparatorluğu yıkmak için Ermeni ve Rumlar tarafından beslendikleri varsayılabilir. Benzer biçimde

Yunanlılar ve Sırp'lardan oluşan sosyalistlerin, özerk bir Makedonya Devleti'nin doğuşu ile Osmanlı İmparatorluğu'nun "devrim yolu"yla çözülmesi gerekliliği arasında kurdukları bağ da bu varsayımı desteklemektedir. Buna göre çalışmamızın konusu, Osmanlı balkanlarında faaliyet gösteren etnik azınlıkların milliyetçilik ve sosyalizm ekseninde yükselen ideolojilerinin Batı'da filizlenen düşünce akımlarından Müslüman Osmanlı toplumunun diğer katmanlarına nazaran öncelikli etkilenmesi, bu ideolojiler üzerinden besledikleri gayeleri ve topluma etkileridir. Bu amaçla dönemin siyasal ve ideolojik konjonktürünü yansıtan eserleri inceleyerek doküman analizi yapmak suretiyle nitel veri toplama yöntemi benimsenmiştir. Amacımız, Gayrimüslim azınlıkları besleyen ve Batı'dan transfer edilen düşünce ve ideolojik akımlardan olan milliyetçilik ve sosyalizmin hangi dürtü ve reflekslerle benimsendiğinin ve nihai süreçte neyin amaçlandığını ortaya koymaktır.

**Anahtar kelimeler:** Osmanlı, Azınlıklar, Milliyetçilik, Sosyalizm, İdeoloji

### **Abstract**

The ideological effects of the Ottoman Balkans, which were in turmoil at the end of the nineteenth century and the beginning of the twentieth century, spread to the Muslim Turkish society through this geography. Along with the Armenian minorities, minorities such as Bulgarians, Greeks and Serbs, which are ethnic elements in the Balkans, defined as "non-Muslim minorities" in terminology, have transferred the ideologies that emerged in Europe on the axis of modern paradigms to the country. These ideas and movements transferred from the West were first found among these non-Muslim minorities, and then they carried out the first important actions. As a matter of fact, the fact that minorities have co-religionists in the West, have linguistic affinities with them, and therefore are in constant communication with them, has resulted in them being influenced by the West earlier and more intensely than Muslims. Thus, in such a provocative ideological conjuncture, where the minorities generally did not identify themselves with the Ottoman Empire, it was possible for two interrelated ideologies produced in the West to pass to the Ottoman society via the Balkans. These ideologies are "nationalism" and "socialism". In this sense, it is seen that nationalism and leftist formations in Turkish society are primarily defended by non-Muslim and non-Turkish elements rather than ethnic Muslims and Turks. The idea of socialism, which was born in a society where there was no social struggle and tradition, rose especially among the Armenian and Bulgarian minorities at the end of the nineteenth century and in the first quarter of the twentieth century, based on the nationalist tendencies of these elements, and entered the Ottoman Empire in this process. It is noteworthy that the two most important common arguments that ensure the close contact between these two ideologies are the ancien regime, that is, the necessity of overthrowing the remnants of the old regime, and the phenomenon of revolution. As a matter of fact, in this period, the issue of nationality and nationalism was on the agenda of socialist circles on a European scale. An important argument that stands out in these two ideologies seems to be the belief that all traces of the systems represented by the state, which is considered as a former colonialist, should be eliminated. In addition, it was believed that all institutions belonging to the old regime were established for the purpose of exploiting the local people, so socialism served the national interests of ethnic elements, and for this purpose, Armenians established the Hinchak and Dashnaksutyun parties in Thessaloniki, and Bulgarian and Serbian committee members fought for socialism through nationalism. It can be assumed that they were fed by Armenians and Greeks to destroy the empire. Similarly, the connection established by

socialists, consisting of Greeks and Serbs, between the birth of an autonomous Macedonian State and the necessity of dissolving the Ottoman Empire “through revolution” also supports this assumption. Accordingly, the subject of our study is how the ideologies of the ethnic minorities operating in the Ottoman Balkans, rising on the axis of nationalism and socialism, were primarily affected by the thought movements sprouting in the West, compared to other layers of the Muslim Ottoman society, and the aims they fostered through these ideologies and their effects on society. For this purpose, a qualitative data collection method was adopted by analyzing works reflecting the political and ideological conjuncture of the period and conducting document analysis. Our aim is to reveal with what impulses and reflexes nationalism and socialism, which are among the thought and ideological movements that feed non-Muslim minorities and are transferred from the West, were adopted and what was aimed at in the final process.

**Key words:** Ottoman, Minorities, Nationalism, Socialism, Ideology

## 1. Giriş

İslam dini esasları çerçevesinde yapılmış olan Müslüman Osmanlı toplumu esas itibariyle çoğunlukla eşit şahıslar kitlesini kucaklayan bir bütün olarak telakki edilmesine rağmen (Rodinson, 1989:888) Tanzimat sonrası süreç, daha çok geleneksel Osmanlı Müslüman anlayışı çerçevesinde, İslam Dininin toplumsal değerleri etrafında biçimlenmiş olan Osmanlı sosyal yapılanmasında farklı dindeki azınlıkların daha önce görülmemiş olan toplumsal eşitliklerini elde etmeye başladıkları sürecin başlangıcı olarak görülür (Lewis, 1998:577-578). Bu açıdan bakıldığında Tanzimat Fermanı, bu yönde atılmış ilk resmi adım olarak uyrukların can, mal ve haysiyetlerinin güvence altına alındığı, mali ıslahatların gerçekleştirildiği, muvazzaf ve emirlerlerinin askeri hizmete dahil edildiği ve adli ıslahat gibi konuları ele alan bir yenilik olarak kabul edilir. Yabancılara bir takım hakların verilmesiyle sonuçlanmış olan bu gelişmeler, İngiltere başta olmak üzere tamamen dış güçlerin etkisiyle gerçekleşir (Tunaya, 2001:4). Özellikle 1789 Fransız İhtilali’nden sonra İngiltere, Rusya’yı kullanmak suretiyle Balkanlar üzerinden Osmanlı’ya uzanmaya başlar (Çulcu, 2000:170-171).

Böylelikle Osmanlı’da azınlıklar, Tanzimat’la gelen ve zorunlu olarak siyasal ve toplumsal karşılığını liberal anlayışla gelen görece serbest ortamda Batılı güçlerin, kapitalist sürecin işletilmesi adına verdikleri destekle belli bir aşamaya ulaşırlar ve belli bir kapitalistleşme rotasına girerler. Bunlar, daha sonra kendi nesillerinin, çıkışında başat rol oynayacakları sosyalist akımlara zemin teşkil eden “Osmanlı kapitalist ekonomi politikası”nın oluşumunda önemli işlevler görmüşlerdir. Böylece bir azınlık burjuvazisi oluşmaya başlamış, Osmanlı’da “komprador” olarak tanımlanan sınıf meydana gelmiştir. Osmanlı iç ve dış ticaretinde artan rolleri ile birlikte kredi piyasasına da geniş ölçüde girdiklerinden küçük üreticiye özellikle dış ticarete konu olan bazı tarım ürünlerini satın almak için kredi vermişler (Güran, 1986:104), hatta çok sayıda Ermeni ailesi, göç edip büyük bir kısmı servetleriyle birlikte İstanbul’a gelerek ünlü paşalara sarraflık yapmış, paralarını işletmiş ve borç vererek hem şöhret hem de siyasal etkinlik kazanmışlardır (Çulcu, 2000:161). Bu anlamda Tanzimat’ın liberal ilkeleri azınlıklara katkı yapmış, o zamana kadar en zayıf seviyede olan azınlıklar, birdenbire ülkeye sokulan yabancı sermaye ile birleşerek en güçlü seviyeye yükselmişlerdir (Ülken, 1994:63). Bir bakıma Tanzimat, Osmanlı toplumsal ve siyasal yapısı içerisinde Batı’nın gerçekleştirdiği hürriyet, eşitlik gibi kavramların tek uluslu bir toplum içerisinde gerçekleşmesi değil, çok uluslu bir toplumda kapitalist ve liberal anlayışların desteğini almak suretiyle devlet içerisindeki mevcut pozisyonları hakkında gizli ve sinsi siyasal hesapların yapılmasını sağlamak adına azınlıkların

işine yaramıştır. Sonrasında ise ticari hayatın ellerine geçmesiyle iktisadi olarak güçlenerek ayrılık anlayışlarını geliştirmişlerdir.

Nitekim bu dönemde kapitalizm sayesinde güçlenen ve Osmanlı'dan ayrılmanın dinamiği olarak liberalizmi kullanan azınlıklar, daha sonraki süreçte bu iktisadi durumun yarattığı kısmi kapitalist ortamda sosyalizmin çıkışında en önemli rol oynamışlardır. Bir başka deyişle etnik azınlık topluluklarının liberal davranışları ve bu siyasal ortamı alabildiğine sömürmüş olmaları gerçekte orta vadede ülkede bu gizli ve sinsî siyasal hesaplarını gerçekleştirebilecekleri ideolojik bir ayrışmaya zemin hazırlamıştır. Bu ayrışmanın adı ise sosyalizmdir.

## 2. Sosyalizm - Azınlık Milliyetçiliğinin Pragmatik Flörtü ve Selanik Çevresi

Her şeye rağmen sosyalizmin Osmanlı sosyal ve siyasal yapısı içerisinde hayat bulmasının oldukça güç olmasının, süreci oraya taşıyacak aktif ve işlevsel aracı bir enstrümanı zorunlu kıldığı söylenmelidir. Bu enstrümanı azınlıklar milliyetçilik söylemiyle bulmuştur. Sözelimi “1887-1921 döneminde Ermeni Kurtuluş Hareketi’nde, sosyalizm ile azınlık milliyetçiliğinin birbirinden ayrılmaz bir biçimde iç içe girmesinde olduğu gibi” (Minassian, 2000:165), özellikle milli kurtuluş hareketleri gecikmiş olan Ermeni ve Bulgar azınlıkları arasında da sosyalizm (Tunçay, 1967:11) bu unsurların milliyetçi eğilimleri tabanında yükselmiştir (Tunçay, 2000:243).

Bu anlamda Sosyalizm düşüncesinin on dokuzuncu yüzyılın son çeyreğinde Osmanlı’ya böylelikle girdiği söylenebilir. Fakat bu sosyalist tasavvurların retorik anlamda bir sosyal mücadeleye dayanmadığı ve bir geleneğin üretimi olmadığı gerçeğinden hareketle bu oluşumların söylem ve eylem zemininin de zayıf olduğu görülür. Zaten Batı’dan transfer edilen düşüncelerin, ilk olarak Gayrimüslim azınlıklar arasından çıkması ve ilklerin bu unsurlar tarafından gerçekleştirilmiş olması, bunların Müslümanlara nazaran daha erken bir dönemde ve daha yoğun bir biçimde Batı’dan etkilendiklerini gösterdiği gibi, zorlama bir zemin üzerinde ideolojik bir işlevselliğin hesabının yapıldığını da gösterir. Bir bakıma azınlıkların genel olarak kendilerini Osmanlı Devleti’yle özdeşleştirmemiş olmamaları ve dolayısıyla kendilerini din-dil yakınlıkları sebebiyle Batı’ya daha yakın hissetmeleri Batı’yı iyi öğrenebilmeleri ve Batı’dan etkilenmelerinin nedenlerinden biridir. “Nitekim bu dönemde milliyet(çilik) sorunu, Avrupa’daki sosyalist çevrelerde ön planda iken” (Zürcher, 2000:10) sosyalist jargonun zorunlu üretimi olmak durumunda olan düşünce ve eylemlerde kullanılan en önemli araç da milliyetçiliktir.

Azınlıklar özelinde ortaya çıkan tüm bu milliyetçilik, etnik hareketler ve sosyalist düşünce ve eylemlerin çıkışı ve gelişiminde Makedonya’nın,<sup>1</sup> özellikle Selanik çevresinin, son derece önemli bir yere sahip olduğu görülmektedir. 1908 öncesi ve sonrasında Selanik, rahatlamamanın da gelmesiyle birlikte sosyalizm-milliyetçilik eksenli hareketlerin tam bir arenası olma özelliği sergiler (Adanır, 2000:64 vd.). Osmanlı Devleti’ndeki tüm fikir hareketlerinin adeta odağı olan ve zaten bu özelliğinden dolayı, İttihat ve Terakki’nin merkezinin taşındığı yer olan Selanik’te (Kılıçbay, 2000:156),<sup>2</sup> Türklerden başka Yahudi, Rum, Bulgar, Sırp ve bir miktar Avrupalı

<sup>1</sup> Bir coğrafya terimi olarak “Makedonya”, tarihte sınırları hiçbir zaman kesinlikle belirlenmemiş bir ülkeyi anlatır. Yirminci yüzyılın başına gelindiğinde, “Makedonya’dan kabaca, Osmanlı’nın Selanik ve Manastır (Bitola) vilayetleriyle Kosova vilayetinin Üsküp (Skopje) sancağı anlaşılmalıdır. (Adanır, 2000:34-35).

<sup>2</sup> Selanik çevresinde sosyalizmin yeşermesinin belki de en temel içsel dinamiği, eğitim ve eğitim kurumlarındaki olağanüstü donanımdır. Yahudilerin elli civarında okulu, Müslümanların 32 ilkokulu ve çok sayıda ortaokulu vardı. Rumların, Bulgarların, Sırpaların ve Romenlerin de kendi okulları bulunuyordu. Bir Fransız Lisesi, bir

yaşamaktadır. Burada birçok yabancı konsolosluklar, şirketler, ticarethaneler ve temsilcilikler açıldığı gibi, farmasonluk locaları da faaliyet halindedir. Böylece, Avrupa ile sıkı münasebetler sağlanması ve Yahudi, Rum, Bulgar aydınlarının “sosyalistlik” ve “komitacılık” faaliyetlerine sahne olması bakımından Selanik (Çulcu, 2000:151-253), çok canlı ve hareketli bir konum görünümündedir. Yerli ve yabancı propaganda araçları olan kitap, risale, gazete ve dergiler Selanik’te rahatlıkla satılırken, sosyalistlik de dahil farklı fikirler Yahudiler, Rumlar ve Bulgarlarca Türkler arasında da yayılır (Tevetoğlu,1967:14) (Aydemir, 1999:344-345).

Gerçekte Türkler konjonktürel açıdan bu yıkıcı ideolojilerle yakın ilişki içerisinde değildir, hatta Türklerin bu konulara ilgisi de yoktur. Selanik’teki aydın Türkler arasında Rumca, Sırpça ve Bulgarca bilenler de mevcuttur. Bununla birlikte henüz bu yıllarda kültürel farklılıklar, Osmanlı yapısal unsuru, Batılılarla azınlıkların kurdukları ilişkilerin Türkler tarafından kurulamaması, azınlıklar gibi bağımsızlık peşinde olmayış ve Osmanlı aydınının hürriyet ve anayasaya kavuşma gibi bir idealinin olması gibi nedenlerle ihtilalci taraflarının komitecilğe yakın bulunan bazı çevreler haricinde sosyalizmin mahiyetine bir ilgi duyulmaz (Tevetoğlu,1967:14). Bununla birlikte Makedonya-Selanik çevresi Balkanlar özelinde yalnızca sosyalizm ve milliyetçilik değil, içeriği daha da genişletilebilecek fikir akımlarının da beşiği olma özelliği ile sivrilir. Böylelikle İttihat Terakki üyeleri ve Mustafa Kemal de dahil Türkiye Cumhuriyeti’nin kurucularının da bu fikir dinamizmine kayıtsız kalmadıkları söylenebilir. Etnik hareketlere de zemin hazırlayan tüm bu fikir akımları esasen yan yana ve birbirlerinin destekçisi görünümündedirler. Kısacası çok ciddi bir fikirsel ve etnik hareketlilik vardır. Yirminci yüzyılın başında karmaşa içerisindeki Osmanlı Balkanlarında Sırp ve Bulgar ‘çeteleri’ (komitalar), yakın temasta buldukları Rusya Narodnikleri ve Nihilistlerinin etkisi altındadırlar; Osmanlı Hınçaksütyün Ermeni Komitesi, sosyalisttir; Meşrutiyet Mebusan Meclisinde, Tuna Mebusu Vlahof Efendi sosyalist etiketini vakarla taşır. Memalik-i Mahrusa-i Şahane de ilk ‘sosyalist’ amele örgütü olan ‘Selanik Sosyalist Amele İttihadı’, Brüksel II. Enternasyonalı ile sıkı temas halindedir ve bu örgütte Musevilerin yanı sıra Bulgarlar, Rumlar ve az sayıda da olsa Türkler vardır. İlhan, Mustafa Kemal’in fikirsel altyapısında böyle bir düşünce ortamının etkisinin varlığından söz eder. İlhan’a göre, “Mustafa Kemal gibi ufkun arkasını merak eden birinin; arı kovana gibi uğuldayan Osmanlı Balkanlarında sosyalizme de, onun mutantan bir abide gibi üzerinde yükseldiği diyalektik materyalizme de kayıtsız kalması düşünülemezdi” (İlhan, 2001). Bununla birlikte sosyalizm doktrininin tutması için toplumsal ve teorik temelden yoksun olmasına rağmen İstanbul’un bir aydın ve işçi kenti olduğu unutulmamalıdır. Doğal olarak buradaki hareket başka yerlerde olduğu gibi önce Bulgarlar, Ermeniler ve Yahudiler başta olmak üzere etnik azınlıklar arasında taraftar bulur. Bu niteliğiyle İstanbul sosyalistlerin faaliyet alanı olmakta gecikmez.

### 3. İlk Dönem Sosyalizmin ve Azınlık Milliyetçiliğinin Yıkıcı İşlevsellikleri

Sosyalizm ve azınlık milliyetçilik ideolojilerinin Osmanlı’da siyasal ve toplumsal olmak üzere iki yönlü bir hedef belirlediğini söylemek mümkündür. Her şeyden önce her iki ideoloji de son tahlilde azınlıkların etnik çıkarlarına hizmet etme amacı güder. Gerçekte görünen hedefe ulaşmak amacıyla Batı etkisinde biçimlenen ve kısa vadeli amaçlar için ivme kazandırılan sosyalizm ve milliyetçilik ideolojilerinin oldukça meşru gibi görünmesini sağlamak bu hedeflerin önemli bir öncülüdür. Bu anlamda ve sosyalist terminolojide, halkı sömüren eski devlet kalıntılarını ve kurumlarını ifade eden ancien regime ve bağımsızlık mottoları

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Fransız kız lisesi, bir kız ortaokulu ve bir ticaret okulu, birkaç tane de Alman okulu vardır. 1907’de bir hukuk okulu bulunmakla birlikte bir tıp fakültesi kurma projesi bile tartışılmaktadır (Dumont, 2000:76).



vurgulanır. Amaçlara ulaşmak için bu iki dayanak adına kullanılan propaganda ve kullanılan teorik temel söylemleri dikkat çekicidir. Bunlardan ilki, ancien regime ve bu söylem etrafında ifade edilen ideolojik sloganlarla ve ancien regime kavramı ile içi boşaltılmış geleneksel eski bir devlet tasavvuru ile ilgili iken, ikincisinde bağımsızlık vurgusunun kendi kaderini tayin ilkesi temasına dayandırılması ile ilgisi vardır. Daha açık bir biçimde ifade edilecek olursa, ilkinde, öne sürülen slogan azınlık unsurlarının kendi kaderini tayin etme hakkına sahip olması ilkesine, ikincisi ise, bunlar için en önemli ve sağlam zemin olan sosyalist jargonun yerli halkın sömürüldüğü ve sömürü düzeninin yıkılması, yani ancien regime’i ifade eden devletin sonlandırılması gerekliliğine dayanır. “Buna göre eski sömürgeci olarak addedilen devletin temsil ettiği bütün sistemlerin izleri ortadan kaldırılmalıdır. Eski rejime ait bütün müesseselerin yerli halkı sömürme gayesi etrafında kurulmuş olduğuna inanılır ve gerçekte bu durum bağımsızlık arayan Osmanlı azınlıklarını özellikle etkiler” (Güngör, 1993:132) (Berkes, 1997:35).

Selanik’te Hınçak ve Taşnaksutyun Partilerini kurmuş olan Ermeniler (Ülken, 1994:52), Marksist anarşist görüşlü partiler ve Bulgar ve Sırp komiteleri de sosyalizmi temsil etmiş olmakla aslında sosyalizm Osmanlı’ya Truvan’ın atı olarak girer, etnik unsurların milli menfaatlerine hizmet eder (Meriç, 1997:260) ve devleti yıkmak için Ermeni ve Rumlar tarafından beslenir (Meriç, 1997:267). Azınlık unsurlarının bağımsızlık haklarını kazanmasını sağlamak ise ilk amaçtır. Milliyetçilik ve sosyalizm üzerinden bağımsızlıklarını kazanmalarına yardım etmek suretiyle, Osmanlı’nın parçalanmasını hedefleyen Avrupa’nın işin içine de facto girdiği unutulmamalıdır. Görünürde Fransız İhtilali’nin temel ilkeleri bahane edilmekle birlikte gerçekte doğrudan İngiliz liberalizminin kendi kaderini tayin ilkesi doğrultusunda Rusya, Narodnikler ve Nihilistler vasıtasıyla etkiledikleri Ermenilerle birlikte, Sırp, Rum ve Hırvatları kışkırtmak suretiyle onlara her tür desteği verir. Fransa, Balkanlardaki Gayrimüslimleri, Osmanlı aleyhine kışkırtarak buradaki Musevilere de Filistin’de bir Musevi devleti kurmalarını telkin eder (Çulcu, 2000:170-171). Bu süreçte Azınlıkların görevinin, Osmanlı’nın düşmanı olan müttefikler adına casusluk yapmak ve onlarla gizlice işbirliğine girerek kışkırtıcı ve ihtilalci davranışlarda bulunmak olduğunu söylemek gerekir (Sonyel, 1985:651 vd).

İmparatorluğu yıkmak ve bağımsızlıklarını kazanmak için kullanılan teorik slogan ve söylemleri pratize eden yöntem ise devrimdir. Bulgar milliyetçilerinin yanı sıra Yunanlılar ve Sırp’lardan oluşan sosyalistler, özerk bir Makedonya Devleti’nin ortaya çıkmasının bir önkoşulu olarak Osmanlı İmparatorluğu’nun devrim yoluyla çözülmesi gerektiğine inanırlar (Adanır, 2000:46-48). Sözgelimi, Ermeni Sosyal Demokrat Hınçak Partisi’nin, (1887-1962) Etnik sosyalizm açısından önem taşıyan programına göre, Türkiye Ermenistan’ındaki Ermeni halkı, bugün siyasal ve ekonomik kölelik zincirlerine vurulmuş bir cemaat halinde yaşamaktadır. Türkiye Ermenistan’ında her şeyden önce kısa hedefli amaçlar olarak, geniş tabanlı bir demokrasinin kurulması, siyasal özgürlüğün ve ulusal bağımsızlığın olması zorunludur. Kısaca, bütün Ermeni sosyalistleri için ulusal sorun, Osmanlı İmparatorluğu’ndan bağımsızlaşma ülküsüdür. Marksizm’e bağlı, sosyalizm ile milliyetçiliği bağdaştırmaya çalışan Ermeniler’e göre, sosyalist bir dünya düzeni içinde bağımsız sosyalist Ermeni Devletinin kurulması sağlanmalıdır (Minassian, 2000:186) (Tunçay, 2001:296-297). Bu gruplar, Sultan Hamit rejimine karşı şiddet ve militanlık yollarıyla mücadele etmeyi önerdikleri ölçüde sosyalist oldukları kadar anarşisttirler. Bunlar toplumun yeniden örgütlenme ve yeniden yapılanmasının temel ilkeleri olarak karşılıklı dayanışma ve işbirliğini vurgulamakla birlikte aynı zamanda sosyalist akım için olağan devletçilik eğilimlerini de taşırlar (Ahmad, 2000:20-21).

Hemen hemen çoğu pozitif bilimlerin ve daha da önemlisi pozitivistlerin etkisinde kalmış olan Ermeni sosyalistlerinin<sup>3</sup> bu yönleriyle İttihat Terakki'ye de cazip gelen ve onların sempati kazanımları da vardır. Bunun arkasında onların pozitif bilimlerde yetmişmiş olmaları ve pozitivist anlayışa hakim olmaları yatmaktadır. Bunun dualist bir yanı vardır; bir yandan pozitivistlikle sosyalizme bir yol bulunurken diğer yandan pozitivist sosyalizm pozitivistlikten ötürü cezbedici bir nitelik taşır. Böylece Osmanlı sınırları içinde, sosyalist fikirleri ilk yayanların, Ermeni ve Balkan komitacıları olduğu belirtilmelidir. Özellikle Osmanlı Devleti ile Rusya, İngiltere ve Fransa arasında gerçekleşen 1839 anlaşmasından yararlanarak imparatorluk içinde kargaşalık çıkartıp beş büyük Avrupa devletine Osmanlı payitahtını düşürmek hevesinde olan ve İngiltere, Rusya, Fransa tarafından desteklenen Ermeni komitacıları genellikle sosyalisttirler. Ermenilerin amacı II. Mahmut zamanında Osmanlı İmparatorluğu'nun İngiltere, Avusturya Macaristan, Rusya ile imzalamış olduğu anlaşmayı Osmanlılar aleyhine uygulamaktır. Bu anlaşmaya göre Osmanlı payitahtında çıkacak bir kargaşalık bahane edilerek Osmanlı payitahtı Avrupa devletleri tarafından işgal edilebilecektir. Çünkü bu devletler Osmanlı'ya yardım ederek Kavalalı Mehmet Ali Paşa isyanını bastırmada rol oynamışlardır. Aynı şekilde Türk unsurlar da buna çanak tutmakla karşılıklı paslaşmışlardır. Nitekim TKP'nin kuruluşunda Dr. Şefik Hüsnü Değmer, bazı Rum ve Ermeni Hınçak cemiyetleriyle birleşerek bu partiyi meydana getirir (Sayılğan, 1976:36-38), hatta 31 Temmuz 1945'te Dr. Şefik Hüsnü Değmer hazırladığı cephe programında azınlıklara da yer verir. Programın 13.maddesinde şu ibareler vardır:

“Milli azınlıkların her günkü hayatlarından, anayasanın sağladığı hak ve dokunulmazlıklardan, kayıtsız ve şartsız faydalanmaları, en küçüklerinden en büyüklerine kadar tekmil iş ve vazifelere istihkaklarına göre geçebilmeleri ve vergi mükellefiyeti de dahil olmak üzere her hususta bütün haklarına sahip öz vatandaşlar muamelesi görmeleri, kıskanç bir itina ile emniyet altına alınmalıdır.” Partinin bu konudaki şiarı ise, “kahrolsun milli azınlıklara düşmanlık!” şeklindedir (Sayılğan, 1976:284-287). Gerçekte Sosyalist Enternasyonalizmin spontane bir sonucu olarak Balkan uluslarına ait etnik kesimler de aynı anlayışı çok daha önce sergilemişlerdir. Bir bakıma Sosyalist Enternasyonalizm ulusal şovenizme ağır basmıştır. Sözelimi Yunanlılar örneğinde görüldüğü gibi, Yunan ordusunun 1919'da Batı Anadolu'yu işgalinde buna şiddetle karşı çıkan, hatta askerler arasında Türkler lehine kışkırtmalar yapanların Yunan sosyalistleri (Tunçay, 2000:254) olduğu belirtilmelidir.

## Sonuç

Gayrimüslim azınlıklar olarak bilinen ve özellikle Osmanlı Balkanlarındaki etnik unsurlar olan Bulgar, Rum ve Sırp gibi azınlıklar, ilk kez kaynağı Batı'ya ait olan düşünceleri Osmanlı sınırları içerisine taşımışlar ve ilk eylemleri de sergilemişlerdir. Avrupa'da yaşayan dindaşlarıyla sürekli irtibatla olmaları, onlarla olan dil yakınlığı bu kıtadaki siyasal olaylarla ilgili bir farkındalığın ve etkileşimin de sebebi olmuştur. Fakat daha önemlisi bunların kendilerini Osmanlı Devleti'yle özdeşleştirmemiş olmalarıdır. Kavramsal olarak sosyalizme taban oluşturacak göstergelerden uzak olan bir toplumda, Osmanlı toplumunda ortaya çıkmış olan sosyalizm düşüncesi, on dokuzuncu yüzyılın sonları ile yirminci yüzyılın başlarında

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<sup>3</sup> Ermeni sosyalistlerin bilimsel yönleri ve bu yönleriyle öne çıkmaları neticesinde İttihat Terakki üyelerinin Ermeni mebuslara hükümette görev teklifi yapacak kadar sempati duymaları, aynı zamanda dönemin gözde paradigmasına sahip olan pozitivist yönelimler için bkz. (Ahmad, 2000:21 vd.).

özellikle Ermeni ve Bulgar azınlıkları arasında bu unsurların milliyetçi eğilimlerini kullanmak suretiyle filizlenmiştir. Dolayısıyla bu unsurların Batı kaynağından edindikleri iki ideoloji, milliyetçilik ve sosyalizm ideolojileri onların hem bağımsızlık dürtülerini kaşımış hem de Osmanlı'yı yıkma emellerine yardımcı olarak sarıldıkları çare olmuştur. Bu anlamda Osmanlı Balkanlarındaki azınlık etnik unsurları, sosyalizmin ve yıkıcı "azınlık ulusçuluğu"nun dış unsurlar bağlantılı olarak ülkeye girmesinde en önemli araç olmuşlardır.

İlk olarak bu etnik unsurlar özelinde ortaya çıkan tüm bu milliyetçilik ve sosyalist düşünce ve eylemlerin gelişiminde de özellikle Selanik çevresinin önemli bir konumu vardır. Nitekim 1908 öncesi ve sonrasında Selanik, bu ideolojilerin merkezi konumuna gelmiştir. Azınlıkların bağımsızlık ve devleti yıkma teorisi bu anlamda ancien regime ve azınlıkların bağımsızlıkları ilkesi üzerinde temellenmiştir. Ancien regime ile yerli halkın sömürüldüğü ve bu sömürü düzeninin yıkılması, yani ancien regime'i ifade eden devletin sonlandırılması gerekliliğine işaret edilirken, bağımsızlık ile azınlık unsurlarının kendi kaderini tayin etme hakkına sahip olması vurgulanmıştır. Buna göre eski rejim olarak "sömürgeci olarak kabul edilen devletin yapısında yer etmiş tüm sistemler ve kurumlar, gerçekte halkı sömürmek amacıyla tesis edilmiş yapılardır ve izleri ile birlikte ortadan kaldırılmaları gerekir. Devleti yıkmak ve bağımsızlıklarını kazanmak için kullandıkları slogan ve söylemlerin aksiyoner yanını ise devrim yöntemi oluşturmuştur. Bununla birlikte çoğu pozitif bilimlerin ve pozitivizmin etkisinde kalmış olan Ermeni Sosyalistleri ise bu yönleriyle İttihat Terakki'yi de etkilemiş ve sosyalizmin ilgi alanlarına girmesini sağlamıştır.

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**SUSPICION, STANDARDIZATION, AND MIND CONTROL IN “THE  
HANDMAID’S TALE” BY MARGARET ATWOOD AND “1984” BY GEORGE  
ORWELL**

**MARGARET ATWOOD’UN “DAMIZLIK KIZIN ÖYKÜSÜ” VE GEORGE  
ORWELL’IN “1984” ROMANLARINDA ŞÜPHE, TEK TİPLEŞTİRME VE ZİHİN  
KONTROLÜ**

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**ABSTRACT**

Dystopia, which means a society or community is subjugated by an undesirable, oppressive, and nightmarish totalitarian regime, has been addressed by many authors in their own novels. By means of reflecting several elements of dystopia in literature; numerous forms of injustice, consequences of the certain aspects of the imagined world, tension and fear were depicted by the authors to make a social critique. In “the Handmaid’s Tale” by Margaret Atwood and “1984” by George Orwell fictional worlds have several common points such as societal decay, loss of individual freedom, breakdown of social bonds, controlling technologies and many other consequences of the unchecked, oppressive regimes. In both novels suspicion, standardization, and mind control are the central themes highlighted by Margaret Atwood and George Orwell. The protagonists of the “1984” and “the Handmaid’s Tale”, Winston Smith and Offred, are the ones who grapple with internal conflicts, question the current situation they are in, break the rules, and resist the totalitarian regime. The authors skillfully immerse readers into the poignant realities by providing a lens through which characters perceive the tragic circumstances. Through the characters’s eyes they invite readers to contemplate the extreme social stratification where discrimination occurs intentionally. In this article our exploration extends beyond a mere analysis of plotlines, by critically assessing the portrayed characteristics of the protagonists we will be able to analyse and compare how suspicion, standardization, and mind control are handled by the novelists. Furthermore, we will be able to examine the justifications and the probable outcomes of these three themes through juxtaposing these two literary works.

**Keywords:** dystopia, 1984, suspicion, standardization, mind control

## ÖZET

Distopya, toplumun istenmeyen, baskıcı ve kâbus gibi totaliter bir rejim tarafından tahakküm altında olduğu anlamına gelen bir kavramdır ve birçok yazar kendi romanlarında bu konuyu ele almıştır. Edebiyatta distopik unsurların yansıtılması yoluyla; birçok adaletsizlik biçimi, hayal edilen dünyanın belirli yönlerinin sonuçları, gerilim ve korku, yazarlar tarafından bir sosyal eleştiri yapmak için tasvir edilmiştir. Margaret Atwood'un "Damızlık Kızın Öyküsü" ve George Orwell'in "1984" adlı eserlerinde hayali dünyalar, toplumsal çürüme, bireysel özgürlüğün kaybı, sosyal bağların bozulması, kontrol eden teknolojiler ve denetlenmeyen, baskıcı rejimlerin birçok diğer sonuçları gibi birkaç ortak noktaya sahiptir. Her iki romanda da şüphe, tek tiplilik ve zihin kontrolü, Margaret Atwood ve George Orwell tarafından vurgulanan merkezi temalar arasındadır. "1984" ve "Damızlık Kızın Öyküsü"nü kahramanları, Winston Smith ve Offred, içsel çatışmalarla boğuşan, buldukları mevcut durumu sorgulayan, kuralları ihlal eden ve totaliter rejime karşı direnen karakterlerdir. Yazarlar, okuyucuları acı gerçeklere duyarlı bir bakış açısı sunarak ustalıklı içine çeker. Karakterlerin gözünden, okuyuculara kasıtlı olarak ayrımcılığın yaşandığı aşırı sosyal tabakalaşmayı düşünmeye davet ederler. Bu makalede, keşfimiz bir kurgu analizinin de ötesine geçer, kahramanların tasvir edilen özelliklerini eleştirel bir şekilde değerlendirerek şüphe, tek tiplilik ve zihin kontrolünün yazarlar tarafından nasıl ele alındığını analiz ve karşılaştırma fırsatı bulacağız. Ayrıca, iki edebi eseri karşılaştırarak bu üç temanın gerekçeleri ve muhtemel sonuçlarını inceleyebileceğiz.

**Anahtar Kelimeler:** Distopya, 1984, şüphe, tek tiplilik, zihin kontrolü

## Introduction

Dystopic novels of George Orwell and Margaret Atwood have an obvious power to reveal the outcomes of an imaginative totalitarian regimes. The readers who have read both 1984 and The Handmaid's Tale would have an opinion how the novels resemble regarding of the methods used by the controllers to make people digested, scared of the possible penalties; including death, vanishing or exiling to even worse places. In both novels Winston, the protagonist of 1984, and Offred, the protagonist of The Handmaid's Tale, are the ones who are being controlled somehow and in the very beginning of the novel onwards. Winston and Offred are trying to escape the reality has trapped them, they still have the hope of a change and are not obedient in full measure to the strict rules have been set by others. The main characters who are created by the novelists do not belong to the controllers but the controlled, ordinary ones. Among thousands of others they are sort of robotized people who have become gears in the system without any doubt of avoiding obedience. In the novels readers are able to gain various common perspectives which are given consciously or unconsciously. We can make several analyzes based on similar stories and information given. Among these, we are able to discuss the suspicion, standardization and mind control created by the totalitarian regime. Both authors are able to present to us, the reader, every fear the heroes experienced, the hope they harbored within them, their desire to find a way out, and the inevitable disappointment they experienced in the end. Imagine as instead favorable as we can. Therefore, let us put aside such cases and imagine instead as favorable a profile as we can. Let us suppose, in fact, that the controller creates a person who is in no way scarred or psychologically debilitated. He is not subject to any irresistible desires and is not driven either by incapacitating anxiety or by powerful, deeply

repressed motives. More positively, we may imagine that his effective desires are syntonetic, or ones by which he is pleased to be motivated. Since he entirely identifies with the desires that move him to action, he has a deep inner sense of his authorship of his behavior and of his own responsibility for it. This sense is amplified by his awareness that his personality and behavior are flexible, and that he has the ability to change his responses to fit the demands of changing circumstances. His capacity to exercise reason is also unfettered. When faced with difficult choices, he is able to consider his alternatives, assess them in the light of all his desires and values, and guide his behavior accordingly. To a modest degree, he is able to alter his values and personality. (Blumenfeld 224) As it has been explained in the given lines people who are under of the strict control may have alter their desires, goals, even hopes under the inevitable circumstances which force them to be like this. In an empire of fear where everyone is suspicious of each other, the thoughts that the characters grow in their heads and cannot share in any way must either decay or combine with other ideas and become stronger. The fact that they do not give up these thoughts despite all kinds of repeated propaganda, threats and mind control, and their stability drags the heroes into a fear and paradox within themselves. In addition, living with different thoughts and not knowing who agrees with them in a situation where clothing, work, speaking style and people's perspective on themselves are the same as everyone else, leads the main characters to a different path from the exact path they are told they should follow. In this article, we will debate on the the impact of these three main themes on our two main characters Winston and Offred and what these three facts there lead to via comparing the mentioned novels. Research and findings will be handled under three subtitles which are the suspicion that accompanies the protagonists in every aspect of their lives, the method of standardization for a homogeneous society, and the most affective way to prevent getting out of control: Mind control.

## **Research and Findings**

### **The Suspicion That Accompanies Them In Every Aspect of Their Lives**

In both novels, the regime provided by the authority is much different from the previous one. The only way to get people to take control of this new situation without revolting is to make them obey by creating an atmosphere of fear. Winston Smith and Offred believe that the people around them are in eternal allegiance, and they are too afraid to show their thoughts. As we read both novels, we understand from the side characters, Winston's lover Julia and the other handmaid whom Offred accompanies for shopping, that there are people who think more progressively than our main characters, even more so. However in both dystopian novels, everyone thinks that all the people around them are spies. In the novel *The Handmaid's Tale*, Nick, whom Offred relies on and even worries about, turns out to be an eye, which means, an agent. This is a way we understand that the authority creates fear by placing agents among ordinary people, revealing this and announcing it to people, and ensures that people's ideas either change or vanish until the day their bodies disappear. ... then he winks. I drop my head and turn so that the white wings hide my face, and keep walking. He's just taken a risk, but for what? What if I were to report him? Perhaps he was merely being friendly. Perhaps he saw the look on my face and mistook it for something else. Really what I wanted was the cigarette. Perhaps it was a test, to see what I would do. Perhaps he is an Eye. (Atwood 30) Offred initially sees Nick as a spy because he breaks the rules. However as her communication with him becomes stronger, she counts him without any doubt left and tells him his real name, which even we, the reader, do not know. Offred initially sees Nick as a spy because he breaks

the rules. But as her communication with him becomes stronger, she trusts him and tells him his real name, which even we, the reader, do not know. In the novel 1984, Winston Smith continues his relationship with Julia, even though he does not trust her at first. Unlike *The Handmaids*, Winston's lover does not turn out to be an agent, but by being unfaithful, Winston fulfills his duty as an agent at the end of the book. These tragedies serve as an example not only for the individual lives of the protagonists, but also for other possible rule breakers who see the consequences of their choices. Where there is doubt, none of them dare to act more than a robot, and this provides the basis for the wheels to turn as desired. As the Aunts express many times in *The Handmaid's Tale*, unlike those who experienced the previous life, the new generation will adapt to this situation much more easily and be "better" somehow.

### **The Method of Standardization For A Homogeneous Society**

Much as they might want to, few readers would follow Atwood's line of reasoning that the use of the past tense indicates an end of Oceania. The narrator of this appendix refers to a text which had just been completed, but the pastness of the text does not necessarily indicate that the conditions represented by that text no longer exist. It is clear, however, that Atwood sees Orwell's "Appendix" and her own "Historical Notes" as indicative of a future in which Oceania and Gilead are no more. In this regard, she sees 1984 as a bleak but not hopeless vision of the future, much more in line with London's *The Iron Heel* with its promise of a future "Brotherhood of Man." As David Ketterer demonstrates in his case for *The Handmaid's Tale* as a "contextual dystopia," Atwood is less interested in the linear time of Oceania than in a time which may swing like a pendulum or even move cyclically so that Gileads can recur. (Ingersoll 71-72) As mentioned above, both societies have been exposed to similar situations and the reason for this is to obtain a similar result. A society is being created where everyone is the same, from their clothes to the way they walk, the way they talk, and even the way they look. Clothes can even change according to hierarchical order. In the novel *The Handmaid's Tale*, the Commander states that women used to wear different clothes to appear as different women to men who could not depend on a single woman. In 1984, clothes were uniform. In fact, the clothes of those who control them, the agents, are uniform and of a single color, which is black, just as Atwood describes in her novel. It is stated that in the novels, even the people's looks are tried to be changed so that they do not have a suggestive meaning. Since the authority does not want different opinions, it tries to make people look the same, and this starts with their clothes. Even propaganda words are repeated in unison. This makes it easier for people to agree, or to think so. Every individual who does not want to attract attention gets what he wants by overacting. he says and does, and this motivates others to do the same. This way, everyone in the community looks much more obedient than they actually are. When Winston sees Julia for the first time in the novel 1984, he thinks she is a true devotee due to the exuberance of her behavior. Similarly, while Offred thinks Offglen is a believer, Offglen says that she thinks she is too. We, as readers, think like Offred because we do not know Offglen's ideas. But from what Offgled says, we figure it out that Offred's mind is only open to us, the reader. By behaving like the people around him, she tried to show them that she was no different from them.

### **The Most Affective Way To Prevent Getting Out Of Control: Mind control**

Winston Smith and Offred were forced to obey everywhere during their time as captives. In 1984, telescreens constantly broadcast and in *The Handmaid's Tale*, the maidens are shown documentaries so that they can be informed as much as the authority desires. Winston thinks



that history has been changed, rewritten. Offred also knows that what they are shown is quite different from what it actually is. The fact that everyone but themselves seems to believe these without questioning prevents them from questioning them further. Moreover, in both novels, the authority seems to be at war with someone. However, Oceania and the Republic of Gilead have no known enemies. Only their countries are at war, and the war always seem will end with results in their favor. This helps people embrace the feeling that they are well protected and powerful. Thus, they cannot rebel against the authority for which they think they are fighting for their own freedom, and they cannot even dare to do so in the face of the exaggerated enthusiasm of the people around them. Winston knew the place well. It was a museum used for propaganda displays of various kinds—scale models of rocket bombs and Floating Fortresses, waxwork tableaux illustrating enemy atrocities, and the like. (Orwell 174) In their novels, Orwell and Atwood tell us that people gather in the same buildings to watch videos or documentaries containing various propaganda in the buildings for propaganda purposes. Here we see collective control rather than individual control. In the novel *The Handmaid's Tale*, the fact that they do not go on walks alone and stand in pairs when they line up explains to us that the authority brings people together and exercises mind control in order to standardize the society. The drugs that have an effect on the brain and that could possibly be used for the purpose of mind control can be divided into five categories: the sedative-hypnotics, the tranquilizers, the stimulants, the narcotics and the hallucinogenic substances. Let us briefly discuss these and see whether they would be suitable for such a purpose. (Berger 67) As explained in the text, there are many different methods that can be used for mind control. There is a way to achieve this with drugs. Since we, the readers, see everything from Winston and Offred's perspective in the books, we have difficulty understanding the actual experiences and acceptance. However, in the novels, a hypnotized and stagnant state is sometimes mentioned, as if they had taken drugs. This raises the possibility of mind control with drugs. The scientist of today is either a mixture of psychologist and inquisitor, studying with extraordinary minuteness the meaning of facial expressions, gestures and tones of voice, and testing the truth-producing effects of drugs, shock therapy, hypnosis and physical torture; or he is chemist, physicist or biologist concerned only with such branches of his special subject as are relevant to the taking of life. (Orwell 332) The strange thing is we needed the rest. Many of us went to sleep. We were tired there, a lot of the time. We were on some kind of pill or drug I think, they put it in the food, to keep us calm. But maybe not. Maybe it was the place itself. After the first shock, after you'd come to terms, it was better to be lethargic. You could tell yourself you were saving up your strength. (Atwood 61)

## **Conclusion**

In both novels the totalitarian control of time threatens the respective narrators with the complete loss of personal memory. Throughout *Nineteen Eighty-Four* Winston's memory is characterized by extreme vagueness: for instance, we learn that "he did not now remember" where he bought the illicit diary, cannot remember whether or not 1984 is the actual date, "could not now remember" when he met O'Brien, "could not remember" what happened to his family, and "could not definitely remember a time when his country had not been at war. (Finigan 440) As it has mentioned above, both protagonists try to keep their memories alive and gain new hopes based on their memories. As they follow these hopes, they are no longer as afraid as before. Each contrary step encourages them more, and as a result, Winston and Offred begin to break the rules because they think they have nothing to lose. But every contrary step they take puts them more stressed in a world of suspicion and causes them to make more mistakes.

Because they know what the punishment of these consequences will be, they become afraid and start thinking only about themselves. Because even though they all try to be similar to each other, they all exist to maintain their own existence. When Offred hears that Offglen hanged herself, she is happy because she died without saying anything about herself. The same goes for Winston's betrayal of Julia, although mind control hasn't changed much yet, suspicion has affected them every step of the way in their lives.

As a result, readers see in both novels that three of the ways the controllers can maintain oppression without allowing rebellion are to introduce a real source of fear, such as suspicion, to make people afraid, and to standardize them in this atmosphere of fear and manage them with the mind control method through propaganda, even though it will take a long time. As a result of these contexts, the fact that our characters in the novels break their chains but succumb to authority because they are alone is reflected very well by Orwell and Atwood in the novels.

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## SIRADIŐI BİR KAHRAMANIN BAŐARISIZ BİREYLEŐME SERÜVENİ

### THE UNSUCCESSFUL INDIVIDUATION ADVENTURE OF AN EXTRAORDINARY HERO

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#### ÖZET

Edebiyat dünyasındaki en çok okunan, okurlarca sevilen eserlere bakıldığında genellikle zengin, güçlü, bilgili ve zeki karakterler göze çarpmaktadır. Yine bu karakterlerin genel anlamdaki amaçları kötü karakterlere veya duygulara karşı bir mücadeledir. Ancak Daniel Keyes'in Algernon' a Çiçekler isimli eseri bütün bu klişe ve standartlardan farklı bir konumdadır. Eser sıra dışı bir başkahramanın yaşamı sürecinde başından geçen olayları oldukça etkileyici bir şekilde okuyucuya aktarmaktadır. Keyes'in başkahramanı alışlagelmişin dışında özelliklere sahip ve sürekli devinim içerisinde olan enteresan bir karakterdir. Carl Gustav Jung insan psikolojisini anlamak üzere birçok araştırma yapmış, insana ve insan davranışlarına dair birçok teori ileri sürmüş bir bilim insanıdır. Jung'un ileri sürdüğü teorilerden biri de bireyleşme kavramıdır. Bu kavram ister günlük yaşamda isterse edebi eserlerde olsun karakterlerin kendini gerçekleştirip birey olma çabalarına odaklanır. Jung'a göre her insan içerisinde bulunduğu toplumda hangi konumda olursa olsun çeşitli sebeplerden dolayı dönüşüm geçirip toplumca kabul gören bir bireyleşme çabasına girer. Diğer yandan, meşhur edebiyat teorisyenlerinden Joseph Campbell kahramanın eser boyunca kendini gerçekleştirmek için farklı aşamalardan geçmesi gerektiği ifade etmektedir. Bu makalenin amacı eşine az rastlanır nitelikteki düşük IQ seviyeli başkahraman Charlie Gordon'un bireyleşme sürecini ve çabasını Joseph Campbell ve Jung'un teorileri temelinde incelemektir. Bu sürecin ne kadar olağan dışı olduğunu ve karakterin sürecin sonucunda amacına ulaşip ulaşmadığı incelenecektir.

**Anahtar Kelimeler:** Algernon'a Çiçekler, Daniel Keyes, bireyleşme, Carl Gustav Jung, Joseph Campbell, kahramanın yolculuğu

## ABSTRACT

When it is looked at the most widely read and loved works in the world of literature, rich, powerful, knowledgeable and intelligent characters are usually in the spotlight. Similarly, the general purpose of these characters is a struggle against evil characters or emotions. However, Daniel Keyes' *Flowers for Algernon* is different from all these clichés and standards. The work conveys the events that an extraordinary protagonist goes through during his life to the reader in a very impressive way. Keyes' protagonist is an interesting character who has unusual characteristics and is in constant motion. Carl Gustav Jung is a scientist who conducted many researches to comprehend human psychology and put forward a number of theories about human beings and human behavior. One of the theories Jung put forward is the concept of individuation. This concept focuses on characters' efforts to realize themselves and become individuals, whether in daily life or in literary works. According to Jung, every human being, regardless of his/her position in the society he/she is in, undergoes a transformation for various reasons and makes an effort to individuate himself/herself in a way that is accepted by the society. On the other hand, Joseph Campbell, one of the famous literary theorists, states that the protagonist must go through different stages to realize himself throughout the work. The purpose of this article is to explore the process of individuation and the endeavours of Charlie Gordon, the main character with limited intellectual capacity, using the principles of Jung and Joseph Campbell. The focus will be on analyzing the remarkable stages of this process and whether it enabled the character to accomplish his objectives.

**Keywords:** *Flowers for Algernon*, Daniel Keyes, individuation, Carl Gustav Jung, Joseph Campbell, hero's journey

## 1. GİRİŞ

Edebiyat, farklı disiplinlerden yararlanan ancak merkezine insanı koyan bir türdür. Bireyin edebiyata bakış açısını zenginleştiren, esere ve eserin içeriğine daha anlamlı bir perspektiften bakmamızı sağlayan alanlardan biri de psikolojidir. Edebiyat ve insan psikolojisi birbirinden bağımsız düşünülemez. Bu nedenle her ikisinin birleştirildiği yeni bir dal ortaya çıkmıştır. Edebiyat bilimi ile psikoloji arasındaki yadsınamaz ilişkiyi incelemek amacıyla ortaya çıkan bu yeni bilim dalına edebiyat psikolojisi adı verilmiştir. Edebiyat psikolojisi, psikoloji biliminin yöntem ve tekniklerini kullanarak insan ruhunun derinliklerini ve geçmiş yaşantıların insan hayatı üzerindeki etkilerini anlamaya çalışarak eser kahramanlarının ve eserin yaratıcısının ruhsal durumunu anlamayı amaçlar. Tüm süreç boyunca edebiyat ve insanın birbirinden ayrı düşünülmemeyecek dallar olduğu anlaşılmış, insan ve edebiyatın adeta bir elmanın iki yarısı olduğu anlaşılmıştır (İ.Emre, 2006). Wellek ve Warren (Warren., 1956), edebiyat psikolojisi ile tür ve birey olarak yazarın psikolojisinin, yaratma sürecinin, edebi eserlerde görülen psikolojik tür ve yasaların yanı sıra edebiyatın okuyucu üzerindeki etkilerinin de incelendiğini ifade etmiştir. Edebiyat çalışmalarında kullanılan psikoloji, sanat eserinin oluşum ve yaratım süreci hakkında bilgi verir. Edebiyat eleştirmenleri psikolojinin edebi eserlerdeki yeri üzerinde durmuşlar ve bu konuda görüşler oluşturmuşlardır. Bu görüşlerden yola çıkarak insan psikolojisi ve edebiyat her zaman birlikte ele alınmıştır. Eserin ortaya çıkışından yaratım sürecine, ortaya çıktıktan sonra okurla buluşmasına kadar birçok aşama psikoloji ile

ilişkilendirilmiştir. İnsan üzerine yapılan bilimsel çalışmalarda bazı önemli isimler vardır. Bilimden sanata, doğadan canlılara ve son olarak insana dair araştırmalar yapan bu güzide insanlar, insanlığın kendisini ve çevresinde olup bitenleri anlamasında oldukça etkili olarak insanlığın gelişimine katkı sağlamışlardır. Carl Gustav Jung da bu önemli kişilerden biri olarak kabul edilmektedir. İnsan doğasını ve psikolojisini anlamaya çalışan Jung, Sigmund Freud'un çağdaşdır. Carl Gustav Jung' un edebiyat alanında ciddi yankı uyandıran ve geniş bir taban bulan arketip kavramı tanıtılacaktır. Bilindiği üzere Sigmund Freud da insan psikolojisini anlamaya çalışmış ve bunun üzerine birçok ciddi çalışma yapmıştır. Psikoloji alanında yeni bir çığır açmış ve kendi ekolünü yaratmıştır. Jung, Freud ile ilk tanıştığında Freud'un çevresindeki insanlardan farklı düşündüğünü, zeki olduğunu ve Freud hakkında birçok olumlu düşünceye sahip olduğunu belirtmiştir (Jung, 2011). Başlangıçta birçok fikir alışverişinde bulunmuşlar ve birbirlerine entelektüel anlamda çok şey katmışlardır. Ancak insan psikolojisine dair anlayışları zaman içinde farklılaşmaya başlamıştır. Freud'un insan psikolojisine dair düşünceleri cinsellik ve saldırganlık üzerine temellendirilebilir. Jung, bu düşünceleri birkaç noktada yansıtmış olsa da Freud'un insan psikolojisini tam olarak anlamak için yetersiz olduğunu düşünmektedir. Jung, Freud'un düşüncelerinin eksik ve yetersiz olduğunu düşünmüş ve kendi öğretisini kurmaya karar vermiştir. Bu yeni ekole “Analitik Psikoloji” adını verdi. Analitik psikoloji alanında farklı kuram ve kavramlar ortaya atmıştır. Bu kavramlar farklı bilim dallarında yankı uyandırmıştır. Bu yazıda kahramanın yolculuğunu incelemek amacıyla Jung'un bireyleşme kuramı üzerinde durulacağından bireyleşme kuramı hakkında bilgi verilecektir. Kahramanın yolculuğuna farklı bir yaklaşım getiren edebiyatçılardan biri de Joseph Campbell'dır. Campbell, Kahramanın Sonsuz Yolculuğu (The Hero With A Thousand Faces) adlı kitabında yazılı anlatılardaki ve mitlerdeki kahramanların hangi süreçlerden geçtiğini anlatır. Kahramanın ya da eserdeki diğer kahramanların deneyimlerini farklı parçalara ayıran Campbell, okuyucuların eserin kahramanını analiz etmesi ve daha iyi anlaması için oldukça yol gösterici bir harita ortaya koymuştur. Campbell benzer şekilde Jung'un yaklaşımını da kahramanın bireyleşmesi ve kendini gerçekleştirmesinde üç aşamaya ayırır. Her iki bilim insanının yaklaşımları genel anlamda ciddi benzerlikler göstermektedir. Keyes'in Algernon'a Çiçekler başlıklı makalesinde kahramanın eser boyunca geçirdiği süreçler üç farklı başlık altında incelenecek ve kahramanın süreçteki aşamaları nasıl tamamladığı ya da tamamlayıp tamamlamadığı irdelenecektir.

## 2. ALGERNON'A ÇİÇEKLER

Daniel Keyes'in Algernon'a Çiçekler adlı romanı 1959 yılında kısa öykü olarak yayımlanmıştır. Daha sonra yazar tarafından geliştirilerek roman olarak yeniden kaleme alınmıştır. Eser yayınlandıktan sonra dönemin ünlü eleştirmenleri tarafından büyük övgüler almış ve yazarına ödül kazandırmıştır. Eser, zihinsel engelli bir karakterin çok zeki olmak için geçirdiği süreçleri anlatır. Başkahraman Charlie Gordon, zihinsel engelli olduğu için ailesi tarafından terk edilmiş ve daha sonra amcası tarafından çalışması ve orada kalması için bir fırına verilmiştir. Charlie'nin etrafındaki insanlar sürekli onunla dalga geçmektedir. Bazen Charlie'ye aşırı fiziksel şakalar yaparlar. Ancak Charlie etrafında olup bitenlerin farkında bile değildir. Her fırsatta arkadaşlarını çok sevdiğini ve arkadaşlarının da kendisini çok sevdiğini dile getirmektedir. Fırının yakınındaki bir zihinsel engelliler okulunda okumaktadır. Her fırsatta daha bilgili ve zeki olmak istediğini belirten Charlie, daha zeki bir insan olursa daha mutlu olacağını ve daha çok arkadaşına sahip olacağını düşünmektedir. Bu duruma şahit olan okul öğretmeni, Charlie'yi insanların zekâ seviyesini arttırmaya yönelik bilimsel bir araştırmaya yönlendirir. Daha önce Algernon isimli bir fare üzerinde yapılan bu deney Charlie üzerinde de uygulanmıştır. Deneyden sonra çok zeki bir birey haline gelen Charlie, sürekli yeni şeyler

öğrenir ve son durumda kendisini ameliyat eden profesörleri bile geride bırakır. Zekâ seviyesi ilerledikçe kendisi, geçmiş yaşamı, arkadaşları, kadınlar ve geleceği hakkında yeni şeyler keşfeder. Birçok yönden kendini gerçekleştirmeye ve tamamlamaya çalışır. Her şey yolunda gidiyor gibi görünürken deneyin etkilerinin sonuna gelindiği anlaşılır. Toplumda kabul gören bir birey olmak ve çok mutlu olmak isteyen Charlie'yi kötü bir son beklemektedir. Bir zamanlar dünyanın en zeki insanı olan Charlie, artık her geçen gün gerileyen zekası ile eski haline dönmektedir. Hayata, aşka ve birey olmaya dair tüm çabaları karşılık bulmadan sona ermeye başlamıştır.

### 3. JUNG' UN BİREYLEŞME VE CAMPBELL' IN KAHRAMANIN YOLCULUĞU

Jung' a göre "benliğe" ulaşmanın, diğer bir deyişle "kendini gerçekleştirmenin" yolu, bilinç ve bilinçdışımızın katmanlarını anlamak ve onlarla uyum içinde olmaktır. Jung' a göre bireyleşme, genel anlamda kendini gerçekleştirmedir. Öte yandan bu kendini gerçekleştirme süreci olarak tanımlanan aşama kolay bir aşama değildir. Bu aşamada pek çok zorluk yaşandığı kabul edilen bir gerçektir. Bu sürecin yalnızlık ve izolasyon gibi olumsuz sonuçlara neden olduğu da gözlemlenmektedir (Jacobi, 2013, s. 44). Bu noktada bireyleşmeyi bireycilikle karıştırmamak gerekir, zira birey olmak ego merkezli olmak yani bencilce davranmak anlamına gelmez. Bireyleşme, en içteki, nihai ve şüphe götürmez benzersizliğimizi ve aynı zamanda kişinin kendi olmasının anlamını kucaklar. Kastedilen, bireyin toplum tarafından kendisine dayatılan ortak (kolektif) yükümlülüklerle (sorumluluklara) aykırı davranarak edindiği sözde bireyselleşme değil, bütünlü ilişkili olarak kendi doğasının farkına varmasıdır (Jacobi, 2013, s. 114-145). Bireyleşme, bireyin olmayı amaçladığı kişi için harcadığı süreç olarak da anlaşılabilir. Bu durum Abraham Maslow tarafından da desteklenmektedir. Maslow' un ihtiyaçlar hiyerarşisi kavramının açıklamaya çalıştığı şey budur. Bireyin asıl amacının doğduğu andan itibaren temel ihtiyaçlarını karşıladıktan sonra kendini gerçekleştirmek olduğunu ileri sürer. Bireyselleştikimizde, bireyselliğimizin tüm dağınık yönlerini rahat bir bütün halinde bir araya getirmekten daha fazlasını yaparız. Bireyleşme, her birimizin içindeki karanlığa, birey olarak varoluşumuzun ötesine geçen bir karanlığa derinlemesine bakmayı gerektirir. O karanlığa inmek, içimizdeki savaşlarla mücadele etmek ve sonra bir kez daha ışığa çıkmak zorundayız. Ve bu, çok az kişinin isteyerek üstlendiği yalnız bir yolculuktur. Ancak, Jung'un dediği gibi, bir kişi "artık kendini destekleyemediğinde onu destekleyen şeyin ne olduğunu bulmak istiyorsa yalnız olmak zorundadır. Yalnızca bu deneyim ona yıkılmaz bir temel sağlayabilir (C. G. Jung, 2014).

Bir sonraki bölümde Charlie'nin kendini gerçekleştirme ve bireyleşme çabası ve sürecinin gelişimi incelenecektir. Michael Palmer'a göre kendini gerçekleştirme süreci tüm insanlığın yerine getirmesi gereken bir görev ya da hedeftir (Kısa, 2005). Carl Gustav Jung bireyleşme sürecini 3 farklı aşamada inceler. Bu aşamalar Yolculuk-Olgunlaşma Aşaması-Dönüş'tür. Joseph Campbell ise bu durumu Ayrılık (Ayrılış) - Erginlenme - Dönüş olarak açıklamaya çalışır (Campbell, 2008). Jung'un yolculuk olarak tanımladığı aşama ile Campbell'in ayrılık olarak tanımladığı aşama çok önemlidir. Çünkü bu aşamada karakter, içinde bulunduğu hayattan ve süreçten memnun değildir. Bir değişime ihtiyaç duyduğu görülür. Bu değişim ister fiziksel, ister psikolojik, ister çevresel olsun gereklidir. Doğada bir tırtılın farklı bir yaşam formuna evrilme için kendini bir kozaya kapatması gibi düşünülebilir. Yani bu süreç ilk bakışta görüldüğü kadar kolay ve anlaşılır olmayabilir. Ancak zaman geçtikçe ya da kelebek kozadan çıktıkça tam bir dönüşüm gerçekleşmiş ve ortaya bambaşka bir canlı çıkmıştır. Yolculuk evresi tamamlandıktan sonra geçilen evre olgunlaşma evresidir. Bu süreçte birey

birçok zorluk ve sorun yaşanır. Tüm bu zorluklar onun gelişimi için hayati önem taşır. Bu evrenin sağlıklı geçmesi, bireyin bu evrenin sonunda nasıl biri olacağına dair ciddi ipuçları verir. Son evre ise geri dönüş evresidir. Bu dönemde karakter olgunlaşma sürecini tamamlamış ve artık eskisinden tamamen farklı bir form almıştır. Jung'a göre birey bu aşamadan sonra birçok ödül kazanmıştır.

#### 4. JUNG'UN YOLCULUK EVRESİ VE CAMPBELL'İN AYRILIK EVRESİ

Doğduğundan beri zihinsel engelli olan Charlie, ailesi tarafından terk edilip Donner'ın fırınına verildikten sonra, çevresinde olup bitenlerden habersiz mutlu bir hayat sürmektedir. Mutludur çünkü insanların ne yaptığını ve kendisi hakkındaki düşüncelerini tam olarak algılayamamaktadır. Her zaman daha zeki ve akıllı olmak istediğini ifade eder çünkü zeki olursa çevresindeki insanların onu daha çok seveceğini düşünür. Bu şekilde daha da mutlu olacağına inanır. Sürekli yeni şeyler öğrenme arzusu onu kaldığı yere yakın bir okula yönlendirir (Keyes, 2004). Bu okulda zihinsel engelli ve öğrenme güçlüğü çeken öğrencilere dersler verilmektedir. Bu dersler en temel düzeydedir. Bazı öğrencilere sadece bir harf ya da kelime öğretilmesi amaçlanmaktadır. Campbell, kahramanı maceraya sürükleyen durum ve eylemleri maceraya çağrı olarak adlandırır. Bu aşama aynı zamanda karakterin benliğinin uyanışı anlamına gelir. Campbell'a göre kahramanın maceraya çağrılmasının nedeni, eski yaşamındaki basitlikten ve sıradan olaylardan kurtulup yeni bir evreye geçme isteğidir. Kahraman artık bir değişim ve dönüşüme evrilmek istemektedir. Bu dönüşümü tamamlamak için birkaç aşamanın aşılması gerekmektedir. Ayrılık aşamasında kahramanın belli olayların sürecinden geçmesi gerektiği öne sürülür (Campbell, 2008). Charlie okulun tam olarak neye hizmet ettiğini ya da öğrencilerin nasıl olduğunu önemsemez ve sadece kendi işine odaklanmaya çalışır. Charlie'nin okuldaki öğretmeni Alice'in ona öğrettiklerini unutmamaya ve öğrenmeye odaklanır. Arkadaşları onun okula gitmesinin mantıksız olduğunu düşünür ve bunu dile getirmekten de çekinmezler. Eserde Charlie zekâ geriliği olan bir birey olarak tanımlansa da çevresinde olup bitenlerden rahatsız olmamakta ve hiçbir şey yapmadan durmak yerine kendini geliştirmeye odaklanmaktadır. Freud'a göre ayrılık durumu, çocuğun annesinden ilk ayrılışıyla aynıdır. Bu çok acı verici ve sıkıcı bir süreçtir (Freud, 1963). Charlie bu aşamada bir yolculuğa çıkmıştır. Bu yolculuğun amacı kendini geliştirmek ve yeni şeyler öğrenerek daha zeki ve akıllı bir insan olmaktır. Böylece daha çok arkadaşına sahip olacağına ve daha mutlu olacağına inanır. Bu öğrenme yolculuğu onu geri dönüşü olmayan bir yolculuğa çıkarır. Bayan Alice öğrencisinin bu öğrenme sürecine olan isteğinden çok memnun ve ona katkıda bulunmak için elinden geleni yapar. Ayrıca Charlie'yi bilim insanları tarafından yeni yapıldığını öğrendiği bir deneye dâhil etmek ister. Charlie'nin macerası bu andan itibaren başlar. Bir başka araştırmacı Propp ise bu durumu evden uzakta olmak olarak adlandırmıştır (Vladimir Iakovlevich Propp, 1968). Jean Poul Roux ise çocuğun ergenlik sürecine girmeden önce tabiri caizse kabileyile birlikte ilk kez ava çıkma süreci olarak tanımlar. Bu süreç ayrılma olarak da tanımlanabilir (Jean-Poul Roux, 2002). Kahraman kendisine yapılan çağrıyı tüm habercilere rağmen reddedebilir. Bu reddin sonucunda kahraman kendi felaketini de getirebilir. Tüm bu süreçler aslında kendini keşfetme süreci olarak adlandırılabilir. Bu yolculuğun sonucunda üzücü ya da sevindirici sonuçlar ortaya çıkabilir. Charlie'nin çağrıyı kabul ettiği anlaşılmaktadır. Jung'un bireyleşme sürecinin ilk aşaması çok detaylı değilken Campbell'ın yola çıkış aşaması oldukça çeşitlidir. Campbell'a göre bu aşama kendi içinde farklı aşamaları barındırmaktadır. Charlie, Campbell'ın ilk maceraya çağrı sürecini bir denek olmayı isteyerek tamamlamıştır. Ayrıca Alice'in deney için rehberlik etmesi de rehberle tanışma aşaması olarak düşünülebilir. Ameliyat olmak ise ilk eşik geçiş aşaması olarak düşünülebilir. Bu aşamadan sonra kahraman bilinmeyene girer ki buna balinanın karnı aşaması

da denebilir. Muayeneler ilk bölümün son aşaması olarak düşünülebilir. Charlie deneyden sonra birçok testten geçirilir.

## 5. JUNG'UN OLGUNLAŞMA AŞAMASI VE CAMPBELL'İN ERGİNLENME AŞAMASI

Jung bu süreci yeni bir yolculuğa çıkmak olarak tanımlar. Karakter kendini gerçekleştirmek için daha önce deneyimlemediği bir sürece girer. Bu süreç oldukça sancılıdır ve birçok zorluğu içinde barındırır. İşte yolculuğunuzu sıradan olmaktan kurtaran da tam olarak budur. Karakter rutin yaşam döngüsünden kurtulur ve heyecan verici yeni bir sürece girer. Bu durum her zaman güzellikler ve olumlu olaylar endeksini barındırmaz. Aksine birçok karakter için bu süreç oldukça zorlu ve çetrefilli bir süreçtir. Sürece giren birçok karakter sürecin sonunu iyi tamamlayamamıştır. Algernon'a Çiçekler adlı eserde de bu durum karmaşıktır. Başkahraman hiç bilmediği, aslında zekâ geriliği nedeniyle hiç anlayamayacağı bir sürece girmiştir. Girdiği bu süreç sonucunda daha zeki ve bilgili olmayı hedefler. Daha önce sadece bir fare üzerinde yapılan bir deneyin sonuçlarına güvenerek ameliyat olmayı kabul eder. Alanında uzman bir grup bilim insanı, tıbbi müdahale yoluyla insan zekâsının ilerletilebileceğine inanmaktadır. Fareler üzerinde birçok deney yapılmıştır. Bu deneyleri insan aşamasına geçirmek ve etkinliklerini test etmek için denek olarak kullanacakları insanlara ihtiyaç vardır. İnsan denek bulmak zordur ama Bayan Alice, Charlie'nin okuldaki çabalarını görünce durumu kendisiyle paylaşır. Charlie olayı tam olarak kavrayamasa da deney sonucunda daha zeki olacağına inandığı için deneyi kabul eder. Gerekli incelemeler yapıldıktan sonra deney gerçekleşir ve Charlie'den deneyin başlangıcından itibaren her gün nasıl hissettiğine dair bir rapor yazması istenir. Yazılan raporlar sayesinde Charlie'nin süreci gözlemlenir. Deneyden sonraki günlerde ciddi bir ilerleme görülmezken, zaman geçtikçe Charlie'de gözle görülür değişimler gözlemlenir. Charlie artık daha zeki bir öğrencidir ve bağımsız öğrenme sürecine girmiştir. Zekâ seviyesi beklenmedik bir düzeyde gelişen Charlie, sürekli yeni şeyler öğrenmeye başlar. Tam bir bilgi açlığı içindedir. Farklı alanların pek çoğunda uzmanlaşmaya çalışır. Yeni diller öğrenir. Belli bir süre sonra kendisini ameliyat eden profesörlerden bile daha yüksek bir bilgi seviyesine ulaşır. Bilim dünyasına yeni teoriler önerecek ve farklı alanlarda makaleler yayınlamak konuma gelmiştir. Charlie artık tam da istediği konumdadır ve her geçen gün hayallerinin ötesinde bir zekâ seviyesine ulaşmıştır. Hep zeki olmak isteyen Charlie, artık dünyanın en zeki insanından bile daha zekidir. Charlie'nin mutluluk seviyesi ise aynı oranda gelişmemiştir. Çok zeki olduğunda çok mutlu olacağını düşünen Charlie, kendini pek de mutlu hissetmez. Zekileştiğinde etrafında daha fazla arkadaşı olacağına dair inancı tam tersine dönmüştür. Charlie akıllandıkça arkadaşları Charlie'ye eskisi gibi şakalar yapamaz. Kendisine yapılan her şakaya ya da söylenen her söze zekice bir karşılık veren Charlie, çevresindeki insanlar tarafından sevilmez. Oysa insanlar, her hakarete ve kötü söze karşılık vermeyen, sürekli dalga geçtikleri Charlie ile daha mutludur. Bu yeni Charlie onların tüm sorularını yanıtlar ve anlamadıkları şeyleri onlara anlatır. İnsanlar kendilerinden daha zeki olanları, zekâ olarak üstün olanları bir noktaya kadar kabullenirken, belli bir noktadan sonra bu durumu hoş karşılamazlar. Bu durum onlar için rahatsız edicidir. Etrafındaki insanların bir bir kendisinden uzaklaşmasının ardından Charlie yalnızlaşır. Öte yandan zamanla daha önce hiç tarif edemediği duygular içine girer. Öğretmeni Alice'e aşık olur. Bir süre karşılık alamaz ama sonra bu durum değişir. Tüm bu süreçler Charlie'ye çok şey katmış ve onu farklı konularda donanımlı hale getirmiştir. Kendini keşfetme sürecinde sayısız yara alan Charlie, artık bireyleşme sürecini tamamlamaya çok yaklaşmıştır. Kendi ayakları üzerinde durarak hayattaki birçok hedefini de gerçekleştirmiş durumdadır. Geçmişte boşa geçirdiği yılların eksikliklerini tamamlamak için



yoğun bir öğrenme ve deneyim sürecine girmiştir. Yukarıda anlatılanlara bakılırsa kahraman, Jung'un genel hatlarıyla ortaya koyduğu tüm olgunlaşma aşamalarını başarıyla tamamlamıştır. Bu süre zarfında kahraman bir maceraya atılmış, zorluklar yaşamış, bu zorlukları aşmak için çeşitli çabalar içine girmiş ve bunların çoğundan olumlu sonuçlarla çıkmıştır. Ancak kahramanın Alice'e olan duygularına karşılık verememesi onun duygusal olarak tamamlanmadığına işaret eder. Öte yandan Campbell'in bakış açısıyla bu aşamaya bakıldığında durum genel olarak Jung'un bakış açısıyla aynı olsa da biraz daha detaylandırılmıştır. Macera çağrısına cevap veren ve büyülü eşiği geçen kahramanı yeni bir dünya beklemektedir. Bazı masallarda ve mitlerde ejderhalar, devler ve korkunç yaratıklar kahramanın cesaretini, gücünü ve zekâsını sınar ve bu dünya onu olgunlaştıran ve geleceğe hazırlayan sınavlarla doludur. Campbell bu durumu şöyle açıklar: "Eşik geçildikten sonra kahraman, bir dizi sınavdan geçmek için garip bir şekilde akışkan, belirsiz biçimlerin rüya dünyasına geçer." (Campbell, 2003). Sınavlar kahramanı içinde bulunduğu toplumdan uzaklaştırır ve yalnızlaştırır. Zekâsı geliştikçe yeni şeyler öğrenmeye başlayan Charlie, öğrenme sürecinde kendini fırındaki arkadaşlarından ve çevresindekilerden soyutlar. Campbell sınavları da mistik bir yorumla açıklamaya çalışır. Sınavların yolu, duyuların arındırıldığı ve önemsizleştirildiği, enerjilerin ve ilgilerin aşkın şeylere yoğunlaştığı, benliğin arındırıldığı, kişisel geçmişin çocukluk imgelerinin parçalanması, aşılması ve dönüştürülmesidir. Alice'e aşkını ilan etmesi ve Alice'in kısa süreliğine de olsa ona karşılık vermesi tanrıçayla buluşma aşaması olarak değerlendirilebilir. Öğrendiği bilgiler sonucunda Charlie'nin çok yüksek bir seviyeye ulaşması ve dünyanın en zeki insanı olması apotheosis aşamasını geçtiğini gösterir. Kahraman, Campbell'in babayla kefarete olarak adlandırdığı aşamadan da geçmiştir. Yaşadığı süreci ve hedeflerini tam olarak bilmektedir. Karakter artık geçmişindeki olaylarla yüzleşmiştir. Aklında geçmişle ilgili yapamayacağı hiçbir şey kalmamıştır. Campbell, erginlenme sürecinin son aşamasını nihai nimet olarak tanımlar. Bu son aşamada kahraman artık zihnindeki her hedefi tamamlamıştır. Hayallerine ulaşmış ve kendini çok ciddi bir şekilde gerçekleştirmiştir. Charlie çok zeki bir insan olma arzusunu gerçekleştirmiştir. Ancak zeki olduğunda etrafında çok sayıda arkadaşı olacağı düşüncesi gerçekleşmemiştir. Aksine zeki olduğunda çevresindeki insanlar onu tek tek terk etmiştir.

## 6. JUNG VE CAMPBELL'İN DÖNÜŞ AŞAMASI

Bu, karakterin evrim geçirdiği son aşamadır. Bu aşamanın sonunda karakter iyi ya da kötü anlamda kendini bulmuş ve bir şeye dönüşmüştür. Kendisiyle aynı testlere girmiş olan Algernon isimli laboratuvar faresini düzenli olarak gözlemleyen kahramanımız Charlie, belli bir süre sonra farenin farklı tepkiler verdiğini ve saldırganlaştığını gözlemler. Deneyin etkileri geçtikten sonra Charlie'de zekâ geriliği görülmeye başlar. Daha önce edindiği pek çok bilgiyi unutmaya başlamıştır. Algernon da daha önce yapmadığı hareketleri yapmakta ve sürekli kendini duvarlara vurmaktadır. Bu durumdan kendine pay çıkaran Charlie, ilacın ve deneyin artık etkili olmadığını fark eder. Farenin başına gelenlerin kendi başına da geldiğini hissetmiştir. Yaptığı tüm işleri tamamlamak için kendini şartlandırmıştır. Sonunda fare gibi olacağı için aklında ne varsa onu yapmaya niyetlidir. Daha önce yapmadığı şeylerden biri de yıllar önce kendisini terk eden ve bir daha Charlie ile hiçbir iletişim kurmayan ailesiyle buluşmaktır. Aradan geçen onca yıldan sonra ailesini tekrar görmek ister. Uzun bir mücadeleden sonra annesini ve kız kardeşini bulur. Annesi onu hoş karşılamaz ve yine evden uzaklaştırmaya çalışır ama ablası kardeşini tanır ve kardeşine karşı çok ılımlıdır. Kardeşine zarar vermemesi için ailesinin evden uzaklaştırıldığını söyler. Hastalık seviyesi kötüleştikçe Charlie'nin etrafındaki insanlar bir bir azalmaya başlamıştır. Çok sevdiği Alice de zamanla

ondan uzaklaşmış, fırındaki arkadaşlarından hiçbiri etrafında kalmamıştır. Charlie için durum çok zorlaşmaya başlamıştır. Çok kısa bir süre öğrendiği ve üzerinde tezler üretebildiği konuları birer birer unutmaya başlar. Sadece temel bilgileri hatırlayabilmektedir. Hayatı boyunca kendisine destek olmamalarına rağmen ailesiyle görüştüğünden sonra deney komisyonunun vereceği parayı ailesine vermeyi teklif eder ve ailesini buna ikna eder. Charlie gün geçtikçe eski haline dönmektedir. Bir zamanlar dünyanın en zeki adamı olan kahramanımız artık tüm üst düzey yeteneklerini kaybetmektedir. Bu kez durum öncekinden farklıdır. Deney başlamadan önce Charlie'nin etrafında çok sayıda arkadaşı vardır. Ancak deneyden sonra artmasını beklediği arkadaş sayısı azalmıştır. Deney bilimsel olarak olumlu olsa da Charlie'nin beklentileri açısından oldukça olumsuz geçtiği anlaşılmaktadır. Deneyden sonra daha akıllı olan ve daha çok arkadaş edinip daha çok seveceğini düşünen Charlie aksine çok yalnızdır. Deneyden önce bile daha çok arkadaşı vardır. Kahramanımızın toplumda daha çok sevilmenin, daha çok arkadaş edinmenin ve sosyal olmanın zekâ seviyesiyle ilgili olmadığını anladığı anlaşılmaktadır. Kahramanımızın bunu fark etmesi çok zordur. Çünkü sadece daha fazla sosyal kazanım için var olan hayatını tamamen değiştirmiştir. Günün sonunda elinde neredeyse hiçbir şey kalmamıştır. Etrafındaki insanlar onu geri zekâlı olduğu zamanlarda zeki olduğu zamanlardan daha çok severler. Jung'un bireyleşme aşamalarının sonuncusu olarak kabul ettiği dönüş aşaması kahramanımız için olumlu bir sonuçla sonuçlanmamıştır. Bu dönüşüm sürecinde kahraman yeni ve daha üst bir kimliğe dönüşmemiş, aksine ilk varoluşuna dönüşmüştür. Bu durum Jung'un ortaya koyduğu üç aşamalı sürecin kısmen içinde kısmen de dışındadır. Charlie Gordon birinci, ikinci ve üçüncü aşamalar sonucunda kendini gerçekleştirememişken, kahramanımız içinde bulunduğu aşamadan tatmin olmayıp bir yolculuğa çıkması ve bu yolculuk sonucunda kendini gerçekleştirmiş bir birey olarak ortaya çıkması gerekirdi. Jung'a göre birey üçüncü aşamada olgunlaşır ve olmak istediği kişi olarak kendini gerçekleştirir. Fakat Charlie Gordon olmak istediği kişi haline geldiğinde etrafında kimse kalmamıştır. Ayrıca sevdiği kadının da kalıcı olarak hayatında olamayacağını anladığında üzülmüştür. Öte yandan dikkat çekilmesi gereken bir nokta daha mevcuttur. Karakterimiz her ne kadar kendini kalıcı olarak gerçekleştirmese ve Jung'un bireyleşme teorisine tam olarak uymasa da biraz daha farklı bir konumdadır. Charlie'nin zekâ seviyesi düşmüş ve deney sonunda eski haline dönmüştür ki bu da daha önce içinde bulunduğu durumdan farklıdır. Campbell'ın kendini tamamlama süreçlerine de göz önünde bulundurulduğunda Jung'un son aşamasında olması beklenen aşamaların hepsi gerçekleşmemiştir. Sadece geri dönüşü reddetme aşaması gerçekleşmiştir. Charlie aynı olmak istememiş ve eski haline dönmek istememiştir ama kaçınılmaz son gerçekleşmiştir. Kahraman bu aşamada takılıp kalmıştır. Tüm bunlar göz önüne alındığında kahramanın ne Jung'un ne de Campbell'ın dönüş aşamasını tamamlayamadığı anlaşılmaktadır. Ancak dikkate alınması gereken bir gerçek vardır. İlk halinde hiçbir kazanımı olmayan ve sıradan bir hayatı olan Charlie, son dönüşüm aşaması sonucunda farklı bir Charlie olmuştur. Bu farklı Charlie her ne kadar ilk hali kadar geri zekâlı olsa da Jung ve Campbell'ın öe sürdüğü kahramanın bireyleşme yolculuğunda var olan ilk iki aşamadan başarıyla geçmiştir. Elinde olmayan nedenlerden dolayı üçüncü aşamayı tamamlayamamıştır. Bu eser, kahramanının olağanüstü bireyleşme çabası nedeniyle çok değerli bir çalışmadır.

## SONUÇ

Algernon'a Çiçekler, konusu, karakterleri ve kurgusu bakımından son derece farklı bir eserdir. Eser yazarına birçok değerli ödül kazandırmıştır. Edebiyat dünyasının en farklı çizgilerine sahip kahramanlarından birinin hayatı etkileyici bir şekilde okuyucuya aktarılmıştır. Zekâ geriliği olan bir ana karakterin çocukluktan yetişkinliğe kadar yaşadığı olaylar okuyucuya aktarılmıştır.

Bilim kurgu özellikleri taşıyan eserde zekâ geriliği olan ve bundan kurtulup daha zeki, akıllı olmak isteyen bir kahramanın yaşadığı bir deney okuyucuya aktarılmaktadır. Kahramanın deney öncesi ve sonrasındaki durumu, ünlü psikiyatrist Carl Gustav Jung ve edebiyat kuramcısı Joseph Campbell'ın ortaya koyduğu teoriler ışığında incelenmiştir. Jung psikolojisinin kişilik kuramına göre bireyleşme süreci, bilinçli ve bilinçdışı parçaların dengeli bir konuma getirilmesiyle gerçekleşir. Jung kahramanın bireyleşme sürecini üçe ayırır ve kahramanın kendini tam olarak gerçekleştirebilmesi için bu üç aşamayı geçmesi gerektiğini ifade eder. Aynı durum Campbell'ın kahramanın yolculuğu teorisi için de geçerlidir. Kahraman hedeflerine ulaşmak ve kendini gerçekleştirmek için her üç aşamayı da kusursuz bir şekilde tamamlamak zorundadır. Yapılan incelemeler sonucunda Algernon'a Çiçekler eserinin başkahramanı olan Charlie Gordon'un Jung ve Campbell'ın önerdiği bireyleşme sürecini tam olarak tamamlayamadığı anlaşılmıştır. Alışılmadık bir şekilde kahraman bireyleşme sürecinin ilk ikisini büyük ölçüde yerine getirebilmiş, ancak son aşamayı başaramamıştır. Kahramanın her iki bilim insanının da önerdiği son dönüş aşamasını tamamlayamaması kendi isteği ile olan veya elinde olan sebeplerden değildir. Kahraman diğer edebi eserlerdeki kahramanların yolculuğundan oldukça farklı bir yolculuğa çıkmıştır. Diğer eserlerde kahramanlar kendi iradeleriyle bir yolculuğa çıkar ve çeşitli aşamalardan, deneyimlerden geçerek süreci tamamlarken Charlie Gordon tam olarak bilinçli bir şekilde yola çıkmamıştır. Zihinsel engellidir. Karar verme yetisi olarak net ve mantıklı bir karar verdiği söylenemez. Ayrıca ilk iki aşamayı da kullandığı ilaçların sonucu olduğu için geçilebilmiştir. İlacın etkisi geçtiğinde kahramanın yolculuğu bitmiş ve bireyleşebilmek için son aşamayı tamamlayamamıştır. Sonuç olarak kahramanın kendini gerçekleştirip gerçekleştirmemesi kendi elinde ve kendi kararında değildir.

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## 'BLACK ON BLACK RACISM' IN A RAISIN IN THE SUN

### A RAISIN IN THE SUN'DA 'SİYAH- SİYAH İRKÇİLİĞİ'

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#### **ABSTRACT**

In Lorraine Hansberry's masterpiece, *A Raisin in the Sun*, we observe the violent behavior of black people against black people in the conflicts between black individuals. Racism can be defined as practices in which white-skinned people are discriminated against with derogatory attitudes that lead to violence, based on skin color, culture, language and religion, thinking that they are superior to black people. However, it is observed that racism occurs in many societies among people with the same values, depending on different factors. Based on this fact, it is not correct to define racism as a phenomenon that occurs only in black and white skin color. In Lorraine Hansberry's work, *A Raisin in the Sun*, the discrimination observed between family members, the reactions shown to establish authority, and the approaches of black community members towards each other reach a level that can be defined as racism. Racism, which appears in many ways, has gained a different dimension from the practices of blacks towards blacks. We learn many of these racist practices, described as New Racism or Black on Black Racism, from slave narratives, biographies or autobiographies written by Black writers. The racist practices of black people against black people will be tried to be determined in Hansberry's work, which depicts the lifestyle and conflicts of black people. Conflicts between people who have the same race, skin, religion, language, and culture reach the level of racism and even lead to slavery. The most concrete applications of this type of racism took place in Liberia, which was founded by America and England as the first independent country for black people in America who gained their freedom. In the Republic of Liberia, black people who gained freedom in America defined themselves as "American Africans" and continued their slavery practices on "African Africans" to whom they thought themselves superior. The study aims to find out the conflicts that resemble racist behaviors among the black individuals described in *A Raising in the Sun*, even if it is not at the level of racism in Liberia and point out that racist practices are based on many factors.

**Keywords:** Intra-community Relations, Black Identity, Racial Dynamics, Social Justice.

## ÖZET

Lorraine Hansberry'nin başyapıtı *A Raisin in the Sun*' da siyahi bireyler arasındaki çatışmalarda siyahilerin siyahilere karşı şiddet içeren davranışlarını gözlemliyoruz. Irkçılık, beyaz tenli kişilerin, siyahilerden üstün oldukları düşünülerek, ten rengi, kültür, dil ve din temelinde, şiddete yol açan aşağılayıcı tutumlarla ayrımcılığa tabi tutulduğu uygulamalar olarak tanımlanabilir. Ancak ırkçılığın birçok toplumda aynı değerlere sahip kişiler arasında, farklı faktörlere bağlı olarak ortaya çıktığı görülmektedir. Bu gerçekten yola çıkarak ırkçılığı yalnızca siyah beyaz ten renginde ortaya çıkan bir olgu olarak tanımlamak doğru değildir. Lorraine Hansberry'nin *A Raisin in the Sun* adlı eserinde aile bireyleri arasında görülen ayrımcılık, otorite kurmaya yönelik gösterilen tepkiler ve siyahi topluluk üyelerinin birbirlerine yaklaşımları ırkçılık olarak tanımlanabilecek boyutlara ulaşmaktadır. Pek çok biçimde karşımıza çıkan ırkçılık, siyahların siyahlara yönelik uygulamalarından farklı bir boyut kazanmıştır. Yeni Irkçılık veya Siyahlara Karşı Siyah Irkçılığı olarak tanımlanan bu ırkçı uygulamaların çoğunu, Siyah yazarlar tarafından yazılan köle anlatılarından, biyografilerden veya otobiyografilerden öğreniyoruz. Hansberry'nin siyahilerin yaşam tarzını ve çatışmalarını anlatan eserinde, siyahilerin siyahilere karşı ırkçı uygulamaları tespit edilmeye çalışılacaktır. Aynı ırk, ten, din, dil ve kültüre sahip insanlar arasındaki çatışmalar ırkçılık boyutuna varmakta, hatta köleliğe kadar varabilmektedir. Bu tür ırkçılığın en somut uygulamaları, Amerika'da özgürlüklerine kavuşan siyahilerin ilk bağımsız ülkesi olarak Amerika ve İngiltere tarafından kurulan Liberya'da yaşandı. Liberya Cumhuriyeti'nde Amerika'da özgürlüğe kavuşan siyahiler kendilerini "Amerikalı-Afrikalılar" olarak tanımlamışlar ve kendilerini üstün gördükleri "Afrikalı-Afrikalılar" üzerinde kölelik uygulamalarını sürdürmüşlerdir. Çalışma, *A Raisin in the Sun*'da anlatılan siyahi bireyler arasında, Liberya'daki ırkçılık düzeyinde olmasa bile, ırkçı davranışlara benzeyen çatışmaları ortaya çıkarmayı ve ırkçı uygulamaların birçok faktöre dayandığına dikkat çekmeyi amaçlamaktadır.

**Anahtar Kelimeler:** Toplum İçi İlişkiler, Siyahi Kimlik, Irksal Dinamikler, Sosyal Adalet.

## GENERAL REVIEW OF A RAISIN IN THE SUN

*A Raisin in the Sun* by Lorraine Hansberry is a seminal play that has left an indelible mark on American literature and theater. Written in 1959, it is one of the first plays to portray the struggles of a black family in the United States, providing a poignant commentary on race, identity, and the American Dream. Here is a general review of the play:

### 1. Social Realism and Racial Issues:

*A Raisin in the Sun* is celebrated for its social realism, offering an authentic portrayal of the challenges faced by the Younger family as they confront racial discrimination, economic hardships, and the limitations imposed by a racially segregated society. The play addresses systemic racism and its impact on the African American experience during the mid-20th

century. (Wilkerson) Here is an excerpt on this subject from the book, the following dialogue occurs between Walter Lee Younger and Ruth:

**Walter:** Yeah. You see, this little liquor store we got in mind cost seventy-five thousand and we figured the initial investment on the place be 'bout thirty thousand, see. That be ten thousand each. Course, there's a couple of hundred you got to pay so's you don't spend your life just waiting for them clowns to let your license get approved—

**Ruth:** You mean graft?

**Walter:** (Frowning impatiently) Don't call it that. See there, that just goes to show you what women understand about the world. Baby, don't nothing happen for you in this world 'less you pay somebody off!

**Ruth:** Walter, leave me alone! (She raises her head and stares at him vigorously—then says, more quietly) Eat your eggs, they gonna be cold.

**Walter:** (Straightening up from her and looking off) That's it. There you are. Man say to his woman: I got me a dream. His woman say: Eat your eggs. (Sadly, but gaining in power) Man say: I got to take hold of this here world, baby! And a woman will say: Eat your eggs and go to work. (Passionately now) Man say: I got to change my life, I'm choking to death, baby! And his woman say —(In utter anguish as he brings his fists down on his thighs)—Your eggs is getting cold! (Hansberry 32-33)

This excerpt illustrates Walter Lee's frustration with the limitations placed on him and his aspirations due to systemic racism and economic inequality. The characters in the play grapple with the challenges of achieving success and dignity in a society that discriminates against them based on race.

## 2. Dreams and Aspirations:

The central theme revolves around dreams and aspirations. Each member of the Younger family has distinct dreams, reflecting the broader societal changes of the time when African Americans began aspiring for better opportunities and equal rights. The title itself, taken from a Langston Hughes poem, alludes to the deferred dreams that the characters grapple with. (Wilkerson)

Here's an excerpt that reflects the characters' sentiments regarding dreams and aspirations:

**Mama:** Son—how come you talk so much 'bout money?

**Walter:** (With immense passion) Because it is life, Mama!

**Mama:** (Quietly) Oh—(Very quietly) So now it's life. Money is life. Once upon a time freedom used to be life—now it's money. I guess the world really do change ...

**Walter:** No—it was always money, Mama. We just didn't know about it.

**Mama:** No ... something has changed. (She looks at him) You something new, boy. In my time we was worried about not being lynched and getting to the North if we could and how to stay alive and still have a pinch of dignity too ... Now here come you and Beneatha—talking 'bout things we ain't never even thought about hardly, me and your daddy. You ain't satisfied or proud of nothing we done. I mean that you had a home; that we kept you out of trouble till you was grown; that you don't have to ride to work on the back of nobody's streetcar— You my children—but how different we done become. (Hansberry 68-69)

This dialogue not only touches on the theme of money but also on the broader concept of dreams and aspirations. Walter is passionate about achieving financial success, believing it to be a means to a better life for his family. Mama, on the other hand, reflects on the different dreams and struggles of her generation, emphasizing the importance of dignity and freedom. The play explores the various dreams and aspirations of each family member and the challenges they face in achieving them.

**Walter:** Mama, you don't understand. It's all a matter of ideas, and God is just one idea I don't accept. It's not important. I am not going out and be immoral or commit crimes because I don't believe in God. I don't even think about it. I have other things to think about.

**Mama:** You won't get nowhere talking like that, son. You—putting yourself 'above' people. What you ain't never done?

**Walter:** (passionately) What do you mean, "putting myself above people"? I got eyes and ears same as anyone else. I don't see why everybody else always ready to take their eyes off me and give them to someone else. What you need me to say I done wrong for, Mama? I'm sorry about this house! (Hansberry 62)

### **3. Family Dynamics:**

The dynamics within the Younger family are a main point of the play. The conflicts and resolutions among the characters, notably the generational divide between Mama and her children, provide a rich exploration of familial relationships. The play underscores the importance of family unity and flexibility in the face of adversity. (Young, *A Raisin in the Sun: Walter Lee Younger's 'Authentic' Manhood*)

### **4. Identity and Cultural Heritage:**

Beneatha's character explores questions of identity and cultural legacy. Her desire to connect with her African roots and seek higher education challenges societal norms and adds depth to the exploration of intra-racial relations. (Wilkerson) The play highlights the diversity of perspectives within the black community. She rejects conventional expectations and expresses her determination to pursue her dreams and cultural heritage. Throughout the play, Beneatha's character engages in conversations about her African heritage, explores different hairstyles, and

expresses her desire to connect with her roots. These elements contribute to the broader exploration of identity and cultural heritage in the play. (Young, *A Raisin in the Sun*: Walter Lee Younger's 'Authentic' Manhood)

## 5. Symbolism:

The play is rich in symbolism, most notably the symbolism of the "raisin in the sun." The deferred dreams of the characters become a powerful metaphor for the struggles of African Americans seeking a better life and equal opportunities. Here are some key symbols:

- a. **The A Raisin in the Sun:** The title is taken from the Langston Hughes poem "A Dream Deferred," which asks whether a dream deferred dries up "like a raisin in the sun." The raisin becomes a metaphor for dreams that, if postponed or unfulfilled, wither and lose their vitality. This concept is central to the play as each character grapples with their deferred dreams.
- b. **The Plant:** Mama's plant symbolizes her dreams for the family's future. Despite the challenges and setbacks, she cares for the plant with devotion. The plant's struggle for survival reflects the family's own struggles and their resilience in the face of adversity.
- c. **The New House:** The Younger family's dream of moving to a new house symbolizes their aspirations for a better life. The house is a tangible representation of their hopes, dreams, and the potential for upward mobility. However, it also becomes a source of conflict as they confront the racial and economic barriers preventing them from realizing this dream.
- d. **Beneatha's Hair:** Beneatha's changing hairstyles symbolize her evolving sense of identity and cultural pride. At different points in the play, she experiments with natural African hairstyles and wigs, reflecting her exploration of her heritage and the tensions between assimilation and cultural curing.
- e. **Travis's Eggs:** Travis's request for fifty cents for school reflects the family's economic struggles. The eggs symbolize the basic necessities of life and the challenges the family faces in providing for their children's education and profit.
- f. **The Window:** The apartment's small, dimly lit window symbolizes the family's cramped living conditions and lack of opportunities. It also serves as a metaphor for the limited possibilities and the sense of custody they experience.
- g. **Money:** Money symbolizes different things for each character. For Walter Lee, it represents a ticket to financial freedom and the ability to provide a better life for his family. For Mama, it represents security and the possibility of homeownership. The play explores the role of money in shaping individual aspirations and family dynamics. (Carter)

These symbols contribute to the layers of meaning in the play, highlighting themes of dreams, identity, racism, and the pursuit of a better life. They add depth to the characters' struggles and aspirations, allowing the audience to engage with the play on a symbolic and emotional level.



## 6. Impact on Theater and Literature:

A Raisin in the Sun holds historical significance as one of the first plays to portray the African American experience on Broadway. Its success paved the way for more diverse voices in American theater and literature. The play remains a classic that continues to be studied, performed, and celebrated for its enduring relevance. (Young, A Raisin in the Sun: Walter Lee Younger's 'Authentic' Manhood)

### AS A THEME 'BLACK ON BLACK RACISM'

A Raisin in the Sun by Lorraine Hansberry explores the "black on black" theme within the context of intra-racial relations in a mid-20th-century African American family. Set in Chicago, the play revolves around the Younger family, particularly Lena Younger (Mama), her son Walter Lee, his wife Ruth, and their adult children, Beneatha and Travis. The title of the play is drawn from a Langston Hughes poem, "A Dream Deferred," which asks whether dreams "dry up like a raisin in the sun." The play depicts race relations through the lens of the Younger family's aspirations and conflicts. What stands out is the generational difference, as each family member has different dreams and perspectives. Walter Lee, a representative of the younger generation, aspires to financial success and the opportunity to improve the socio-economic status of his family. His aspirations reflected broader social changes at the time, with African Americans striving for greater opportunity and social mobility. However, as each African American in a racist society grapples with their own dreams and challenges, friction arises within the family. This work encapsulates the tensions and complexities of intra-racial relations and addresses the diverse experiences within the Black community. The theme of cultural identity is also explored, particularly through the character of Beneatha. Beneatha dreams of becoming a doctor. She seeks to connect with her African heritage and rejects society's expectations of assimilation. The exploration of African roots and identity contributes to the larger theme of intra-racial relations by highlighting the diversity of perspectives within the black community. The focus is on cohesion within the family. Despite internal conflicts, the Youngers come together to face external challenges, symbolizing the strength and resilience inherent in intra-racial relations. (Afzal-Khan) Here's an excerpt:

**Mama:** (Presently) Well – (Tightly) Well — son, I'm waiting to hear you say something ... (She waits) I'm waiting to hear how you be your father's son. Be the man he was ... (Pause. The silence shouts) Your wife say she going to destroy your child. And I'm waiting to hear you talk like him and say we a people who give children life, not who destroys them—(She rises) I'm waiting to see you stand up and look like your daddy and say we done give up one baby to poverty and that we ain't going to give up nary another one ... I'm waiting.

**Walter:** Ruth— (He can say nothing)

**Mama:** If you a son of mine, tell her! (WALTER picks up his keys and his coat and walks out. She continues, bitterly) You ... you are a disgrace to your father's memory. Somebody get me my hat! (Hansberry 69-70)

This dialogue reflects the tension between Beneatha and Walter Lee regarding her educational and career aspirations. It touches on the intra-racial differences in perspectives and aspirations within the family. The play explores generational and ideological gaps within the African American community during a time of significant social change.

**Walter:** Have we figured out yet just exactly how much medical school is going to cost?

**Ruth:** Walter Lee, why don't you leave that girl alone and get out of here to work?

**Beneatha:** (Exits to the bathroom and bangs on the door) Come on out of there, please! (She comes back into the room)

**Walter:** (Looking at his sister intently) You know the check is coming tomorrow.

**Beneatha:** (Turning on him with a sharpness all her own) That money belongs to Mama, Walter, and it's for her to decide how she wants to use it. I don't care if she wants to buy a house or a rocket ship or just nail it up somewhere and look at it. It's hers. Not ours—hers.

**Walter:** (Bitterly) Now ain't that fine! You just got your mother's interest at heart, ain't you, girl? You such a nice girl—but if Mama got that money she can always take a few thousand and help you through school too—can't she?

**Beneatha:** I have never asked anyone around here to do anything for me!

**Walter:** No! And the line between asking and just accepting when the time comes is big and wide—ain't it!

**Beneatha:** (With fury) What do you want from me, Brother—that I quit school or just drop dead, which! (Hansberry 35-36)

The play underscores the importance of family unity in the face of systemic obstacles and the shared experience of navigating racial discrimination. Ultimately, *A Raisin in the Sun* contributes significantly to the exploration of "black on black" themes in literature by presenting a nuanced portrayal of intra-racial relations. Through the experiences of the Younger family, the play reflects the broader social and cultural dynamics of the time, highlighting the complexities of the African American experience and the complexities of achieving dreams in a racially divided society. (Young, *A Raisin in the Sun: Walter Lee Younger's 'Authentic' Manhood*) Below is an excerpt from the play that captures some of these themes, highlighting the generational differences and aspirations of the characters:

**Walter:** (Quietly) Sometimes it's like I can see the future stretched out in front of me—just plain as day. The future, Mama. Hanging over there at the edge of my days. Just waiting for me—a big, looming blank space—full of nothing. Just waiting for me. But it don't have to be. (Pause. Kneeling beside her chair) Mama— sometimes when I'm downtown and I pass them cool, quietlooking restaurants where them white boys are sitting back and talking 'bout things ... sitting there turning deals worth millions of dollars ... sometimes I see guys don't look much older than me — (Hansberry 68)

This speech by Walter Lee reflects his strong desire for economic success and progress. His dream represented the desire of many black people at the time to be free from the institutional constraints that limited opportunities for African Americans. Walter's words convey the urgency and frustration that comes with pursuing the American Dream amidst racial and socio-economic challenges.

**Beneatha:** (Cutting GEORGE off and staring at him as she replies to RUTH) It means someone who is willing to give up his own culture and submerge himself completely in the dominant, and in this case oppressive culture!

**George:** Oh, dear, dear, dear! Here we go! A lecture on the African past! On our Great West African Heritage! In one second we will hear all about the great Ashanti empires; the great Songhay civilizations, and the great sculpture of Bénin—and then some poetry in the Bantu— and the whole monologue will end with the word heritage! (Nastily) Let's face it, baby, your heritage is nothing but a bunch of raggedy-assed spirituals and some grass huts!

**Beneatha:** GRASS HUTS! (RUTH crosses to her and forcibly pushes her toward the bedroom) See there ... you are standing there in your splendid ignorance talking about people who were the first to smelt iron on the face of the earth! (RUTH is pushing her through the door) The Ashanti were performing surgical operations when the English— (RUTH pulls the door to, with BENEATHA on the other side, and smiles graciously at GEORGE. BENEATHA opens the door and shouts the end of the sentence defiantly at GEORGE) —were still tattooing themselves with blue dragons! (She goes back inside) (Hansberry 76-77)

Beneatha's conversation with George Murchison gets to the heart of the search for personal identity and challenges traditional expectations of women in the black community. Her words reflect broader themes of race relations and highlight young generations' evolving attitudes toward independence, education, and self-determination. Although these excerpts may not explicitly use the phrase "black on black," they capture the essence of the play's exploration of racial dynamics and its emergence within the African American experience. It reflects the diverse attitudes, dreams, and struggles of the characters.

The term "black on black" is often used in a variety of contexts and, in the context of American history, can be associated with various aspects related to the African American experience. (Wilkerson) Here are some themes related to the African American experience in American history that may be associated with the term "black on black":

### 1. Intra-community Relations:

African American communities have often faced internal challenges and conflicts, ranging from economic disparities to differing perspectives on civil rights strategies. However, it's crucial to emphasize the resilience, unity, and support that have also characterized these communities. "Intra-community relations" in the context of "A Raisin in the Sun" typically refers to the dynamics and interactions among members of the African American community depicted in the play. (Chung) Lorraine Hansberry's classic play, first performed in 1959, explores the struggles of a black family living in Chicago's South Side as they navigate issues related to race, identity, and socioeconomic challenges. Here are some aspects of intra-community relations that you may find in the play:

#### a. Generational Conflict:

The Younger family consists of multiple generations with different perspectives on life. There is tension between the older generation, such as Lena (Mama), and the younger generation, represented by Walter Lee and Beneatha. This reflects the changing social and political landscape for African Americans during the 1950s.

b. Economic Struggles:

The play addresses the economic challenges faced by the African American community, especially in terms of limited opportunities and systemic racism. Walter Lee's desire to invest in a liquor store is driven by his aspiration to escape poverty, but it also reflects the economic struggles of the time. Here's an excerpt that touches on economic struggles:

**Walter:** Yeah. You see, this little liquor store we got in mind cost seventy-five thousand and we figured the initial investment on the place be 'bout thirty thousand, see. That be ten thousand each. Course, there's a couple of hundred you got to pay so's you don't spend your life just waiting for them clowns to let your license get approved—

**Ruth:** You mean graft?

**Walter:** (Frowning impatiently) Don't call it that. See there, that just goes to show you what women understand about the world. Baby, don't nothing happen for you in this world 'less you pay somebody off!

**Ruth:** Walter, leave me alone! (She raises her head and stares at him vigorously—then says, more quietly) Eat your eggs, they gonna be cold.

**Walter:** (Straightening up from her and looking off) That's it. There you are. Man say to his woman: I got me a dream. His woman say: Eat your eggs. (Sadly, but gaining in power) Man say: I got to take hold of this here world, baby! And a woman will say: Eat your eggs and go to work. (Passionately now) Man say: I got to change my life, I'm choking to death, baby! And his woman say — (In utter anguish as he brings his fists down on his thighs) — Your eggs is getting cold!

**Ruth:** (Softly) Walter, that ain't none of our money.

**Walter:** (Not listening at all or even looking at her) This morning, I was lookin' in the mirror and thinking about it ... I'm thirty-five years old; I been married eleven years and I got a boy who sleeps in the living room— (Very, very quietly) —and all I got to give him is stories about how rich white people live ...

**Ruth:** Eat your eggs, Walter.

**Walter:** (Slams the table and jumps up) —DAMN MY EGGS—DAMN ALL THE EGGS THAT EVER WAS! RUTH Then go to work.

**Walter:** (Looking up at her) See—I'm trying to talk to you 'bout myself— (Shaking his head with the repetition) —and all you can say is eat them eggs and go to work.

**Ruth:** (Wearily) Honey, you never say nothing new. I listen to you every day, every night and every morning, and you never say nothing new. (Shrugging) So you would rather be Mr. Arnold than be his chauffeur. So—I would rather be living in Buckingham Palace.

**Walter:** That is just what is wrong with the colored woman in this world ... Don't understand about building their men up and making 'em feel like they somebody. Like they can do something.

**Ruth:** (Drily, but to hurt) There are colored men who do things.

**Walter:** No thanks to the colored woman.

**Ruth:** Well, being a colored woman, I guess I can't help myself none. (She rises and gets the ironing board and sets it up and attacks a huge pile of rough-dried clothes, sprinkling them in preparation for the ironing and then rolling them into tight fat balls)

**Walter:** (Mumbling) We one group of men tied to a race of women with small minds! (Hansberry 33-34)

In this dialogue, Walter Lee expresses frustration with his economic situation and his unfulfilled dreams. The discussion revolves around the challenges of providing for the family and achieving financial stability within the context of systemic economic obstacles. The play delves into the economic struggles faced by the Younger family and the broader African American community in their pursuit of the American Dream.

### c. Housing Discrimination:

The Younger family's decision to move to a predominantly white neighborhood raises issues of housing discrimination. The play explores the tensions and challenges associated with the idea of a black family moving into a predominantly white community, highlighting the racial dynamics of the time. (O'Brien) Here's a dialogue that highlights their struggle against racial barriers in housing:

**Ruth:** (Studying her mother-in-law furtively and concentrating on her ironing, anxious to encourage without seeming to) Well, Lord knows, we've put enough rent into this here rat trap to pay for four houses by now ...

**Mama:** (Looking up at the words "rat trap" and then looking around and leaning back and sighing—in a suddenly reflective mood—) "Rat trap" — yes, that's all it is. (Smiling) I remember just as well the day me and Big Walter moved in here. Hadn't been married but two weeks and wasn't planning on living here no more than a year. (She shakes her head at the dissolved dream) We was going to set away, little by little, don't you know, and buy a little place out in Morgan Park. We had even picked out the house. (Chuckling a little) Looks right dumpy today. But Lord, child, you should know all the dreams I had 'bout buying that house and fixing it up and making me a little garden in the back—(She waits and stops smiling) And didn't none of it happen. (Dropping her hands in a futile gesture)

**Ruth:** (Keeps her head down, ironing) Yes, life can be a barrel of disappointments, sometimes.

**Mama:** Honey, Big Walter would come in here some nights back then and slump down on that couch there and just look at the rug, and look at me and look at the rug and then back at me—and I'd know he was down then ... really down. (After a second very long and thoughtful pause; she is seeing back to times that only she can see) And then, Lord, when I lost that baby—little Claude—I almost thought I was going to lose Big Walter too. Oh, that man grieved hisself! He was one man to love his children. (Hansberry 43-44)

This dialogue captures the frustration and injustice the Younger family faces due to housing discrimination. Walter Lee is expressing his desire to move to a better neighborhood, but he acknowledges the racial barriers that prevent them from doing so easily. The play explores the challenges African Americans faced in finding suitable housing during a time of systemic discrimination.

d. Identity and Assimilation:

Beneatha's character represents the emerging consciousness of African Americans during the Civil Rights Movement. Her desire to connect with her African roots and explore her identity through education and self-discovery reflects the changing attitudes within the community towards assimilation and cultural heritage. Below is an excerpt that touches on Beneatha's struggle to define her identity and her clash with the traditional values represented by her brother, Walter Lee:

**Walter:** Who the hell told you you had to be a doctor? If you so crazy 'bout messing 'round with sick people—then go be a nurse like other women—or just get married and be quiet ...

**Beneatha:** Well—you finally got it said ... It took you three years but you finally got it said. Walter, give up; leave me alone—it's Mama's money.

**Walter:** He was my father, too!

**Beneatha:** So what? He was mine, too—and Travis' grandfather—but the insurance money belongs to Mama. Picking on me is not going to make her give it to you to invest in any liquor stores— (Underbreath, dropping into a chair) —and I for one say, God bless Mama for that!

**Walter:** (To RUTH) See—did you hear? Did you hear!

**Ruth:** Honey, please go to work.

**Walter:** Nobody in this house is ever going to understand me. (Hansberry 37)

During this dialogue, a conflict arises between Beneatha's desire to pursue personal identity and ambitions such as becoming a doctor and Walter Lee's more traditional views on gender roles and social expectations. This tension reflects larger issues of generational and ideological differences within the African American community during a time of social change. Beneatha's determination to define her own identity and rebel against her conventional expectations is an important aspect of her character development. (Young, *A Raisin in the Sun*: Walter Lee Younger's 'Authentic' Manhood)

e. Solidarity and Support:

Despite internal conflicts, the play also depicts moments of solidarity within the African American community. The family receives support and advice from neighbors and friends, emphasizing the importance of community ties in overcoming shared challenges. Here's an example:

**Mama:** Son—how come you talk so much 'bout money?

**Walter:** (With immense passion) Because it is life, Mama!

**Mama:** (Quietly) Oh— (Very quietly) So now it's life. Money is life. Once upon a time freedom used to be life—now it's money. I guess the world really do change ...

**Walter:** No—it was always money, Mama. We just didn't know about it.

**Mama:** No ... something has changed. (She looks at him) You something new, boy. In my time we was worried about not being lynched and getting to the North if we could and how to stay alive and still have a pinch of dignity too ... Now here come you and Beneatha—talking 'bout things we ain't never even thought about hardly, me and your daddy. You ain't satisfied or proud of nothing we done. I mean that you had a home; that we kept you out of trouble till you was grown; that you don't have to ride to work on the back of nobody's streetcar— You my children—but how different we done become. (Hansberry 68-69)

This dialogue between Mama and Beneatha reflects the tensions within the family but also demonstrates the deep familial bonds and the desire for understanding and support. Mama expresses concern about the changing values and aspirations of the younger generation, but at the same time, she acknowledges her love and concern for her children.

**Beneatha:** Mama, you don't understand. It's all a matter of ideas, and God is just one idea I don't accept. It's not important. I am not going out and be immoral or commit crimes because I don't believe in God. I don't even think about it. It's just that I get tired of Him getting credit for all the things the human race achieves through its own stubborn effort. There simply is no blasted God —there is only man and it is he who makes miracles! (Hansberry 48)

#### f. Racial Pride and Resistance:

Characters in the play express varying degrees of racial pride and resistance to societal expectations. This is evident in Beneatha's exploration of African heritage and Mama's determination to maintain dignity and integrity despite economic hardships. (Matthews) Below is an excerpt that reflects the characters' sentiments regarding racial pride:

**Walter:** No—it was always money, Mama. We just didn't know about it.

**Mama:** No ... something has changed. (She looks at him) You something new, boy. In my time we was worried about not being lynched and getting to the North if we could and how to stay alive and still have a pinch of dignity too ... Now here come you and Beneatha—talking 'bout things we ain't never even thought about hardly, me and your daddy. You ain't satisfied or proud of nothing we done. I mean that you had a home; that we kept you out of trouble till you was grown; that you don't have to ride to work on the back of nobody's streetcar— You my children—but how different we done become. (Hansberry 69-70)

This dialogue captures the tension between generations and the evolving perspectives on racial pride and resistance. Walter expresses frustration with the limitations imposed by systemic racism and strives for a sense of dignity and achievement that goes beyond the struggles faced by his parents' generation. The play provides a nuanced portrayal of intra-community relations by capturing the complexities and multifaceted nature of the African American experience during a pivotal period in American history. (Popper) The characters' interactions and conflicts serve as a microcosm of the broader social and cultural dynamics of the time.

**Beneatha:** Mama, you don't understand. It's all a matter of ideas, and God is just one idea I don't accept. It's not important. I am not going out and be immoral or commit crimes because I don't believe in God. I don't even think about it. (Hansberry 48)

## 2. **Identity and Cultural Expression:**

Within the African American community, there are debates about identity, cultural expression, and the definition of what it means to be black. These include discussions of the acceptance of African heritage, the diversity of the black experience, and the importance of unity despite differences within the country. (Matthews)

## 3. **Black Power Movement:**

The 1960s and 1970s saw the emergence of the Black Power movement, which advocated self-determination, pride in black identity, and community empowerment. The movement often emphasized the need for internal solidarity among African Americans. (Smethurst)

## 4. **Crime and Violence:**

Unfortunately, the term "black on black" is also sometimes associated with crime and violence in the African American community. It is important to approach this issue with sensitivity and to recognize the broader socio-economic factors that contribute to such problems. (Koprince)

## 5. **Community Empowerment:**

Many individuals and organizations within the African American community have worked tirelessly to address challenges from within. These include efforts aimed at improving communities with a focus on education, economic development, and social justice.

## **CONCLUSION**

In conclusion, the "black on black" theme of Lorraine Hansberry's "A Raisin in the Sun" serves as a compelling lens through which to explore the complexities of race relations. The Younger family's experiences vividly illustrate the challenges, conflicts, and solutions that reflected the broader African American community in the 1950s. The generational differences between the characters highlight the evolution of attitudes within the black community, reflecting the resilience of older generations and the aspirations of younger generations. Attitudes toward economic issues and wealth play an important role in understanding the complexity of race relations. Walter Lee's ambitious pursuit of economic success not only symbolizes his personal aspirations, but also reflects the broader socio-economic constraints faced by African Americans. The resulting conflicts within families demonstrate the diversity of attitudes toward economic success and the complex interplay between individual desires and the values of the family as a whole. Beneatha's character contributes to the exploration of attitudes towards education and identity, challenging traditional norms. Her pursuit of higher education and her connection to African traditions signal a shift in perspective within the black community and reflect her desire to redefine her identity beyond society's expectations. Amid these conflicts, a spirit of unity and togetherness prevails within the Younger family. This unity provides a powerful response to external racial and socio-economic pressures and emphasizes the importance of collective power in addressing systemic challenges. The family's unity despite internal strife highlights resilience and a shared sense of identity within the broader African American experience.



Hansberry masterfully captures the subtle nuances of "black on black" themes as the Younger family grapples with dreams deferred and confronts racial injustice. Through the lens of one family's journey, the play feels like a timeless exploration of the African American experience, prompting reflection on the evolving attitudes, aspirations, and challenges within the community. *A Raisin in the Sun* remains a moving and lasting testament to the strength, unity, and diversity inherent in the black experience in mid-20th century America.

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## KORKU TÜRÜNDE İNGİLİZ ÇOCUKLAR VE ‘MISE EN ABYME’: YÜREK BURGUSU VE KORKU SEANSI 2

### THE ENGLISH KIDS & ‘MISE EN ABYME’ IN THE GENRE OF HORROR: THE TURN OF THE SCREW AND THE CONJURING 2

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#### ÖZET

Sinema ve edebiyatta kullanılan ve sanatsal bir teknik olan Mise en abyme, bir çerçeve içerisindeki çerçeve anlamına gelir. Bu sinemada bir film içerisindeki film olarak açıklanabilir ve edebi metinler, bir metin içerisindeki metin bağlamında bu teknikle ilgilenir. Mise en abyme’in sinematik türü izleyicinin gördüğü bir görsel çerçeve ile ilgilidir ve bu görsel çerçeve bir başka görsel çerçeveyi kendi içinde sunar. Örneğin, bu tür bir teknik, izleyicinin gördüğü çerçevenin içerisindeki bir tür görseli sunan televizyon çerçevesi olarak gösterilebilir. Benzer şekilde, bir edebi metnin iki katmanı vardır: İlk metin ve onun içerisindeki diğer metin. Ana karakter veya bir anlatıcı hikayenin temel anlatı çizgisi içerisinde başka bir anlatıyı sunduğu zaman, edebi metin kendi içerisinde başka bir metin gösterebilir. Hem sinemadaki hem de edebiyattaki mise en abyme’in tanımıyla ilgili daha detaylı bir açıklama sunmak için, bu çalışma birbirine benzeyen ve mise en abyme tekniğinin kullanıldığı bir filmi ve bir metni inceleyecektir. Avusturalyalı Çin asıllı James Wan tarafından yönetilen Korku Seansı 2 isimli korku filmi, Ed ve Warren Lorren’in İngiltere Enfield’da yaşayan çocuklu bir ailenin başından geçen paranormal olaylar üzerine araştırmalarını resmeder. Benzer şekilde, Amerikalı yazar Henry James tarafından yazılan Yürek Burgusu romanı çocukların Essex, İngiltere’de dahil olduğu paranormal olayları resmeder. İki eserde bazı kısımlarda mise en abyme kullanımını resmeder. Nihayetinde, iki eser de mise en abyme tekniği ve homojen özellikler bağlamında incelenebilirler. İlaveten, bu çalışma İngiliz olmayan iki sanatçının ortaya çıkardığı Korku Seans 2 ve Yürek Burgusu eserlerini, İngiliz insanının korku türüne olan ilgisi bağlamında inceleyecektir.

**Anahtar Kelimeler:** James Wan, Henry James, Korku Seansı 2, Yürek Burgusu, mise en abyme

#### ABSTRACT

Mise en abyme, an artistic technique used in both literature and cinema, means a frame within a frame. It can be defined as a film within a film in the cinema, and literary texts deal with the

technique as a text within a text. The cinematic type of *mise-en-abyme* is related to the visual frame the audience see, and the visual frame shows the other visual frame within it. For example, it can be shown via a television frame showing a type of a visual in the frame that audience see. Likewise, a literary text has two dimensions: The first text and the other text within it. A literary text can show another text within it when a protagonist or a narrator displays another narration within the main narration line of a literary text. To give more detailed explanation to the definition of *mise en abyme* in both cinema and literature, this paper examines a film and a literary text, which consist of the technique of *mise en abyme* and are homogenous. The horror film *The Conjuring 2*, directed by James Wan, an Australian of Chinese origin, displaying Ed and Warren Lorren's investigation on paranormal events experienced by a family with kids in Enfield, England. Likewise, the horror novel *The Turn of the Screw* by the American author Henry James, showing a manuscript about kids' involvement in paranormal events in Essex, England. The two works also illustrate the use of *mise en abyme* in some parts. Eventually, the two works of art can be examined in details within the technique of *mise en abyme* and the homogenous qualities between the two. Additionally, this paper will analyze English people's interest in the genre of horror showing kids, in terms of *The Conjuring 2* and *The Turn of the Screw*, each of which is put forward by non-English artists.

**Keywords:** James Wan, Henry James, *The Conjuring 2*, *The Turn of the Screw*, *mise en abyme*

## INTRODUCTION

James Wan has a Chinese origin. He was born and raised in Australia. His native tongue is English and some of his blockbuster works of art, which are in the form of a motion picture, are in English. He directed such movies *Saw*, the success of which led the franchise to spawn seven movies afterward. Then he has lately focused on movies based on real-life supernatural investigations by Ed and Lorraine Warren. These movies are *The Conjuring*, *The Conjuring 2*, and *The Conjuring 3*. These movies have also gained much recognition from cinemagoers that Wan directed spin-off movies to such characters in *Conjuring* universe as *Annabelle*, *Nun* (also known as *Valak*), and *The Crooked Man* is, however also rumored to be made a movie. They are all in *The Conjuring 2*. Henry James is an American. He wrote such works as *The Portrait of a Lady*, *The Ambassadors*, *The Wings of the Dove*, and *The Turn of the Screw*. It is claimed that there have been many analyses of *The Turn of the Screw* as a ghost story in the history of English literature and it is the most adapted work. He also penned many different ghost stories. Consequently, the main similarity between them is that they are both not English but they locate their works of art in England. Additionally, these artists are similar in terms of the works they produce, the context of these works, characterizations, and settings.

*The Conjuring 2* is known in Britain as *The Conjuring 2: The Enfield Case* (Wendy, 2016). It premiered in 2016. It is the next part of the first movie *The Conjuring 2*, which premiered in 2013. Patrick Wilson and Vera Farmiga give lives to the real-life people Ed and Lorraine Warren in the movie. This movie is the cinematic depiction of them and it is known that this movie is based on a true story. It is about Ed and Lorraine's investigation of supernatural occurrences experienced by the Hodgson family, who have kids. *The Turn of the Screw*, published in 1898, is a ghost story. It is classified as a novella (a short story). It has attracted the attention of academics. One of the novel's main concerns was understanding if there was a ghost or if the governess just makes up the ghost story. Many different interpretations are written about the work. The story takes place in Essex. In general, it shows the protagonist called the governess, who is hired to take care of the kids Miles and Flora. Still, such duties

turn into a struggle with the setting in which supernatural entities visiting these kids and herself. Other household members are not bothered by these supernatural entities, but the governess claims they visit her and the kids. Although, similarities between these two works are not complete as they have been described here, there are many aspects between them. These similarities are related to the setting, characterizations, and events.

"'Mise en abyme' is a literary concept (but sometimes pictorial or even musical) denoting a segment of the work that resembles, mimics, or is even identical to the embedding whole, thus doubling the work within the work" (Dickmann, 2016). Broadly speaking, it means a kind of frame within a frame. In that, there may be a video within a video. For example, when a video is playing, another video may be seen in it. A narration may also include another narration in itself. Both works contain the employment of "'mise en abyme'". It will be analyzed in this article in detail. This is used as the case of narration in a narration in *The Turn of the Screw*, but *The Conjuring 2* displays the form of the video within a video.

## RESEARCH AND FINDINGS

James Wan has Chinese origin and was born and raised in Australia. However, he is not from England but locates his scary movie *The Conjuring 2* in England. In a slightly similar way, Henry James was born and raised in The United States of America, but somehow he chose England as a setting for his novel *The Turn of the Screw*, which belongs to the genre of horror in literature.

It should also be noted that it is James Wan's similarity to Henry James that he locates characters and supernatural events in England in his movie *The Conjuring 2*. The slight difference between the two works of art is that *The Turn of the Screw* takes place in Essex. (James, 1898, p. 9) *The Conjuring 2* displays the London Borough of Enfield in England as the setting.

In an analogy, it is seen in both *The Conjuring 2* and *The Turn of the Screw* that the ones who render paranormal occurring are in the position to be asked questions and paid attention to by some people gathered in the same place with them. For example, in their attending to a TV Show, there is a scene of an audience which try to listen to what "the real-life ghost hunters, Ed and Loraine Warren" will render about. (Wan, 2016, pp. 17:08 – 18:40). Likewise, the first page of the *Turn of the Screw*, also shows us that some people are "gathered" to listen to a horror story (James, 1898, p. 5).

The first time supernatural creatures appear in *The Conjuring 2* and *The Turn of the Screw* parallels. In *The Turn of the Screw*, the governess defines the supernatural entity she encounters with "as definite as a picture in a frame" (James, 2016, p. 26). She tells that it did stare at him without ever breaking its stare. Likewise, a supernatural character, in *The Conjuring 2*, whose name is Valak stands still without uttering a remark or moving in front of the daughter of Warrens from a short distance. It frightens her to such a remarkable extent. (Wan, 2016, pp. 44:11 – 44:25) As far as the ghost's physical appearance and Valak, they share similar qualities. The governess describes the ghosts an entity with "a pale face" and "long in shape" (James, 1898, p. 31). It is also told by the governess that she has witnessed another supernatural entity whose gender is female. The external qualities of this entity are described by the governess as "a "woman in black [and] pale" who is "evil" and "dreadful" (James, 1898, p. 44). It is also told the governess that this supernatural entity is spreading the sense of "horror". Likewise,

the supernatural entity Valak in *Conjuring 2* is seen with its pale face and black dress. (Wan, 2016, pp. 2:01:38 – 2:01:48 )

The *Turn of the Screw* and *The Conjuring 2* display supernaturally scary figures who are paying visits to some kids. The former shows us that the governess the ghost of the late Quint and the mysterious supernatural woman “want to get” children. This supernatural character is described as an entity with a “pale” face 31. (70) Similarly, the male kid, who is in the latter work *The Conjuring 2*, encounters *The Crooked Man*. It is a supernatural character, dressed in red, tall, and has a pale face with sharp teeth (Wan, 2016, pp. 57:18 – 57:41).

At the very beginning of *The Turn of the Screw*, a kid’s encountering with a supernatural creation is described as follows: “an appearance, of a dreadful kind, to a little boy sleeping in the room with his mother and waking her up in the terror of it” (James, 1898, p. 5). Coming of a supernatural entity wakes up all residents of the haunted house in *The Conjuring 2*. The male child of the family in the house encounters with supernatural entity *Crooked Man* and wakes her mother frightened. (Wan, 2016, pp. 57:10 – 58:00)

The occurrence of supernatural creations close to stairs in *The Conjuring 2* and *Turn of the Screw*. In the former work, the scary entity *The Crooked Man* sings a song in a voice that is dull and eerie, which scares residents of a haunted house in *Enfield*. (Wan, 2016, pp. 57:56 – 58:05). The latter work shows us in chapter X that one evening the protagonist of *The Turn of the Screw* who encounters the apparition of *Miss Jessel* with her head in her hands at the bottom of the stairs. (James, 1898, p. 58)

In *The Turn of the Screw*, the governess insists that a supernatural creation, known as a ghost, tries to see little Miles (Wan, 2016, p. 38). In *The Conjuring 2*, one of the female kids of the *Hodgson* family wakes up from her bed hearing a loud noise, which is probably made by a supernatural creature, which will keep haunting kids during the bulk of the movie. In recap, the children struggling with supernatural creators are displayed in both horror works (Wan, 2016, pp. 15:29 – 15:31).

The houses in both *The Conjuring 2* and *The Turn of the Screw* are homogenous. The viewers of the movie *The Conjuring 2* are introduced to the house and kids living in it, who will be haunted by such extraordinary creatures as *Valak* and *Crooked Man*. There is a portrayal of an old house with stairs and two kids, (Wan, 2016, pp. 11:48 – 12:01) as it is in *The Turn of the Screw*, a horror story in a manuscript about two kids haunted by extraordinary creatures in an old house. Further explanation about this place is rendered by the protagonist of the *The Turn of the Screw*, the *Governess* as “a convenient house, embodying a few features of a building still older” (James, 1898, p. 16). Additionally, the emphasis on the house's appearance in *The Conjuring 2* may be significant that viewers should recognize it. The external part of the house is shown in the movie again: A very old house. (Wan, 2016, p. 11:45).

The use of ‘*Mise en abym*’, a form of art, contributes to the story’s showing kids experiencing supernatural things repetitively. This form of art enables people to hear an exciting story. Broadly speaking, it is known as a “narration of fiction in a fiction” as far as the use of this term in literature is concerned (Boyacıoğlu, 2014). In the first frame of ‘*mis en abyme*’, a narration telling people are “gathered” to hear a horror story about a kid, and the second frame comes when a manuscript in the form of narration, rendering another horror story about a kid, arrives to *Douglas* in the novel. (James, 1898, p. 5). Consequently, it is seen that there is a narration within a narration. To clarify this issue, it can be said that there is a narration in the novel *The Turn of the Screw*.

Like *The Turn of the Screw*, the technique of 'mise n abyme' is used in *The Conjuring 2*. James Wan's employment of mise en abyme in his *The Conjuring 2* can be described as follows: There is a frame within a frame in *The Conjuring 2*. In the first frame, there is a universe where supernatural things are happening. Such as a presumably evil spirit's knocking on the doors loudly and one of the kids suddenly wakes up on the floor. (Wan, 2016, pp. 15:40-15:43 ) When this scene finishes another scene shows us the employment of misen abyme. A movie within a movie occurs at the second frame, in that Warrens are the guests of a television show. They are to render about supernatural investigations they see to the viewers of the aired show. (Wan, 2016, pp. 17:08 – 18:40) To sum up, there is a film in the film *The Conjuring 2*, similar to the aforementioned example of a narration in the novel *The Turn of the Screw*.

It is also stated in the movie *The Conjuring 2* that when Warren's investigation about Amytville is carried out, other supernatural events are told to be happening in Enfield, England (Wan, 2016, pp. 07:52-07:54), which is the main horror story that movie revolves around. A frame within a frame, a story within a story, is such a case. It reminds us that in *The Turn of the Screw*, at the beginning of the work, we are informed a bit about a horror story about supernatural events, and then Douglas renders the reader about another horror story with similar circumstances. This also functions as a frame within a frame, a story within a story. Consequently, both *The Conjuring 2* and *The Turn of the Screw* start by giving a piece of short information about a horror story, then display another story. These are also examples of Henry James and James Wan's craftsmanship about inserting a frame within a frame.

At the very initial sentence of *The Turn of the Screw*, it is claimed that some English people are gathered around the fire to listen to a scary story (which is, however, not rendered to the reader in detail) and the interest in it rises when "somebody happened to say that it was the only case he had met in which such a visitation had fallen on a child" (James, 1898, p. 5). Here, the visitation implies to what a supernaturally eerie creation does. Therefore, it is seen that a horror story with a haunted kid captures the interest of these English people in the novel. Interrupting this story, an old character called Douglas claims that he knows an account, which is in part different from it, in that two kids are paid homage to by a ghost. People around Douglas want to hear the story and they want this to be narrated. He orders his servant to go and fetch the manuscript of the story in his home in London. (James, 1898, p. 5) It should be noted that it may be claimed that these people who seek to hear Douglas's story are in England because the manuscript arrives to Douglas from London in a short while. As soon as Douglas gets the manuscript, he asserts that the second frame of the narrative takes place in "Essex", a county in eastern England (James, 1898, p. 9).

Additionally, it shows us one of the examples of, so to speak, the English audience's fascination with hearing such horror stories in the sphere of narratology. It is even admitted by Douglas that such a horror story is "charming", emphasizing on it's there is a "little boy" (James, 1898, p. 5). When Douglas starts rendering the manuscript, which tells of a horror story about two kids haunted by a ghost, people around him pay attention to him to a great extent. Additionally, Henry James said: "A novel is in its broadest definition a persona, a direct impression of life." And he also says "the only reason for the existence of a novel is that it does attempt to represent life." (Ranjan, 2016, p. 21) It may be claimed that Henry James's repetitively displayment of a horror story, which takes place in England and which includes kids may be related to an aim to show English people's interest in such stories at his time in real life. It may be claimed that he aims to depict life as it is. However, it should not be confused that the narrations in *Turn of the Screw* are not supernatural, but it is explicitly shown that they are supernatural. There is no indication that the story Douglas reads from a manuscript, which is the novel's main story, is

accurate. In a rational sense, it is scientifically unacceptable that ghosts or supernatural creatures exist in real life. It is shown as a story written by somebody. Consequently, if he tries to depict life as it is, it may be claimed that he knows about some English people's interest in horror stories with kids and tried to describe this in his work.

In general, it is assumed in this article that as an artist who tries to mirror real life, Henry James tries to show in *The Turn of the Screw* that English people are interested in horror stories about kids. However, such theoretical implications about English people can be supported to a larger extent as far as James Wan's *The Conjuring 2* is concerned.

The existence of Wan's work of art contributes more justificative facts about English people's interest in seeing a kid involved in a horror story than that of *The Turn of the Screw*. First of all, *The Conjuring 2* is claimed to be a movie based on a true story. It is claimed to be based on one of the supernatural investigations by the couple Ed and Lorraine Warren about supernatural events that occurred in Enfield to Hodgson family members, consisting of kids of English origin. Real-life Peggy Hodgson told it about *The Conjuring 2* that this movie is based upon paranormal events that happened in her haunted home in Enfield on the evening of August 30, 1977. According to Mrs. Hodgson, her daughter claimed that her brother's beds were "wobbling". The following day, Mrs. Hodgson sensed a loud noise from upstairs. She happened to her children's bedroom and saw a "chest of drawers moving and She tried to stop the heavy oak chest as it moved toward the door, concluding that an invisible force was trying to trap them in the room." (*The Conjuring 2*, 2016) It is seen that there is a paranormal story involving a kid. This story influenced the script of *The Conjuring 2*. It is even mentioned at the very beginning of the movie that "Ed and Lorraine Warren's investigation into Amityville haunting sparked a media firestorm and catapulted them into public eye" (Wan, 2016, p. 07:56)

In a short sentence, IMBD asserts the plot of the movie as "Ed and Lorraine Warren travel to North London to help a single mother raising four children alone in a house plagued by a supernatural spirit." (*The Conjuring 2* (2016) - IMBd). As far as the movie's commercial success in England media is concerned, it earned approximately \$ 15,000,000 there (*The Conjuring 2 - Box Office Mojo*, 2016). Therefore, it may be asserted that there is a remarkable extent of interest in horror narrations about children in England.

## CONCLUSION

*The Conjuring 2* and *The Turn of the Screw* are works of art of two non-English-people, James Wan and Henry James respectively. Both of them are located in England as the setting. The first is in the form of a movie, and the second is in the form of narration. In both works of art, some characters are asked about supernatural happenings, we see the public-eye on such things. These works of art show supernatural characters. They have similar external appearances and are encountered by children. Stairs are one of the places where these supernatural entities occur and houses in *The Conjuring 2* and *Turn of the Screw* are akin to each other. However, 'mise en abyme' is a form of art. It is generally about a frame within a frame, a movie within a movie and a narration within a narration. *The Turn of the Screw* employs this technique as the first narration about a horror story heard by a character and his rendering a manuscript about another horror story, which shows us the next part of the narration. Likewise, *The Conjuring 2* shows us a frame within a frame, the protagonists of this movie are seen in a television record in this movie. A two-dimensional video leads us to see a video within a video. However, in *The Turn of the Screw*, at the very beginning of the novella, it is rendered that there are people interested in hearing supernatural stories about kids. And such stories consist of the elements of horror. It

is theorized in this article that if Henry James aims to show us the world as it is in his works of art, and then we may claim that his English characters who are interested in hearing horror stories with kids in *The Turn of the Screw* are reflections of real life. Likewise, *The Conjuring 2* is a movie that exists in real life and is known as a commercially successful movie in England.

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# AN OVERVIEW OF ALBANIAN PEDAGOGICAL DICTIONARIES PROBLEMS & TASKS

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## **Abstract**

Numerous connections exist between language and pedagogy, which has prompted linguists and methodologists to compare the evolution of pedagogical terminology in all its components in educational institutions. From the point of view of the way of their creation and evolution, linguists emphasize that both pedagogy and language are based on a set of rules, so they are systems.

In this paper, different dictionaries of pedagogy are observed: Dictionary of pedagogy, Dictionary of Terms In Education, Pedagogical Dictionary; published recently in Albanian language. The object of the analysis focuses on a) the construction of dictionaries of pedagogy underlining the tendency that appears in recently published dictionaries including the term and its definition b) on the ways of terms formation included in the corresponding dictionary, pointing out how the ratios between these ways have changed in the different dictionaries and the trends that are observed. The analysis treats issues that appear in terminological dictionaries in the field of pedagogy.

In conclusion, it is pointed out what is mandatory to be considered in drafting future terminological dictionaries in the field of pedagogy.

**Keywords:** Dictionary, terminology, pedagogy, language.

## **Introduction**

Pedagogical dictionaries are indispensable for anyone related to the field of education who wants to acquire knowledge from different fields. Necessarily, the lexical units of this dictionary will also describe the social reality or the historical period that the explanation of the terms or their definition deals with, not avoiding the ideological criterion, since the work methodology for the collection of the word also includes the analysis of government decisions or programs. The dictionaries aim to clarify conceptual and application aspects of those interested in the field of education. In the field of pedagogy, the Albanian language has several pedagogic dictionaries, which deal with the study and definition of pedagogic terms, mainly

based on the criteria of pedagogic schools, or methodologies used for the educational system. They are designed by a group of authors; Shefik Osmani. Fjalor i pedagogjisë-Pedagogical Dictionary, "8 nëntori, Tiranë Publishing House, 1983, book pages 734; Fjalori Pedagogjik-Pedagogical Dictionary, Xhevdet ZEKAJ, Kozma GRILLO, Tiranë 2004, Fjalor termash në edukim-Glossary of terms in education, Dukagjini Publishing House, Prishtinë 2016, Gjokutaj, Hoti , Kadriu. Each of the dictionaries has its own methodological principles. In Xhevdet ZEKAJ's Dictionary, Kozma GRILLO a considerable place is occupied by many notions that 30 years ago could not even be imagined. We can mention among them: Pluralism, de-ideologization, human rights, curriculum, Bologna Charter, marketing, consensus, Internet, etc. Fjalor termash në edukim -Glossary of terms in education -, Dukagjini Publishing House Prishtinë 2016, Gjokutaj, Hoti , Kadriu, it is an explanatory, comparative dictionary, which takes into consideration the previous dictionary's treatment and compares the change of these terms in our day.

## **METHODOLOGY**

For the realization of the study, we relied on an abundant theoretical literature. Based on the historical criterion, through the qualitative method a description of the beginnings of progress in pedagogical terms is provided, since the early beginnings of Albanian. After that, the collection of terminological material from school textbooks of APU and University Education in the main subjects, such as mathematics, language, biology, chemistry, physics, geography, as well as the course schedule is carried out, by analysing a wide exhaustive subject from various teaching texts, from terminological dictionaries, as well as from various grammars, from special works, as well as from scientific papers and articles, published in monographs, personal studies, in "Pedagogical journals" etc.. Documents and official decisions institutionalizing the reforms implemented in education have also been collected. All the collected material has been analysed based on a clear theoretical concept for terminology, the principles of terminology in general, study methods and work with the aim of judging the inclusion of a wide range of pedagogic terms. The quantitative analysis of these evaluations exceeds the scope of this work. To evaluate the terms accepted by the actors, using these dictionaries, questionnaire (Appendix 1), was shared electronically for statistical analysis of the data. The appendix was completed by teachers, students, and methodist in a random group. This appendix aims to review the practical and applicative importance of dictionaries, as well as to produce concrete results for their needs and requirements.

## **Literature Review**

The principles for terminological practice are very important for the processing of terminology and reflection in the teaching texts in the pre-university or university system, as well as learning methodology and pedagogical principles. These principles are a point of support in our study, so it has been deemed necessary to briefly present some of the most basic principles of theory and terminological practice, already a tradition in in our school and research. The concept of the Vienna school, synthesized in Vyster's idea of terminology as an organized system, corresponding to a system of concepts of the relevant field of knowledge, lies at the foundation of our study <sup>4</sup> . The concept serves as the basis of the analysis and as the

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<sup>4</sup> See more about this in the monographic works and various articles of the terminologist Agron Duro: Duro, A. (1986). Fjalët e përbëra në terminologjinë tekniko-shkencore. Studime për nder të A. Xhuvanit. Tiranë; Duro, A.

starting point for the terminology, through which the system is evaluated, the terminology is processed and the ways of reflection in the relevant dictionaries are determined. This has been seen in the subject of the concrete field, especially in the inconsistency of the form with the content, a form some content (polysemy, homonym), from the content (concept) and form. Terminology is seen as a system of terms that represent a system of concepts of a field of knowledge. The view of this system of terms, which corresponds to the system of concepts of the relevant field of knowledge, based on the relationships that are established between them, constitutes the foundation on which the theory of terminology is built, the principles and methods of its work. Precisely, the totality of these systems of terms, which corresponds to the systems of concepts of the respective fields, constitutes terminology in the broadest sense of the word. It follows from this that the basis of the study of any terminology of a field of knowledge and of terminology as a complete linguistic lexicon, are the relationships that are established between the terms, which underlie the construction of terminological systems of the relevant fields of knowledge. The terms that mark the corresponding concepts are placed hierarchically, one is superordinate, while the other is subordinate, although even a subordinate term, in relation to another, can become superordinate. Any terminology elaborated as a set of elements structured based on the system of relevant concepts constitutes genuine scientific information and presents the relevant field in a condensed and summarized way. Each terminological unit thus constitutes a genuine information unit and, as such, serves for the acquisition of knowledge, for its transmission and for communication in and outside the school. In terms of learning Albanian and the methodologies used in acquisition, the objectives were met when Albanian was in the early stages of its documentation. P. Bogdani, with his work “Çeta e profetëve” published in Padova in 1685, has made a contribution to the progress of Albanian through efforts to make the Albanian language capable of expressing abstract concepts. While elaborating the scientific elements, he created new terms from different fields, which became the wealth of the Albanian vocabulary in the spirit of the language of contemporary education. In his work we come across a number of terms that belong to the fields of: - education, such as: shkollë-school, shkollar-schoolboy, n(xanës)-learner, libër-book, mpsim-lesson, mpsoj-learn, dija-knowledge, doctor-doctor dijetar-scholar, etc.; - of psycho-pedagogy, as: shqisë-sense, vullnet-will, mendje-mind, të përmendun- to be mentioned (kujtesë-memory); - of age periodizations, such as: kërthinjësia-infancy, fëmijësia-toddlerhood, djelmësia-boyhood etc.<sup>5</sup>, used as concepts in later pedagogic dictionaries.

Albanian linguistic terminology and that of other sciences is contemporary with the first Albanian school (1887), of the first Albanian grammar published in the native language (1886)<sup>6</sup>. The Albanian school required texts in the Albanian language; the texts had to be drafted in

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<sup>5</sup> ISP, Historia e arsimit dhe mendimit pedagogjik shqiptar I, Tiranë, 2003, pp. 74-75.

<sup>6</sup> S. Frashëri, “Shkronjëto e gjuhësë shqipe”, Bukuresht, 1886, in Vepra 1, Tiranë, 1988

native terminology, which until that time was (almost) absent. So, the merit of Kristoforidhi<sup>7</sup>, S. Frashëri<sup>8</sup>, and later that of Xhuvani<sup>9</sup>, Cipo<sup>10</sup>, Domi<sup>11</sup> etc., was that they created, and later enriched, the terminology of the Albanian language (as well as the lexicon as a whole) with terms created from its own dough (relying in most cases on the models of other languages). This period also includes the contributions of patriots and thinkers of the National Renaissance, such as Naim Frashëri or its predecessors, as Dhimitër Kamarda in other areas of knowledge. Naim Frashëri in school textbooks<sup>12</sup>, created new words for various textbooks with scientific knowledge; he is the author of the words: vetëdije-consciousness, gjithësi-totality, veti-property, hapësirë-space, etc.<sup>13</sup> In his teaching - didactic work, using the achievements of his predecessors, N. Frashërit he had to make many creations and work out ways of scientific expression of terms. "He worked out how to explain concepts in a short and understandable way, using relevant terms and simple formulations."<sup>14</sup>

**The contribution of the school "Normalja së Elbasanit"** in the development of pedagogic terminology. The school "**Normalja e Elbasanit**" has made a special contribution to the development of school terminology. It was the first Albanian national high school. It opened its doors in the rising period of our Renaissance and was one of the most important activities of the cultural and patriotic movement of this phase. The school "**Normalja e Elbasanit**" brought significant services to the Albanian language, teaching, and the development of its study:

1. with the progress of the subject of Albanian grammar and school textbooks.
2. with the processing of school scientific terminologies.
3. with the increase in the level of language learning in our schools through trained teachers.
4. with the formation of several collectors of the folklore and linguistic treasure of our people and with the activity developed by them.

"Normalja e Elbasanit" school was opened at a time when there were no high school textbooks for various subjects and when only a small part of technical-scientific terminology had been elaborated. It had to deal with extensive work becoming a good laboratory for Albanian terminology.

**"Educational Congress of Lushnja"** for school terminology, carried out a conscious work on delineating an Albanian terminology and enriching the Albanian lexicon with Albanian terms,

<sup>7</sup> K. Kristoforidhi, "Fjalor shqip – greqisht" (first compiled in the Greek alphabet and published in Athens, in 1904 – now transcribed in Albanian alphabet and elaborated by Aleksandër Xhuvani), 1961 (republished "Rilindja", Prishtinë, 1977).

<sup>8</sup> S. Frashëri, "Shkronjëto e gjuhësë shqipe", in Vepra 1, Tiranë, 1988.

<sup>9</sup> A. Xhuvani, "Për pastërtinë e gjuhës shqipe", BShSh, 1957.

<sup>10</sup> K. Cipo, Gramatika shqipe, Tiranë, 1949. ; Sintaksa, Tiranë, 1952.

<sup>11</sup> M. Domi, Gramatika e gjuhës shqipe, Sintaksa, Text for seven-year and high schools, Tiranë, 1954; Gramatika e gjuhës shqipe, Sintaksa, For pedagogical schools, Tiranë, 1964; Gramatika e gjuhës shqipe, Sintaksa, for High schools, Prishtinë, 1969.

<sup>12</sup> N. Frashëri, "Dituritë për mësonjëtoret e para", Bukuresht, 1888, "Istori e Skënderbeut" 1898, "E këndimit çunavet këndonjëtoreja" 1886.

<sup>13</sup> F. Leka, S. Moreka, Zhvillimi dhe pasurimi i terminologjisë pas Çlirimit, in "Studime mbi leksikon dhe mbi formimin e fjalëve në gjuhën shqipe II", Tiranë, 1972, pp. 185.

<sup>14</sup> H. Pasho, Leksiku terminologjik në veprën mësimore të Naim Frashërit, SF, 1991/1, pp. 101.

it would be deepened in the Educational Congress of Lushnja. The 1-st National Congress of Education was held in Lushnja in August 15-25, 1920. This congress, among other things, raised the problem of terminology and accepted the use of a series of terms for different learning disciplines, such as language, geometry, and arithmetic. In meeting III, on 16.08.1920, headed by A. Xhuvani, was discussed about the “technical edges”<sup>15</sup> was decided the admission of 213 technical terms that would express scientific concepts among textbooks. “Technical edges” approved at Lushnja Educational Congress are the basic terms of linguistics and mathematics. The drafting committee aimed to approve the basic terms of Albanian language and Mathematics, terms that should be used in school textbooks. So in choosing the lexical unit-terms the compilers of the terms have taken into account the amount of concepts that can be included in the textbooks.

### **Hypothesis**

**H 1** Are the users (pupils, teachers, students, lecturers) conditioned on the use and knowledge of pedagogical terminology?

**H 2** How do pedagogical dictionaries help in explaining terms.

### **Discussions**

#### **Definition of terms**<sup>16</sup>

The terminological definition takes on a special importance of theoretical and practical character not only in explanatory dictionaries, but especially in educational texts. The definition “...must and is sufficient to present an identifying picture of the concept based on essential features.”<sup>17</sup> Within the definition, the concept and its limiting features are provided, which clarify the defined concept and distinguish it from other concepts of the system to which it is a part. In explaining a term by means of a definition, it is not said to enumerate all the features of the concept, on the contrary, each definition, according to the purpose that suits the knowledge, reflects the most essential distinguishing features of the term.

### **Phenomena of the scientific explanation of the term**

E. Vyster (Wuester) states: Any terminological work starts with the concept, being of course based on the name.<sup>18</sup> In didactic lecture practice, the precision of the term, of its explanation, is a necessary condition for the acquisition of scientific knowledge. Motivated and unambiguous terms become a stable part of the terminological system, since the conscious acquisition of the concept by the lecturers also depends on the clarity and precision of the expression of the term. Each terminological system is based on conceptual connections and is related to the system of concepts of a certain field of knowledge, such as the terminological system of the field of linguistics.

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<sup>15</sup> Kumtari arsimuer, published by Këshilli i Epër Arsimuer Tiranë, «Elbasani», Printing House Elbasan, 1921, No. 1, pp. 9. This journal was published as an official organ of the Ministry of Education. It was published in Elbasan, during a year and three issues have been published: no. 1 March 1921, no. 2 April 1921, no. 3-4 may-June 1921. The approved terms are published in 3 issues: no. 1 pp. 9-11, no. 2 pp. 33-35, no. 3-4 pp. 37-39.

<sup>16</sup> Titini, S. & Grillo, H. Anass 11, Studia Humanitatis Një vështrim I fjalorëve në fushën e së drejtës në gjuhën shqipe, ISSN 1857 - 8896, Shkup 2015, pp. 95.

<sup>17</sup> R. Duduc, Manuel pratique de terminologie, Linguatex éditeur inc. , Québec, 2002, pp. 95.

<sup>18</sup> E Wuester, Internationale Sprachnormung in der technik, UDI, Berlin, 1931, pp. 34.

Semantic phenomena in the terminology of teaching texts and pedagogical dictionaries such as: polysemy, homonymy, synonymy, antonymy have essentially common features, which are conditioned, mainly, by the properties of the terms, which characterize each particular terminology, such as systematicity, unequivocalness, precision, motivation. The tendency of the term to be unambiguous in the boundaries of the field where it is used, makes the phenomenon of polysemy and homonymy rarely appear. This is because the terms in the field of pedagogy are formations within the field and as such they do not develop meaningfully. We can see the phenomenon of polysemy by connecting some terms not as formations within the examined terminological systems, but as names derived from the words of the general lexicon, so they can be seen as ambiguous. The phenomenon of homonymy would be seen here as the semantic relationship of the terms within the field and as the relationship between the sign that is used as a word of the general lexicon and as a term.

In the phenomenon of synonymy, connections between terms based on the same meaning (concept) that they denote appear as absolute (binary) synonyms. Synonymy conditions the multiform state of scientific terminology and is presented as a harmful but present phenomenon and has theoretical and practical value to be studied. The main reason for the presence of terminological doubles is the use of the pronounced term alongside the foreign one. The phenomenon of antonymy, on the contrary, can be, in general, acceptable for terminology, since in it the opposition of concepts can be observed as a manifestation of the systemic character of terminology. In the terminological lexicon of pedagogy, it can be said that the terms create contradictory relations, especially when these relations are observed between the constituent elements of the phrases.

## **Results**

From the analysis of the results after about 120 questionnaires were completed electronically on the google forms platform, it was found that 50% of the users of pedagogical dictionaries were teachers and the rest divided into 45% students and 5% students. There is a low degree of use of dictionaries by the students, who, based on the results of the achievements, show that they are satisfied with the explanation of the term or the meaning by the teachers. From a look at the curriculum of Albanian language, it is noticed that the work with dictionaries or the first presentation with dictionaries for students, it is done already in primary classes in the "vocabulary" column. Comprehension of the terms or their acquisition by the students are not part of this paper.

Based on the age variable from the analysis, it is observed that dictionary users belong to the student age and later, over 19 years to the extent of 94%, who recommend the use of pedagogical dictionaries to their colleagues and students. This percentage increases in direct proportion to the increase in knowledge and concepts on pedagogy and teaching, as well as to the development of linguistic phenomena that were realized in discussions such as synonymy, polysemy or homonymy which create parallel or binary terms. We think that this percentage is also related to changes in the meanings of terms or words in different periods of social, economic, social development as well as to continuous changes in educational policies and curricula or different methodologies in the field of pedagogy.

Students deepen their knowledge at the master's level, and this is associated with the number of the highest percentage at this level, namely 67%, 25% Bachelor's level and 7% students of the third cycle.

49% of teachers who use and consult pedagogical dictionaries are teachers with more than 20 years of experience, 33% of dictionary users are teachers with up to 5 years of experience, i.e. new teachers and 17% teachers with 5-10 years of work experience.

50% of the respondents consult pedagogical dictionaries when they have difficulties in understanding the terms, while 30% of the respondents do not consult dictionaries, but the best experiences of their colleagues, or pedagogues or teachers.

The surveyors claim that 75% have been clarified in definitions or concepts, the analysis of the clear or not clear explanations in some of the dictionaries or explanatory-comparative dictionaries exceeds the scope of this paper.

## CONCLUSIONS

The problems identified at different levels of using pedagogical dictionaries support the hypothesis of their extraordinary importance in explaining terms, mainly at student age and later. The analyzes of the dictionaries set as a task the rapid drafting of a pedagogical dictionary that reflects the changes that the new reality in which we live has determined in this field of social activity. Given that pedagogy interacts with almost all spheres of school activity and the use of a part of pedagogical terminology by an increasingly large number of non-specialists, it is important that following the great work done by linguists and specialists for the drafting of pedagogical dictionaries following the best world experience the device also with the use of the term in context.

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## Appendix

1. 1. Identify your status
  - a. pupil
  - b. Student
  - c. Teacher
2. You belong to the age group?
  - a. Up to 15 years
  - b. 15-18
  - c. Over 19
3. If you are a student, study at?
  - a. First cycle (bachelor)
  - b. Second cycle (Master's)
  - c. Third cycle (Doctorate)



4. If you are a teacher, how long have you been practicing the profession?
  - a. 1-5 years
  - b. 5-10 years
  - c. 20 years
5. Do you consult pedagogical dictionaries when you have terminology ambiguity?
  - a. yes
  - b. no
  - c. Rarely
  - d. Often
6. If you consulted, how valuable did you find this advice?
  - a. less
  - b. much
  - c. At all
7. Have you clarified ideas on the terms of pedagogy after consulting the dictionary
  - a. Perhaps
  - b. Less
  - c. At all
  - d. much
8. Do you recommend the dictionary to someone who asks you about the terminology of pedagogy?
  - a. Jo
  - b. yes

# UNVEILING INJUSTICE: THE ARTISTIC RESONANCE OF OPPRESSION IN NAMDEO DHASAL'S POETRY

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## **ABSTRACT**

Namdeo Dhasal, a luminary in Marathi literature and a pivotal figure in the Dalit Panther movement, masterfully articulates the profound injustices ingrained in Indian society through his evocative poetry. Caste discrimination takes center stage, with Dhasal laying bare the oppressive structures that marginalize and exploit the Dalit community. His poetry is a visceral portrayal of the violence and brutality faced by the oppressed, offering a poignant commentary on the harsh realities of their existence. Dhasal's linguistic innovation emerges as a potent tool of resistance, with his verses seamlessly blending Marathi with the raw, unfiltered language of the streets. The urban backdrop, particularly the slums of Mumbai, becomes a canvas for depicting the struggles of the marginalized, capturing the essence of their daily battles for dignity. Amidst the stark realities, Dhasal's poetry also resonates with themes of hope and empowerment, envisioning a society free from the shackles of caste-based discrimination. Dhasal's poetry serves as a compelling chronicle of injustice, urging readers to confront societal norms and fostering a deep empathy for the resilience, struggles, and aspirations of the marginalized. This paper aims to explore the intricate layers of injustice that pervade Dhasal's verses, inviting a nuanced understanding of his profound contribution to the discourse on social inequality.

**Keywords:** Caste, Discrimination, Injustice, Marginalized, Struggle.

## UTILIZING ALLEGORICAL LITERARY WORKS IN ENGLISH TEACHING

### İNGİLİZCE ÖĞRETİMİNDE ALEGORİK ESERLERİN KULLANIMI

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#### ABSTRACT

This study aims to reveal how helpful and effective to utilize allegoric works in English teaching. It also aims to raise awareness among English language teachers by providing advantages and benefits of using allegoric works in English teaching. To enhance communicative competence of learners, a large number of methods, techniques and materials have been offered throughout the history. However, using literary works, allegoric ones in particular, has not caught enough attention. This study lends credibility to the beneficial effects of allegoric works on the subject to guide upcoming teachers.

This study surveys academic works which have been made up to now concerning using literary works in EFL and ESL classrooms. There have been some researches on using literary works in EFL/ESL courses, but almost none deals with allegorical ones. A similar research conducted by Benarba & Hadji, focuses specifically on “The Role of Using Allegories in Enhancing EFL Learners Critical Reading Skills”. This one specifically focuses on favorable aspects of allegoric works on communicative competence and conceptual fluency.

**Keywords:** Teaching English, Metaphorical Competence, Allegory, Literary Works

#### ÖZET

Bu çalışma, İngilizce öğretiminde alegorik eserlerden yararlanmanın ne kadar yararlı ve etkili olduğunu ortaya koymayı amaçlamaktadır. Ayrıca İngilizce öğretiminde alegorik eserlerin kullanılmasının avantaj ve faydalarını sağlayarak İngilizce öğretmenleri arasında farkındalık yaratmayı amaçlamaktadır. Tarih boyunca öğrencilerin iletişimsel yeterliliğini geliştirmek için çok sayıda yöntem, teknik ve materyal önerilmiştir. Ancak edebi eserlerin, özellikle de alegorik eserlerin kullanılması yeterince ilgi görmemiştir. Bu çalışma, alegorik eserlerin konuya ilişkin öğretmen adaylarına yol gösterici faydalı etkilerine inandırıcılık kazandırmaktadır.

Bu çalışma, edebi eserlerin İngilizce ve ESL sınıflarında kullanılmasına ilişkin bugüne kadar yapılmış akademik çalışmaları incelemektedir. EFL/ESL derslerinde edebi eserlerin kullanılmasına yönelik bazı araştırmalar yapılmıştır ancak neredeyse hiçbiri alegorik olanlarla ilgilenmemektedir. Benarba ve Hadji tarafından yürütülen benzer bir araştırma, özellikle “İngilizce Yabancı Dil Öğrencilerinin Eleştirel Okuma Becerilerini Geliştirmede Alegoriler Kullanmanın Rolü” konusuna odaklanıyor. Bu, özellikle alegorik çalışmaların iletişimsel yeterlilik ve kavramsal akıcılık konusundaki olumlu yönlerine odaklanıyor.

**Anahtar Kelimeler:** İngilizce Öğretimi, Metaforik Yeterlilik, Alegori, Edebî eserler

## **1. The Relations Between the Literature and Language Teaching Process**

As both Literature and language are cultural products, they are interrelated. Literature without grammar cannot be imagined. Language teaching with no literary materials would be incomplete. In today’s world, literature in language teaching might be rather diminished because of modern language teaching methods but utilizing Literature or Literary works dates back to the Grammar Translation Method. According to GTM-based approaches, literature is a pure material, and language skills are supposed to improve by translating literary works.

Regarding the connection between language and literature, Ihejirika (2014) asserts that the two are interconnected and promote the integration of the study of the English Language and Literature because the latter is completely and inextricably anchored in the former. They believe that because there can never be a clear distinction between a parent and a son, there can never be a clear distinction between language and literature (Ihejirika, 2014). For these reasons, it sounds weird to study literature without language and to teach language without literature.

That is why language and literature are closely interrelated. Literature plays the role of stimulus and it provides many motivating elements in it. Therefore, it is found in many syllabuses and curriculums. Language teachers utilize literature as a useful material. In this respect, Literature has long been employed in teaching English. As it is quite obvious Languages include many different skills such as reading, listening, writing, and speaking, and some sub-skills such as skimming and scanning. Literature helps to develop extensive and intensive reading skills. It also contributes to writing skills, because it is a well-known fact that it is necessary to be a good reader before being a good writer.

Literature also improves vocabulary knowledge, accelerating the process of acquisition. Authentically based on oral communication, language enters human life as written language develops gradually with a range of linguistic abilities (Görünüş, 2022). The authenticity of literary works promotes these abilities by providing genuine language with no artificial pressure. On one hand, literature enriches the language learning process. On the other hand, language enriches literature as it is alive and constitutes the content of literary works.

As literature and language nurture each other, it would be unnatural to separate the former from the latter one, because literature cannot exist without language as language cannot exist without literature.

## **2. The Advantages of Allegorical Literary Works in English Teaching**

There are many literary works that can be used in the process of English teaching. Novels, poems, short stories, and dramas are only some of them but Allegorical Literary works such as

“The Little Prince” by Antoine de Saint-Exupéry and “The Tortoise and The Hare” are relatively simplified literary works. They include lots of symbols, metaphors, and allegories which arouse curiosity among readers so that they want to keep reading. Literature that uses allegory also conveys a variety of moral lessons that influence society and readers. Allegorical literary works do not have lots of grammatical structure, nor they are extremely detailed material. Instead, they are rather simple to understand and contain some illustrations to stimulate the imagination. Furthermore, the dialogues found in allegorical works improve metaphorical competence and conceptual fluency.

Other literary works' dense language elevates allegorical works to the top. The term "allegory" is generally accepted to indicate a method of saying or exhibiting one thing while meaning another (Machosky, 2013). In this way, allegory promotes figurative meaning which is essential for a language.

There are also several literary devices such as Simile, Hyperbole, Synecdoche, and Personification in Allegorical Works. These literary devices enable language learners to learn metaphorical meaning in literary texts. Allegories include “Literal Meaning” and “Hidden Meaning”. This is a characteristic which helps to convey complex ideas into a simple and accessible story.

Most of the allegorical Literary Works such as The Little Prince not only appeal to young learners but also take the attention of adults. This makes Allegorical Literary Work a material that fits into more than one level. Moreover, having universal elements in it, literary works such as “The Little Prince” do not raise cultural challenges or barriers.

“The grown-ups advised me to leave aside the drawings of boa constrictors from the outside or the inside, and to interest myself instead in geography, history, calculation, and grammar. Thus, at the age of six, I abandoned a magnificent career as a painter. I had been discouraged by the failure of my first drawing and my second drawing. Grown-ups never understand anything on their own, and it is tiring for children to always have to give them explanations. (Saint-Exupéry, 2016)”

As it is clear from the short passage taken from The Little Prince by Antoine de Saint-Exupéry, Allegorical Literary Works are mostly written from the perspective of children. That is why it does not lead to a negative attitude toward the book. As a matter of fact, they are even read by adults as well as children. Moreover, The Little Prince as an Allegorical Literary Work is attributed to adults.

### **3. The Importance of Language Teaching Materials**

The importance of materials in language teaching has always been a subject of hot debate since the period of the Grammar Translation Method. Since the dawn of civilization, communication has been a need because of cooperation and interaction among human beings. This need was officialized with Silent Way Method. When different countries cooperated for military reasons, they felt in need of learning a foreign language but this had to be achieved in a short period.

This created a need of teaching language in a quick way. This is the period where GTM with Silent Way Methods come from. Just because of originating from military purposes, Silent Way Method is also known as Army Method. To teach a language under such serious conditions, utilizing proper materials was a must. So, the question of why language teachers attach such significant importance to teaching materials has found many different answers. Some of them include:

- Language materials provide guidance both for teachers and learners.
- Language materials save time.
- Language material prevents wasting time and helps teachers organize the teaching process.
- Language materials continue to be a major medium for practicing language content.
- Without language materials, teachers would feel desperate to provide visuals.
- Language materials accelerate and facilitate the learning/teaching process.
- Language materials motivate by offering visuals, tables, etc.
- Language materials make the learning process individual.
- Language materials bring desirable outcomes.
- Language materials specify teachers' and learners' roles.
- Language materials give a sense of security and self-confidence.
- Language material provides a more controlled teaching environment and it prevents unexpected content.
- Language materials end the silence in ESL/EFL classrooms because they are highly engaging.
- Language materials also promote a more predictable process by satisfying students' curiosity (McGrath, 2013).

#### **4. Authentic Materials vs. Textbooks/Course books**

Throughout history, linguists and language teachers have been using many elements as language teaching materials. Some of these materials have been created by teachers consciously to teach language while others are already available. Even though both types of materials provide many benefits, neither fulfills all the needs of language learners. There is still an ongoing debate on which one is better.

For learners to communicate as effectively as native speakers, they need to experience real-life materials. In this respect, authentic materials help teachers and learners.

Real-world texts that were not written for educational reasons are what have been called authentic texts (Wallace 1992). They consequently use "genuine" language and are written for native speakers. Unlike non-authentic texts that are created specifically for language learning reasons, these resources have been created to fulfill some social functions in the language community. According to Berardo (2006), language in non-authentic texts is artificial and monotonous, focuses on what needs to be taught, and frequently includes several "false-text signs" like the following (Berardo, 2006).

- A question with grammatical structure receives a complete response;
- Structures that are repeated;
- Does not "read" correctly a lot of the time.

According to Berardo, authentic texts are not prepared for educational reasons; in contrast, non-authentic materials are made intentionally to be used in language instruction. There is some difference between the two groups. The benefits of using authentic materials include:

- Authentic materials provide real-life content.
- Authentic materials are motivating and engaging.
- Authentic materials expose learners to real language.
- Authentic materials do not lead to memorization.
- Authentic materials raise awareness towards the target language.
- Authentic materials keep students engaged during the teaching process.
- Authentic materials are more process-oriented.
- Authentic materials might be above or below students' levels.
- Authentic materials enable learners to be familiar with the target language as well as the target culture (Berardo, 2006).

On the other hand, the advantages of non-authentic materials include:

- Non-authentic materials do not include overrated vocabulary.
- Non-authentic materials have simplified language.
- Non-authentic materials are not culturally biased.
- Non-authentic materials do not include unneeded grammatical structures.
- Non-authentic materials are more outcome-oriented.
- Non-authentic materials are easy to apply in short periods.
- Non-authentic materials are standardized according to levels.
- Non-authentic materials provide a more controlled teaching environment.
- Non-authentic materials do not have to go under material development processes such as simplification, dedication, addition, division, and subtracting.
- Unexpected content is less likely (Widya Febrina, 2017).

## **5. The Advantages of Allegorical Works in English Teaching**

English teachers have been utilizing many kinds of literary works since the GTM period. Each one of these literary works fits into a different level. This study reveals how effective Allegorical Literary works are for the secondary school level. Some of the advantages of Allegorical Literary Works are as follows:

- Having an understandable language improves extensive and intensive reading skills.
- Depictions in them enhance imagination.
- Having simplified dialogues enable students to communicate daily.
- Moral messages in Allegorical Literary works motivate learners.
- Allegorical Literary Works keep students engaged and interested.
- Allegorical Works provide some memorable quotes for example: "Well, I must endure the presence of a few caterpillars if I wish to become acquainted with the butterflies." (Saint-

Exupéry, 2016) This quote from The Little Prince by Antonie de Saint-Exupéry implies “patience” Is a quality of good people.

- Being relatively short makes them attractive to readers.
- Having a relatively simple language is another factor that makes Allegorical works worth reading.
- Having many symbols enable students to understand the metaphorical meaning.
- It helps readers to talk about invisible concepts because allegory, in a sense, is telling or showing reality figuratively.
- As in the pictures and text from The Little Prince by Antonie de Saint-Exupéry what is understood is not always what is told. In this respect, Allegorical works develop a sense of empathy between teachers and learners.



Figure 1 Saint-Exupéry, A. (2016) Little Prince

“I showed my masterpiece to the grown-ups and asked them whether the drawing frightened them.

But they answered: "Frighten? Why should anyone be frightened by a hat?"

My drawing was not a picture of a hat. It was a picture of a boa constrictor digesting an elephant.

But since the grown-ups were not able to understand it, I made another drawing: I drew the inside of a boa constrictor so that the grown-ups could see it. They always need to have things explained. My Drawing Number Two looked like this:” (Saint-Exupéry, 2016)



Figure 2 Saint-Exupéry, A. (2016) Little Prince

- As is shown in the picture above, everyone can get something different from the allegedly same thing. That might help teachers to change their methods from time to time as it would address individual learner styles.



- Utilizing Allegorical Works let the teaching process out of monotony because allegorical works enable students to look from a different perspective.
- From the departure of the allegory hidden message that emerges in it through symbols and metaphors is understood by the public.
- By improving imagination, Allegorical Literary Works play a key role in developing cognitive skills.
- Allegorical Literary Works also include many Literary Devices such as Smile and Personification which help readers try to figure out the hidden message.
- Including many metaphors, Allegorical Works allow readers to gain the ability of deduction.
- Including many symbols with multiple meanings, Allegorical Works enable readers to capture hidden meanings.
- By enhancing metaphorical meaning, Allegorical Works help readers to make interpretations and to reach full meaning.
- Having fun and interesting themes, Allegorical Works keep readers absorbed and engaged.
- The characters in Allegorical Works are also easy to understand because they mostly represent real-life figures.
- The symbols let students reach a deeper meaning (Benarba, 2020)

## **6. Types of Allegories**

Allegory has been used since ancient times. The word “allegory” comes from the Latin word “allegoria” meaning to imply something else. Allegory is similar to Metaphor in that both make a comparison between what is said and what is intended to be said. In some cases, it would be dangerous to tell something explicitly as in the example of the political allegory of Animal Farm by George Orwell. In time, different types of allegories have emerged.

### **6.1. Biblical Allegories**

In Biblical Allegories, generally, themes are from the holy book, the Bible, and the struggles between evil and God is explored. One of the best-known Biblical Allegorical Works is C.S. Lewis’ The Chronicles of Narnia.

### **6.2. Classical Allegory**

Plato's Allegory of the Cave is among the best-known allegories in classical literature. In this parable, Plato imagines humans living in caves and only seeing things as shadows cast by a fire on the wall, as opposed to actually seeing things. Plato contrasted reality with our perception of it by using the cave as a symbol of how people live in the world (Dan Brown, 2021).

### **6.3 Medieval Allegory**

The Cave Allegory by Plato is among the most well-known allegories in classical literature. In this parable, Plato depicts individuals living in caves who can never see things directly, only as shadows that are cast by a fire on a wall. In order to contrast reality and our perception of it, Plato utilized the cave as a metaphor for how people interact with their environment (Dan Brown, 2021).

### **6.4. Modern Allegory**

The term "allegories," which refers to the interpretation of works as allegorical without necessarily being the intention, is frequently used to describe modern allegory. For instance, there is a raging argument among readers about whether or not J.R.R. Tolkien's *The Lord of the Rings* volumes is allegories for World War I (Dan Brown, 2021).

## **7. Teachers' Roles in Utilizing Allegorical Literary Works**

When Allegorical Literary Works are utilized in EFL/ESL classes, language teachers need to guide the process, because students or readers might feel desperate to understand long literary texts the teaching process might drift away from its original purpose. While Allegorical Works are tools to teach language, they might turn the teaching process into a reading session. If it happens, students develop an antipathy against the target language and ultimately a meaningless teaching environment comes into existence.

There are many ways to establish a framework for the instruction of usable language, but the teacher ultimately decides how the lesson will be taught in the classroom. Of course, no teacher expects his or her students' learning to be meaningless in the classroom (Naibaho, 2019). As a decision maker a teacher needs to show the way in order to prevent the process from being meaningless.

To be able to help the students, language teachers need to have a comprehensive knowledge of allegory, literature, target culture, and target language. Unexpected vocabulary or grammatical structure or even jargon might spring up. Language teachers must have a look at the literary works in advance in case of unknown language content.

In this section, the main emphasis is on clarifying the true roles of language teachers. Some of the primary roles are as follows:

- Language teachers need to work as a facilitator to help readers to understand literary devices and figurative language.
- Language teachers need to guide, allowing students to figure out unknown proverbs and phrases.
- Language teachers need to be Controllers rather than a ruler to make students feel motivated.
- Teachers are also Organizers who implement the curriculum properly. In this role, the teacher integrates allegorical work into the teaching process as supplementary material rather than placing it in the center.
- Another role of language teachers is being an Adviser helping students decide on the right material.

- From time to time teachers work as a Prompter, because students feel helpless about hidden meanings. In this case, teachers whisper into the ear of readers, they give clues in case of a need.
- A language teacher sometimes plays the role of Participant to make students feel safe and to give them a sense of empathy.
- As an Observer, language teachers need to encourage and support readers without interfering with the teaching process (Hamoudi Benarba, 2020).

In any of these roles, teachers need to adhere to previously committed purposes. To reach previously established learning outcomes, a language teacher always plays a crucial role.

## **8. What does Literature Mean for Educators**

Because literature has changed so much over the last few decades, this question has baffled many intellectuals. Despite these circumstances, numerous academics have provided various definitions of literature; nevertheless, none of these definitions should be considered to be the only valid ones because each individual has their definition of literature based on their understanding of the subject. The definition of literature in Collin's English Dictionary is “written material such as poetry, novels, essays, etc. especially works of imagination distinguished by the perfection of style and expression and by themes of wide or enduring interest.” (Dictionaries, 2015).”

Unquestionably, there are numerous definitions of Literature. Every one of different backgrounds and different views has come up with a different definition. Naturally, there is no need to decide on the most ideal one. Each definition has its validity to a certain extent. Regardless of how challenging it is, according to Meyer (1997), the word "literature" will always provide some difficulties that words like "furniture" and "bird" do not. The educational system has served as a sort of certifier of what literature is, and many Native speakers would refer to any works they were exposed to in their high school English studies as "literature" without regard to any other criteria. However, since "literature" is a word in the English language and we use it to communicate with one another. It should be feasible to describe it as such (Meyer, 1997).

The word literature has been derived from the Latin word “literature” which means writing broadly speaking. The term literature is used to describe anything, from creative “writing” to more technical or scientific works.

Literature, in a nutshell, is a reflection of the culture and traditions of a language or a people. Although many have attempted to define the idea explicitly, it is obvious that the generally accepted definition of literature is always changing and evolving.

Many people believe that the term "literature" refers to a more advanced type of art than simply writing words on paper. The canon is the recognized body of writing for a certain author. Some literary works are regarded as canonical, which means they are culturally representative of a certain genre. (Lombardi, 2020). But in a true sense, the term is mostly used for the creative imagination including works of poetry drama fiction, and non-fiction but the term is not confined only to published works but it also encompasses what is called oral literature. It is a universally accepted fact that literature is a reflection of our lives. Literature in its most comprehensive meaning includes all the activities of the human soul in general within a particular sphere period. Country or language literature is that form of writing which arouses

our feelings of the beautiful by the perfection of form or excellence of ideas or by both. Literature is divided into four major classes namely poetry prose fiction and non-fiction. It is also divided according to historical periods, genres and political influences. The important historical periods in English literature are all English periods the Renaissance period, the Middle English period, the Shakespearean and Elizabethan period: the Restoration period, the Victorian period, and the modern period. There are also many important movements of philosophies and ideologies in English literature such as romanticism, feminism, post colonialism, poststructuralism, postmodernism, psychoanalysis, and Marxism among others. All these periods of movements and different ideologies tried and are still trying to define literature in their terms. The scope of literature is very wide; it covers everything that is on the earth. Literature has the capacity to incorporate within itself the entire universe. The scope of literature is everything that can come into the human mind. It includes everything from mathematics to philosophy and other intricate sciences. Since literature reflects life so the scope of literature covers the whole life of man. Literature can be best understood in the context of what Leo Tolstoy, a Russian writer, said about literature. He said that literature fails if it cannot answer the two fundamental questions: who we are and how shall we live? If literature does not teach us how to live and does not tell our identity as human beings then it is something else, not literature. In a true sense, this statement defines literature and tells us about the function and aim of literature as well as its scope.

It is believed that these two questions drive all literature and should be guiding principles upon which all literature is based. A frequently asked question is why should we study literature in this modern age when man has conquered the moon? Does it make sense, in the world of imagination, studying literature while there are a number of other things to know and study which are based on reality and which can benefit the whole society of the world? Isn't it a waste of time and energy to read a poem, novel, short story, or drama in this age of science and technology? Literature is a reflection of the social and political life of the age in which it is produced. It represents the life of its age so literature is a kind of document that contains the social as well as the political history of its time.

## **9. Characteristics of Allegorical Literary Works**

An allegory is a figure of speech in which abstract concepts and ideas are explained through the use of fictional people, objects, and circumstances. It is possible to use stories in both poetry and prose to explain or teach a concept, or a rule, or the goal of the story's youth is to impart some sort of moral lesson. A lengthy tale called an allegory carries a second meaning in addition to its obvious meaning, and it often contains more meaning than is immediately apparent. According to Miller and Stam (1999), classical history gives us an idea of allegory, which is derived from the Greek words *allos* (other) and *agoreuein* (to speak in public), as a type of utterance in which someone says one thing but means another or gives a strong reference to another (Miller & Stam, 1999).

An allegory is a work of written oral or visual expression that uses symbolic figures objects and actions to convey fruits or generalizations about human conduct. Our experience of the word is derived from Greek. It came to Layton from Layton it came to all friends and from all French, it came to late Middle English and become allegory in 1382. The function of allegory for a writer is to use allegory to add different layers of meanings to their words. Allegory makes its own stories and characters in a multi-dimensional setting so as to convey a larger meaning than what it stands for.

Allegory allows writers to put forward their moral and political points of view a careful study of an allegorical piece of writing can give us an insight into its writer's mind, how he views the world and how he wishes the world to be examples of allegory.

Example number one is *Animal Farm* by George Orwell. *Animal Farm* is an allegory that uses animals on a farm to describe the overthrow of Russian czar Nicholas II and the communist revolution of Russia before World War I. The actions of the animals on the farm are used to expose the greed and corruption of the revolution. It also described how powerful people can change the ideology of a society. One of the cardinal rules of the farm is that all animals are equal, but a few are more equal than others the animals on the farm represent a different section of Russian society after the Revolution. The pigs represent those who came to power following the revolution. Mr. John, the owner of the farm, represented our throne tsar Nicholas II while the boxer, the horse, represents the laborer class. The use of allegory now allows speaker to make his position clear.

Example number two is *Faerie Queen* by Edmund Spenser. The *Faerie Queen* is a moral and religious allegory; the good characters of the book stand for various virtues while the bad character represents the wisest. The Red Cross might represent holiness and Lady Yuna represents truth wisdom and goodness, her parent Samwise the human race, the dragon which has imprisoned them stained for evil. The mission of holiness is to help the truth find evil and death regain its rightful place in the heart of human beings. The Red Cross might at this point also represent the Reformed Church of England.

Example number three: *Pilgrim's Progress* by John Bunyan. John Bunyan's *Pilgrim's Progress* is an example of a spiritual allegory. The ordinary sinner Christian lived in the city of destruction and travels towards the celestial City where God resides for salvation he finds a faithful companion who helps him on his way to the city. In many instances many characters, including Hypocrisy Apollyon Mr. Worldly wise men obstinate and playful try to discourage or stop him from achieving his aim. Finally, he reaches the celestial city. The road to heaven is not easy and it is full of obstacles; a Christian has to be willing to pay any price to achieve salvation; a man is full of sins but this does not stop him from achieving glory.

A common figure of speech employed in literature is an allegory. An allegory is a whole story or poem that conveys a moral lesson, as opposed to the more limited symbolism that is frequently associated with it.

Characters and incidents are shown in such a way as to impart a moral lesson that transcends the plot and necessitates some degree of reader interpretation. The following are among the most critical concepts for allegorical works.

### **9.1. Writer's Values**

The author's political or moral ideas are infused into an allegory, which is one of its main characteristics. In the wake of soviet Russia's 1917 revolution, George Orwell expressed his anti-Stalinist political ideas in his famous book "*Animal Farm*," which is a well-known metaphor.

## **9.2. Variety of Meanings**

A story with several meanings is told in an allegory. The literal story offered in the words and the figurative story portrayed in the manner in which the author wants readers to understand the surface story are the two stories that the story must necessarily have at least two of.

## **9.3 Polarizing Relationships**

It is often important for the narrative to describe polarizing relationships, or at least opposed viewpoints between individuals or objects in the story, to produce the moral impact the author desires. Because moral, ethical, or political statements frequently refer to competing viewpoints or contentious points of view, this quality is crucial.

## **9.4. Object Personification**

Personification is a literary device that gives human characteristics to inanimate things or animals. Personification occurs frequently in allegories due to the shared idea of concealing a worldly story using non-human beings.

## **9.5. Figurative Elements**

The strength, depth, and quality of figurative language in a literary work are increased through the usage of a variety of aspects. Figurative language frequently uses similes, metaphors, analogies, hyperbole, symbolism, personification, allusion, imagery, and rhyming.

## **9.6. Expanding Meaning**

In order to go beyond the literal narrative in the story, some figurative language is used.

## **9.7. Creative Additions**

Some figurative language devices in creative works just boost the writer's originality. One of the easier concepts to comprehend is imagery. To paint a picture in the reader's mind, utilize detailed, emotional language.

These are the characteristics that make allegorical works allegorical. The use of these concepts in language teaching classes will also benefit students.

## **10. General Purpose of Allegorical Literary Works**

As aforesaid, allegory is a work where the author uses characters, places, and places to deliver a deep meaning while entertaining the readers simultaneously. Allegories, particularly, fables, use animals to convey political, social, and moral messages. Animals represent a character who tries to deliver a moral lesson. Metaphors, Personification, and other literary devices like Simile and Allusion are frequently employed to deliver a moral message. Mostly, the ultimate purpose of Allegories is to reveal a hidden message, typically a moral or political one, by using symbols and metaphors.

As a specific type of allegory, the fable has existed for a very long time. Fables are a part of the oral storytelling tradition. They exist in almost every culture to convey a political, social, or moral lesson. Authors have always been under pressure from the government or those who are in power, which is why they have always preferred to express their feelings with the help of Allegory. So, Allegorical Works are mostly written to signify hidden meanings.

### **11. The Motivational Force of Allegorical Literary Works in EFL Classrooms**

Learning and motivation are closely related to one another. It takes a while to learn a new language. Therefore teachers must naturally push their students. To keep students motivated, teachers use a variety of resources.

Allegorical Works are a motivating force that comes to mind in this area. Allegorical literature serves as a motivating force. Gardner (1982) identified three components that make up a student's motivation: effort (the amount of time spent studying and the learner's motivation), desire (the desire to become fluent in the language), and affect (the emotional reactions of the learning towards studying). Therefore, it may be described as the different objectives that make up the objectives of learning a second language. Integrative and instrumental motivation can be broadly categorized into two categories. Positive attitudes about the target language group and a desire to fit in with the community are characteristics of integrative motivation. A more practical justification for learning a language is implied by instrumental motivation, which refers to the desire to receive some sort of social or financial reward through L2 proficiency (Pastor & Mestre, 2013).

The reasons for the motivational force of Allegorical Literary Works are listed below:

- Authenticity of Allegorical works provides students with real-life experiences.
- Allegorical Works include many moral messages which push up students' reading desire.
- The visuals in Allegorical Works enhance imagination.
- The metaphors and other literary devices in Allegorical Works enable readers to reach deep meaning.
- Allegorical Literary Works have figurative language which helps to understand abstract concepts.
- Rather than having a dense and academic language, Allegorical Works have a relatively easy language. This encourages learners to read more.
- Allegorical Works also include engaging content that promotes young learners' vocabulary knowledge.

### **12. Teachers' Self-efficacy on Allegorical Works**

Learning a foreign language is a long and challenging adventure and it is the teacher who guides the learners in the course of this adventure. That is why teachers play a vital role in the process. For this reason, Dinçer et al, (2013) maintain that there are some procedures which a language teacher needs to be aware of. Some of these procedures are as follows:

- Teachers who are determined to utilize Allegorical works in their classes, first need to set clear instructions for reading Allegorical Literary Works.

- A language teacher needs to be the one who encourages students to read.
- A language teacher should provide his or her students with an environment in which they face grammatical structures in a meaningful context.
- A language teacher should convince his or her students that understanding the literary text leads to understanding the language itself.
- To foster a good mindset, the teacher should choose an allegorical work that encourages aesthetic interaction between the reader and the text (Dinçer et al, 2013).

As stated by Savvidou (2004), our main goal as ESL instructors is to support students in developing their communicative competence. For this reason, we frequently concentrate on teaching standard verbal patterns. Though they have improved their linguistic accuracy, it is clear that EFL speakers still struggle to understand the nuances, innovation, and diversity that distinguish even minor and major forms of English (Savvidou, 2004).

A teacher is a kind of psychologist who uses some things to reduce anxiety levels during classes because one of the major obstacles in speaking is anxiety. All foreign language lessons may include some speaking, but in the speaking class, the main goal is to communicate in that language; the L1 (the speaker's first language) may be used very little or not at all. For people who find it difficult in any manner to talk and communicate in a foreign language, this offers a challenging situation. (Kasap & Power, 2019). So, with the help of Allegorical Literary Works, the language teachers can motivate students to acquire communicative competence.

During the process, a language teacher needs to be careful not to bombard students with unnecessary grammatical usage. Rather, he or she needs to make learners feel greedy to read more.

### **13. Students' Views on Allegorical Literary Works**

Allegorical literary texts from different cultures provide students with lots of benefits. Some of those benefits can be listed as imagination, knowledge of different cultures, different perspectives of worldview, and aesthetic pleasure.

According to Weda (2018), some research findings indicate that numerous literary works have substantial effects on increasing students' English achievement and creative thinking. Literature is "the efficient use of language under appropriate circumstances." Because the language employed in literary writings is appropriate for the contexts of the events, he believes that they can be used in language training. The incorporation of literature and literary texts (particularly novels and short tales) into language classrooms would provide EFL/ESL learners opportunities to advance all facets of their English language skills (Weda, 2018).

Inclusion of literature in language curricula might lead to appealing content, he added. This is due to the fact that literature, in its different forms of prose (fiction), poetry, and theater (plays), can provide some engaging tasks in the classroom setting. Numerous studies show how prose, story, poetry, and theatre can improve students' English communication skills. (Weda, 2018)." These statements show that English language teaching through allegorical literary works is an effective and cost-efficient way of teaching. Students' views about the topic are another crucial point.



The students participated in the Weda's research, and made the following interpretations:

1. "Literature can help me improve social harmony and tolerance"
2. "Literature can help me improve my social value"
3. "Literature can help me improve my social awareness."
4. "Literature can help me improve my vocabulary"
5. "Literature can help me improve my reading skills."
6. "Literature can help me improve my writing skills."
7. "Literature should be a component of the syllabus for English courses in the EFL classroom" (Weda, 2018).

The comments made by the students show that allegorical literary texts not only help them to improve their academic skills but also improve their social skills and integrate them into society. With the contributions of the statements above, it seems safe to say integrating literature into the language learning/teaching process leads to beneficial outcomes both for teachers and students. Of all the literary works, the Allegorical ones catch the attention of young learners the most. This is because of their engaging themes and motivating content as young learners do not really like long and intensive texts. Rather, short and interesting texts take their attention more. Additionally, having an understandable language and simple grammatical structures, Allegorical works help students to acquire language in an authentic context. Furthermore, the students who start reading Allegorical works develop a positive attitude toward reading. It is a well-known fact that extensive reading promotes communicative competence, as well. According to Guo (2012), several studies have established a link between extensive reading and specific linguistic skills such as a variety of reading options, enhanced writing skills, comfort in oral communication, and development in other parts of language. Literature already includes a considerable amount simplified reading content that would attract even the most beginner readers to participate in extensive reading (Guo, 2012). That also applies to Allegorical Literary Works, because they can motivate even beginners and reluctant students to feel enthusiastic to read.

Since some of the Allegorical Works are adapted to cartoons, students' perceptions are positively affected and familiarity also exists among the readers. Just as cartoons are watched voluntarily, Allegorical Works will be watched voluntarily rather than in a compulsory way. Because Allegorical Works are mostly read for pleasure, Reading for pleasure does not lead to damage to students' perceptions about reading. According to Krashen (2004), FVR means reading for the sake of reading. For school-age students, FVR means no book report, no questions at the end of the page, and no searching for every new word. FVR is throwing away a book you don't like and picking up another. It is the type of reading that highly educated individuals perform all the time.

I am likewise sure that FVR is the best technique to obtain advanced second language ability. It is one of the most effective things a second language learner can do to bridge the gap between starting and very advanced levels of language skills (Krashen, 2004). As it is stated by Krashen, reading for pleasure is highly recommended and Allegorical Works fit best into FVR. Students feel free to read and they subconsciously acquire a second language. There are also some allegorical works such as *Animal Farm* by George Orwell and *Faerie Queen* by Edmund Spenser which are more appealing to adult learners or advanced-level students. Readers can

enjoy the content and themes which are provided by Allegorical Works. Therefore students generally like the content and themes of Allegorical Works.

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## WITHOUT A MAP, WITHOUT A DESTINATION: LIMINAL SPACES IN SAM SHEPARD'S THEATER

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### ABSTRACT

The desert “is indifferent and inhuman”—Jean Baudrillard argues (America 6), it is located outside the limits of the human gaze and sound, “outside the sphere and circumference of desire” (Baudrillard, America 63). In my essay I show how—through the stories and myths they link to and associate with the desert, in sharp contrast with the way they actually experience or inhabit it—Sam Shepard’s male characters turn this geography of endless nothingness into, as Victor Turner suggests, a ritual-liminal space: cut off from familial and social relations, suspended between past and future, that holds both the possibility and the danger of permanently trapping them in its own schema of absence with its lurking sense of non-existence and of identity turning into something fluid and elusive. Baudrillard also asserts that “you always have to bring something into the desert to sacrifice, and offer it to the desert as a victim” (America 63). The tormented sons in *Buried Child*, Lee and Austin in *True West*, the three Mosses in *The Late Henry Moss*, as well as Hobart Struther in *Kicking a Dead Horse* (to name just a few of the Shepardian male characters who would fit this analysis) bring to the desert—imagined or real—their traumatized thus only illusionary autonomous and stable subjectivities. They hope to find a place of ritual seclusion where they will be spared the pressure of having to validate their lives and their stories about their past. The desert, however, demands a different story; it reveals its dramatic character when instead of constituting a utopian place of endless and limitless drifting and movement, it transforms into the site of final, deadly confrontations between fathers and sons, between brothers, between illusions and reality, as well as between the “romances” about the desert and the narrative the desert dictates.

**Key words:** Sam Shepard, desert, liminality

“Well, you’ll probably wind up on the same desert sooner or later” (*True West* 53)—the mother in *True West* concludes, witnessing her sons’ deadly and destructive fight that has also destroyed her ambiance: her plants are dead and her house with the “green synthetic grass” (3) flooring, at the edge between the artificial world of Los Angeles and the desert, with its sounds of coyotes and crickets, is in shambles. Shepard’s male characters do continuously wind up on the same desert—be it geographical, mental, emotional—mesmerized by a utopistic vision of the mythical Frontier and the rugged individualism and freedom that such a myth promotes and promises.

The quintessential landscape these characters envision as the single possible site of an “authentic” existence consists in the image of the American West, the Frontier, the borderlands of the desert. Once there, however, they find themselves entangled in what may be discussed

within the terms of Turnerian liminal processes. In his “processual analysis” Turner argues that rituals share with other cultural manifestations—such as theatre—a deeply symbolic character, and convey in their workings a sense of identity and of community. He describes rites as symbolic action that involve “prescribed formal behavior”—calling to mind theatrical conventions—that initiate and perform the passage of an individual from one state to another, from one identity to another, a transformation that is effected by the maneuvering of symbolic gestures, words, stories, and objects. Ritual subjects going through the middle, liminal phase are described as different, outside the social structure, even dangerous or contagious, “dead” or “invisible” from the point of view of the given social order. They are reduced to uniformity and passivity towards their instructors so that they can be “ground down to be fashioned anew and endowed with additional powers to cope with their new station in life” (Forest 98). Liminality is perceived as a betwixt and between state, performed in a secluded and isolated space, outside the ordinary flow of time. They are revealed as traumatized males searching for and trying to come to terms with the numbing legacy of their dysfunctional and violent fathers, the falling apart and dis-validation of the nuclear family unit, and the realization that rejecting politically, socially, and culturally prescribed subject positions and striving to achieve self-sufficiency and stability within these liminal landscapes is impossible. This site, what David J. DeRose calls Shepard’s “Indian country,” “a foreign and frightening mental and emotional terrain” (58), traps these characters in the vacuum of “suspended eternity” (121) and “bodily deterritorialization” (9) that—according to Jean Baudrillard—the desert represents.

## **THE LAND OF ENDLESS DRIFTING**

The plays I have chosen to look at, *Buried Child*, *True West*, *The Late Henry Moss*, and in a more detailed manner, Shepard’s 2007 *Kicking a Dead Horse*, as the majority of Shepard’s works—be them plays, short stories, or film scripts—operate with a postmodern, thus subverted, parodic version of the American frontiersman. For these characters the West, the Frontier, and in utter lack of these, the desert, always represent a utopian place of endless and limitless possibilities for drifting and movement rather than for settling down and creativity. They quintessentially envision themselves as the American picaro, much rather than thinking of themselves in terms of formation and initiation characteristic of “Bildungs”-processes.

The “picaro” or the “vagabond” embarks on an extensive journey, facing adventures and living by his wits. Traditionally, the picaro was portrayed as a minor delinquent, anti-social but likeable. In literary terms, he is a static character that shows little change in the course of a series of episodes, moving on the periphery, continuously at odds with society and the normative roles he is supposed to fulfill within his community. Shepard’s male characters seem to be fascinated by the life of a vagabond, with the sole aim to survive the ordeals of adapting to norms and rules of family and social existence, breaking away from such normative systems and picking up a drifting and independent lifestyle. However, unlike the stereotypical Western loner or the self-reliant frontiersman, who becomes a hero by intervening in moments of crisis and helping restore order within a community, while remaining an outsider, these characters—if in contact with normative systems—can only function as disruptive forces, generators of chaos, rather than restorers of order. Thus, they feel an unsurpassable desire to exit the social milieu, to leave behind the burden of sustaining and efficiently functioning within a subject position. In Baudrillardian terms, they long “to pass beyond the difficulty of being, to pass into the fluidity of the desert” (122).

## THE UTOPIA OF NON-BEING

They imagine and/or reminisce over the utopia of the West and of the desert. But as Mihály Sükösd argues, “every utopia is the genre of disillusionment and lack” (trans. by me) (quoted in Tóth 285). Not only does utopia “alienate” and “distance” one geographically or spatially, but also socially and mentally. And what makes these characters’ desired, utopistic spaces imbued with irony is that while traditionally the idyllic space appeared within the context of the dogma of “back to nature” and the Voltairian and Montesquieuian concept of the “noble savage” in sharp contrast with corrupt and degenerated civilization, the Shepardian male dreams of drifting in a landscape not adequate for and meant to be lived in. They nostalgically turn back to a past of their culture and desire to get lost in that past that they believe they could find in the remoteness and anti-social character of the desert. They are looking for the final Frontier, for the grand narratives of Americanness. While nostalgic utopia implies dwelling on a past innocence, peace and security within a pastoral landscape, Shepard’s characters present signs of a pathologic nostalgia for something that they have never experienced: an unquestioned and unquestionable identity or existence within a space stripped of everything. The Frontier for them—even if it is only the desert—represents the par excellence site of testing strength, independence, endurance without the supporting illusion of stability and permanence conferred upon them by socially available subject positions. Having experienced the destabilizing effect of dysfunctional families, of grotesque and violent fathers traumatized by wars, the alienating effect of their inability to communicate intelligibly with the—rarely even present—community of people, they long for that sense of wholeness and independence that the Frontier, implicitly the desert, seem to promise. They desire a stable world where things have fixed, defined meaning and are ordered in clear dichotomies. But the experiences of war, the trauma caused by violence, the sense of inefficiency and lack of authenticity that they feel, destroy even the microcosms of family. They are driven, Shepard suggests, to dream up individual utopias in the image of the desert that becomes the embodiment of their internal state: enamored with the void. In the general identity-crisis induced by the violence they witness and inflict upon others, the humanistic concept of subjectivity is subverted and destabilized. Thus, the Frontier, the utopistic image of the desert become the benchmark in relation to which they might identify themselves. They romanticize this image, they cherish the memory of identities once demanded and displayed by the desert. The myth of the Frontier—itsself a Baudrillardian simulacrum—creates simulacra identities based on non-existent models.

For, as Tamás Bényei argues, “the carrier of nostalgic desire desires something that has never belonged to him” (trans. by me) (161). Discussing L.P. Hartley’s *The Go-Between*, pointing out the pathologic nature of such nostalgia, he asserts:

... nostalgia ultimately appears as the fetishizing stiffening of the past [...], the pathologic block-down of the psyche, thus as trauma, that emotionally hamstring the one remembering, and that transforms life into the sequence of inorganic moments, into the infertile and endless repetition of the trauma. Nostalgia creates a specific time-structure and pathological hermeneutic circle within which the past does not allow the present to become the present, and within which the desire emanating from the present does not allow the past to present itself in its own pastness, without the distortion of the desire directed towards it from the present. (trans. by me) (162)

According to Bényei, the attractiveness of the past and its power turning pathological are simultaneous and in constant contradiction.

### **WHEN UTOPIA TURNS INTO DYSTOPIA**

The violence and alienation that Shepard's male characters experience, the trauma become inaccessible and irremediable. These traumas are mapped and physically present in the image of the desert, which becomes the symbolic embodiment and the site of the trauma's repetition. It is the site of half-existence, of the metaphoric fight for acknowledging identity and subjectivity. These men experience a violence of such disruptive power which can be verbalized only through the discourse of the desert, towards which they drift hoping to find a comforting subject position within its void.

But as Baudrillard argues, the desert is non-referential (10). While natural sites are heavy with meaning and nostalgia, the power of the desert consists in its erasure of traces, its lack of depth, of verticality. It is the site of endless motivationless mobility (125). It is indifferent and inhuman, there is nothing to reflect the gaze, there is no echo (6), it is "the natural extension of the inner silence of the body" (68), where "you always have to bring something [...] to sacrifice, and offer it [...] as a victim" (66). What the sons in *Buried Child*, the brothers in *True West*, the Mosses in *The Late Henry Moss*, or Hobart Sruther bring to the desert, is all their desires, their illusions of stable selfhood and unquestioned subjectivity, their very last hope for a meaningful existence.

The sons in *Buried Child*, specifically Tilden and Vince, run towards some undefined westward destination only to realize that changing geographical locations does not automatically sever them from their biologically and genetically determined fate. The play focuses on the gradual disclosure of the family secret and reads as the dramatic representation of a rite in progress: a process that started long ago with incest and the killing of the newborn child. This ritual, however, has never been brought to closure. It overshadows and defines the whole existence of this doomed family. For the last thirty years they have been caught in the phase of ritual that Victor Turner, developing further Van Gennep's structuralist analysis of rituals, calls the "liminal phase" that defines their subject positions and their entire existence, thus also their attempted escapes into some utopia of the West. Tilden's attempted "escape" to New Mexico proves a failure. He was unable to build any contacts: "I was by myself more than I've ever been before" (23) due to the fact that his liminality positioned him in a state of "structural invisibility." His departure functioned as the enactment of his wish to gain independence and become self-sufficient as Dodge boasts he used to be, but he proved unable to "make a living down there" (36). He describes New Mexico as being "foreign," "different than Illinois" (36), a place where he lost his voice and thought he was dead. For, as J. Chris Westgate argues, Shepard's plays

rarely reward their characters for their devotion to the West, nor do they endorse any nostalgic return to the West. The many journeys west, whether desired or undertaken, are ultimately impossible (Austin and Lee), futile (Weston), or catastrophic (Tilden and Vince) . . . The West is continually associated with decay, trauma, loss, and regret; it is generally more of a purgatory than a paradise. (728)

As a liminal entity, Tilden cannot, must not enter the social structure for he is different, voiceless, and dangerous. Like so many other Shepardian male characters, he wishes to escape the isolation he finds himself in, but this dream of getting away always focuses on remote places of further isolation and liminality: the West, New Mexico, Mexico, the desert, even Alaska, or simply the road. Vince, for example, is on the run from the family “on the midnight highway toward the Iowa border, [following] the archetypal pattern of seeking renewal and rebirth on the frontier, away from the deadening weight of the family” (Westgate 731): “I was gonna run last night. I was gonna run and keep right on running” (117). But his escape is also doomed to failure. It only occasions his recognition that he is carrying within himself the traits and prerogatives of those he is trying to reject:

I could see myself in the windshield. My face. My eyes. I studied my face. Studied everything about it as though I was looking at another man. [...] I saw him dead and alive at the same time. In the same breath. In the windshield I watched him breathe as though he was frozen in time and every breath marked him. Marked him forever without him knowing. And then his face changed. His face became his father’s face. Same bones. Same eyes. Same nose. Same breath And his father’s face changed to his grandfather’s face. And it went on like that. Changing. Clear on back to faces I’d never seen before but still recognized. Still recognized the bones underneath. Same eyes. Same mouth. Same breath. I followed my family clear into Iowa. Every last one. Straight into the corn belt and further. Straight back as far as they’d take me. (117-18)<sup>19</sup>

In *Curse of the Starving Class* the members of the Tate family all fantasize about escaping to some remote place or land, while the brothers in both *True West* and *The Late Henry Moss* prove to be doomed to “wind up on the same desert” (53) as their fathers, as the mother in *True West*, returning from a seclusion of her own, from Alaska, phrases it. In *True West*, Austin and Lee struggle with each other in their vicious attempts to appropriate each other’s roles, and then against each other for a spot on the endless desert that holds their father and functions as the setting of the “true-to-life Western” of Lee’s script. The play ends with the haunting image of the two brothers facing each other as if eternally suspended in a postmodern simulacrum of a Western gunfight, clinging to and reciprocally destroying each other like the eagle and the cat in the parable concluding *Curse of the Starving Class*. Earl and Ray Moss come to their father’s trailer on the outskirts of Bernalillo, at the margin of the desert, and thus they enter both the liminal space of their deceased parent and start a rite of passage of their own. They embark “on a symbolic homecoming of sorts” (Roudané 289) that—as usually happens in Shepard’s plays—fails to become a joyful reunion as exemplified by Vince’s homecoming in *Buried Child*, both brothers’ arrival to the mother’s house in *True West*, or Eddie’s eternal returns in *Fool for Love*. They enter classic Shepard territory, “the wide empty country of the dead father and the absent mother” (daVinci 3). Henry’s trailer represents a doubly liminal setting: it constitutes Henry’s self-imposed Turnerian “liminal seclusion camp” where he stopped after having beaten his wife to near-death and having left his family, his “personal exile and asylum” (Kuharski 501). This kind of spatial seclusion is consistent with Henry’s in-between state: dead but not yet buried, within the flashbacks “walking and talking,” “yelling and breathing” (77),

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<sup>19</sup> For an extensive analysis of the play from the perspective of Turnerian liminality see Prohászka-Rád “Symbol Turned Flesh: Sam Shepard’s *Buried Child* and Edward Albee’s *The Play about the Baby*.”



but having been declared dead by Conchalla, he is caught up in a futile struggle to prove his existence.

For Henry, the desert functions as a seclusion place where he is, at least for a while, spared the pressure of having to validate his existence. He has proven unable to cope with human society and he has chosen to live on the margin only occasionally communicating even with the simulacrum of a caretaker and drunk, Esteban. Language has lost its functionality here for the desert is located outside the limits of the human gaze and sound, “outside the sphere and circumference of desire” (Baudrillard 63). His trailer also becomes a liminal space within which his sons’ rite of passage and their mimetic rivalry unfold. The desert and Henry’s hideaway within it become for them—just like the mother’s home forty miles from Los Angeles for Lee and Austin—the scene of their final confrontation with their father and with each other. It constitutes the site of their struggle to lay to rest not only the ghost of the parent but also the ghost of the past trauma that haunts them and seems to be shaping their lives and their behavior like a kind of *Fatum* or *Hubris* determining the destiny of heroes in ancient Greek tragedy. Thus, the dramatic quality of the desert surfaces within the Mosses’ sensation of a failed existence. This geography of endless nothingness turns into a Turnerian liminal space: cut off from familial and social relations, suspended between past and future, that holds both the possibility and the danger of permanently trapping them in its own schema of absence with its lurking sense of non-existence and of identity turning into something fluid and elusive.<sup>20</sup>

In *Kicking a Dead Horse* we again step into quintessential Shepard-country, the legendary West. But already the opening scene destabilizes our preconceptions. The realistic minimalism of sky and endless prairie is broken by “a dark pit downstage center with mounds of fresh earth on either side of it” and “a dead horse laid out on its side [...] as realistic as possible with no attempt to stylize or cartoon it in any way” (9). As Shepard bluntly explains, “in fact, it should actually be a dead horse” (9). The relatively simple stage-space is thus transformed into a complex setting for a ritual. The single character—invisible at first, hidden in the pit he is digging—immediately calls to mind Shakespeare’s clownish gravediggers, creating an intertextual network of expectations that the play later sustains and subverts at the same time. Linda Hutcheon, discussing postmodernist architecture, argues that artists revisit the past and revitalize its elements setting them into contemporary contexts but also challenging the “symmetry,” the expected similarity that is broken in order for “the eye [...] to complete the form for itself,” a “counter-expectation [that] urges us to be active, not passive viewers” (32). Accordingly, the Shepardian gravedigger stands alone in the seclusion of his—as we later learn—self-imposed liminoid quest for “authenticity.” He reminisces about his past and ruminates over his present situation. Without an interlocutor, the confrontation between self and the Other (conflict between siblings, between fathers and sons, and so on) is transposed onto an internal battle-field and, by the end of the play, it is enlarged into a deconstruction of not only personal but also social and cultural myths.

We enter a ritual of separation that Hobart Struther enacts—a separation from his horse, his past, but also his imagined future, and from the illusion of “cowboy authenticity,” a gesture of parody on the part of the playwright who was dislocating, scrutinizing, and rewriting the myths and archetypal images of the west, the frontier, and of the desert for over half a century. Hobart embarks on a voyage that is meant to liberate him from “a life in which, daily, I was convinced I was not intended to be living” (14). His sacred journey, however, is ironically cut short on the

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<sup>20</sup> For an extensive analysis of *The Late Henry Moss* see Prohászka-Rád „Dramatic Representation of a Culture of Violence in Sam Shepard’s *The Late Henry Moss*.”

very first day when his horse dies out from beneath of him, leaving him stranded, with a compelling sense of duty to bury the dead animal.

The setup thus becomes doubly liminal: Struther's rite of passage is superimposed upon a burial ceremony and transformed by it into a ritual of separation from the past and the imagined/hoped future as well. The horse functions here as the polarized symbol of futility and failure. On the "sensory or orrectic pole" it represents natural, physical death—something that Struther, chasing "authenticity," needs to face and come to terms with; while the cluster of meanings that it bears on the "ideological or normative pole" ironically undercut all those moral values and ideals that are conventionally associated with the traditional image of the West and frontier lifestyle.<sup>21</sup> As a dominant symbol within the liminal communication, it reads as a means of teaching Struther "how to think with some degree of abstraction about [his] cultural milieu and give [him] ultimate standards of reference," as well as "to change [his] nature, transform [him] from one kind of human being into another" (Turner, *Forest* 108). He is forced to re-evaluate not merely his former life and the subject positions he assumed within the structure he was so anxious to leave behind, but also to face up to the fact that his "escape" and rejection of conformity led him to another structurally defined, delimited, and prescribed illusion. Like several of Shepard's male characters, he is driven towards a West that does not exist, towards a media-generated image that has been haunting the American male, luring him with the promise of freedom and "authenticity."

Struther's rite of passage turned ritual of separation, conform traditions, must be "performed in a sequestered place" (Turner, "Symbols" 183) with the ritual subject secluded and isolated from everyday life, in "a moment in and out of time" (Turner, *Ritual Process* 96). The manipulation of stereotyped gestures, words, objects, and codified speech foreground the parody that dominates the play. For, as Hutcheon argues, "parody seems to offer a perspective on the present and the past which allows an artist to speak to a discourse from within it" (35). Accordingly, the fact that Shepard once again revisits the West and the cowboy mentality with all its anachronistic myths, legends and its allure of freedom and heroism—that led several reviewers to condemn the play as a mere weak recycling of Shepardian themes and topics—functions as a method of raising the issue of "authenticity" and of the validity of such myths today, deconstructing them from within and symbolically signaling towards parody itself as the efficacious mood of re-telling the past, that "like Brecht's *Verfremdunseffekt* [...] works to distance and, at the same time, to involve both artist and audience in a participatory hermeneutic activity" (Hutcheon 35).

Parody does lurk behind every word and gesture within this play. For example, Struther/Shepard commemorate as the "true American hero" the Native American leader named Crazy Horse in *Kicking a Dead Horse* with a set design built to foreground the carcass of a dead horse with the protagonist literally kicking it, a pun that in the case of such a self-conscious writer as Shepard is surely not accidental. The final image reads as the materialization of yet another proverbial saying: Struther seems to have been digging his own grave, buried within the pit under the body of his horse, singing a song that parodies both the melancholy image of the Western Rambler and the rambling monologue delivered on stage:

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<sup>21</sup> For a detailed discussion of dominant symbols and their characteristics, see Turner's *The Forest of Symbols*.

Oh, didn't he ramble  
Oh, didn't he ramble  
Rambled all around  
In and out of town.

Oh, didn't he ramble  
Oh, didn't he ramble  
He rambled till those butchers  
Cut him down. (46)<sup>22</sup>

### **THE DIALECTICS OF THE OUTER AND THE INNER DESERT**

In *The Poetics of Space*, Gaston Bachelard argues that our concepts of the outside and the inside, as well as those of the here and there, seem to function in a clear, all-defining dialectic relationship “made into a basis of images that govern all thoughts of positive and negative” (211). We bestow upon these concepts ontological powers and we raise them to the rank of absolutes. However, while we are “[e]ntrapped in being, we shall always have to come out of it,” and once we broke out, we immediately have to return (213). The dialectics of the inside and the outside, of here and there is compromised immediately once an internal desire is projected upon it. It becomes similar to the dialectics of existence and non-existence, that questions and subverts these structures.

The Shepardian male characters discussed here strive to fix and stabilize their existence, and they project the utopistic image of such a fixed and stable subjectivity upon an external dimension, the West, the Frontier, the desert, that thus become the model of an abstraction, a simulacrum, a wild, alienated, barren land that embodies their internal states. Existence is spatial, it has a geometry and geography of its own, and once the space of their existence has been revealed as a simulacrum, their existence and subjectivity as well necessarily are, have always been and will always remain nothing but simulacra of identities.

Human existence and subjectivity cannot be fixed within the dialectics of here and there, of the inside and the outside. Bachelard also argues that “inside and outside, as experienced by the imagination, can no longer be taken in their simple reciprocity” (216). Liminality, as Turner defines and describes it, is exactly such a sphere where such dialectics are annihilated. Shepard's male characters, within such a multivocal and complex space—be it geographical, mythic, cultural, or a once existent geographical space recreated as cultural space within grand narratives such as the Frontier—have lost their geometric, cultural and spiritual home. They are torn between the claustrophobia of their soul and the agoraphobia they experience once they have to face the fact that the utopia of the romanced and cherished desert of their imagined rambling and drifting is nothing more than a liminal space of trials, of the uncanny and of the grotesque, a projection of their inner deserts.

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<sup>22</sup> For a more detailed analysis of the play, see Prohászka-Rád “Danse Macabre: Edward Albee's *Occupant* and Sam Shepard's *Kicking a Dead Horse*.”

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## **WOMEN IN KEY ROLES IN THE MERCHANT OF VENICE, MACBETH AND OTHELLO**

### **VENEDİK TACİRİ, MACBETH VE OTHELLO'DA ANAHTAR ROLÜNDEKİ KADINLAR**

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#### **ABSTRACT**

William Shakespeare (1564-1616), known as the "Bard of Avon", was a poet, playwright, and actor. He is considered the greatest dramatist of all time. He makes historical realities his material and creates wholly different and unique works based on them. His stories are so universal that despite the five hundred-odd years that have passed, his plays continue to be read, studied, performed, and analyzed with interest worldwide. Some of Shakespeare's unique plays are Othello, Merchant of Venice, and Macbeth.

In these plays, Shakespeare assigns essential responsibilities to some female characters. Sometimes, these women lead the events to a dead end and then enlighten them; sometimes, they untie unresolvable knots, and sometimes, they manipulate the protagonist, direct the events in the way they want, and bring them to an end. In Othello, it is Emilia who first makes Othello sure of his doubts, unintentionally causes Desdemona's death, and again, it is she who proves Othello's misunderstanding of events at the end of the play, enlightens events, and makes Othello regret. In The Merchant of Venice, the two women save Antonio from the rope with their courage and the clever decisions they make in court: Portia and her maid of honor, Narissa. It is also a woman who transforms Macbeth from a brave commander, much trusted by the king, into an ambitious murderer, committing one murder after another: Lady Macbeth.

It is debatable whether these effects of women are good or bad, but it is clear that the effects are strong and directing on the plot and the course of events. This study aims to discuss the critical roles of four women in The Merchant of Venice, Macbeth, and Othello and their essential effects on the course of events.

**Keywords:** Shakespeare, women's role, The Merchant of Venice, Macbeth, Othello.

## ÖZET

"Avon'un Ozanı" olarak bilinen William Shakespeare (1564- 1616), şair, oyun yazarı ve oyuncudur. Tüm zamanların en büyük dram yazarı olarak kabul edilir. Tarihi gerçeklikleri kendine malzeme yapar, onlardan yola çıkarak bambaşka, eşsiz eserler ortaya koyar. Anlattıkları öylesine evrenseldir ki aradan geçen beş yüz küsur yıla rağmen oyunları dünyanın her tarafında ilgiyle okunmaya, okutulmaya, oynanmaya, analiz edilmeye devam etmektedir.

Othello, The Merchant of Venice ve Macbeth Shakespeare'in eşsiz oyunlarından bazılarıdır. Shakespeare'in bu eserlerinde bazı kadın karakterlere önemli sorumluluklar yüklediği görülmektedir. Kimi zaman bu kadınlar olayları çıkmaza sürükler, sonra aydınlatır, kimi zaman çözülemeyen düğümleri çözer, kimi zaman ise kahramanı manipüle eder, olayları istediği şekilde yönlendirir ve bir nihayete erdirir.

Othello eserinde Emilia'dır önce Othello'nun kuşkularından emin olmasını sağlayan, istemeden Desdemona'nın ölümüne sebep olan ve yine kendisidir eser sonunda Othello'nun olayları yanlış anladığını ispatlayan, olayları aydınlatan ve Othello'ya pişmanlık yaşatan. The Merchant of Venice'de verdikleri zekice kararlarla Antonio'yu ipten kurtaran iki kadındır: Portia ve nedimesi Narissa. Macbeth'in yiğit ve kralın çok güvendiği bir komutanken gözünü hırs bürümüş bir katile dönüşmesini, ard arda cinayet işlemesini sağlayan da yine bir kadındır: Lady Macbeth.

Kadınların bahsi geçen bu etkilerinin iyi yönde ya da kötü yönde olduğu tartışılır fakat etkinin olay örgüsünde, gidişatta kuvvetli ve yön veren bir etki olduğu barizdir. Bu çalışmanın amacı The Merchant of Venice, Macbeth ve Othello'da dört kadının olaylardaki kritik rollerinden ve bu rollerin olayların gidişatına olan önemli etkilerinden söz etmektir.

**Anahtar Kelimeler:** Shakespeare, kadınların rolü, The Merchant of Venice, Macbeth, Othello.

# **MICROBIOTA MODULATION AS THERAPEUTIC APPROACH IN THE NEUROPATHIC PAIN IN DOG WITH SPINAL CORD INJURY: IMPACT OF POLENOPLASMIN**

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**Background** Studies have demonstrated the presence of gut dysbiosis (alterations in gut bacterial homeostasis) secondary to spinal cord injury in dogs. The dysbiosis is thought to impair recovery by decreasing the production of short-chain fatty acids which play a role in suppressing inflammation within the central nervous system.

**Objective** Therefore, targeting gut dysbiosis could have significant therapeutic value in the management of spinal cord injury. The purpose of this study is to determine if gut dysbiosis occurs in dogs with spinal cord injury. Another area of potential intervention interest is in situations of spinal injury where there is an urgent need to generate new neurons. To arrive at these observations, the authors examined how Polenoplasmin and diet solve paralysis in dogs.

**Materials and methods** The most common cause of spinal problems in dogs is trauma. We are currently assessing whether indoles can also stimulate formation of neurons in dogs with paralysis.

**Results** We found that gut microbes that metabolize tryptophan-an essential amino acid-secrete small molecules called indoles, which stimulate the development of new brain cells in dogs, also demonstrated that the indole-mediated signals elicit key regulatory factors known to be important for the formation of new neurons.

**Conclusion** This study is another intriguing piece of the puzzle highlighting the importance of lifestyle factors and diet. The link between the health of the microbiome and the health of the brain shows how microorganisms in the gut solve paralysis, gut microbe secreted molecule linked to formation of new nerve cells in paralyzed dogs.

**Keywords:** gut dysbiosis, indole, paralyzed dog, Polenoplasmin.

# **THE IMPLICATION OF GENDER INEQUALITY ON POLITICAL INVOLVEMENT OF STUDENTS IN TERTIARY INSTITUTION IN NIGERIA: A STUDY OF FEDERAL POLYTECHNIC, ILARO**

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## **Abstract**

The study assessed the implication of gender inequality on political involvement of students in tertiary institution in Nigeria. A study of the Federal Polytechnic, Ilaro. The specific objectives is to identify the causes of low female students participation in political activities in Nigeria tertiary institutions. The study adopted survey research design. The population of the study is Department of Public Administration students of Federal Polytechnic, Ilaro which is eight hundred and one (801), the sample size from the study was 267. ANOVA analysis, and the coefficient of correlation (r) were used to determine the nature and magnitude of the relationship. The findings revealed that gender inequality has significant impact on political involvement of students in tertiary institution in Nigeria. The study therefore recommended that female students need to join school politics in large numbers and to be key decision makers within them in order to change the existing institutional and structural discriminatory practices. The school management should also try to observe those factors that account for gender exposure to violence on political involvement of students in tertiary institutions in Nigeria and try as much as possible to cub these factors.

**Keywords:** Female Student, Gender, Inequality, Participation Rate, Political Involvement



**HUMAN ON THE BRINK OF APOCALYPSE: A TEXTLINGUISTIC ANALYSIS OF  
HOW CLOSE TO SAVAGE THE SOUL BY JOHN ATCHESON**

**KIYAMETİN EŞİĞİNDE İNSAN: JOHN ATCHESON'IN HOW CLOSE TO SAVAGE  
THE SOUL ADLI KISA ÖYKÜSÜNÜN METİNDİLBİLİMSEL ANALİZİ**

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**Abstract**

Over the last few decades, the world has faced many threats. Day by day, forests are cut, fossil fuels are used extensively, the amount of industrial production and carbon dioxide in the air is increasing etc. Along with overconsumption of sources, ecological equilibrium has already started to shake leaving the place to the notion of climate change. The fact that natural sources are used insensibly results in the destruction of the pure balance of the environment. Ecologists, environmental activists, and writers concerned about the deterioration of ecological balance urge every field to action to spread eco-consciousness for the forthcoming outcomes. As one of the fields, ecological literature has a significant role in reflecting the troubles that society faces. In this context, the short story *How Close to Savage the Soul* by John Atcheson depicts environmental devastation and concerns about the future. This paper aims to analyze this short story from an ecocritic perspective in the frame of text linguistics. In text linguistics, linguistic and contextual properties of the text are analyzed, and then inferences are made to reveal what the author aims for and what action the author wants to perform through his text. In this method while analyzing the text in terms of its surface and deep structures, the most repetitive words and motifs gathered around the main theme of 'ecological degradation', inferences from implicit expressions, intertextual features such as *Lord of the Flies* and *Brave New World*, and the author's stylistic feature are clues for reaching to semantic layers. In the story of a grandfather and his grandson's journey to the Outer Banks, the damage caused by humans to the environment is expressed through the grandfather's memories, regrets, and concerns. Besides, the degeneration of not only the environment but also society is reflected throughout the story. In conclusion, the author attempted to create ecological awareness and draw attention to the existing and potential impacts of the climate crisis through his dystopian short story.

**Keywords:** Text linguistics, Ecofiction, Climate Change, Ecological Awareness

## Özet

Son birkaç on yılda dünya birçok tehditle karşı karşıya kaldı. Her geçen gün ormanlar kesilmekte, fosil yakıtlar yoğun bir şekilde kullanılmakta, endüstriyel üretim ve havadaki karbondioksit miktarı artmakta ve daha nice. Kaynakların aşırı tüketimi ile birlikte ekolojik denge yerini iklim değişikliği kavramına bırakarak sarsılmaya başladı bile. Doğal kaynakların bilinçsizce kullanılması, çevrenin saf dengesinin bozulmasına neden olmakta. Ekolojik dengenin bozulmasından endişe duyan ekologlar, çevre aktivistleri ve yazarlar, bundan sonrası için eko-bilincin yaygınlaşması adına her alanı harekete geçmeye çağırıyor. Bu alanlardan biri olarak ekolojik edebiyat, toplumun karşı karşıya olduğu sıkıntılarını yansıtılmasında önemli bir role sahip. Bu bağlamda, John Atcheson'ın *How Close to Savage the Soul* adlı kısa öyküsü çevresel yıkımı ve geleceğe dair kaygıları anlatmaktadır. Bu çalışma, bu kısa öyküyü metindilbilim çerçevesinde ekoeleştirel bir bakış açısıyla analiz etmeyi amaçlamaktadır. Metin dilbilimde, metnin dilsel ve bağlamsal özellikleri analiz edilir ve ardından yazarın neyi amaçladığını ve metni aracılığıyla gerçekleştirmek istediği eylemin ne olduğunu ortaya çıkarmak için çıkarımlar yapılır. Bu yöntemde metin yüzey ve derin yapıları açısından incelenirken, 'ekolojik bozulma' ana teması etrafında toplanan ve en çok tekrar eden kelime, motifler ve örtük ifadelerden yapılan çıkarımlar; *Lord of the Flies* ve *Brave New World* gibi eserlerle metinlerarası ilişkiler ve yazarın üslup özelliği, anlamsal katmanlara ulaşmak için var olan ipuçlarıdır. Bir dede ve torununun Outer Banks'e yaptığı yolculuğun anlatıldığı öyküde, insanların çevreye verdiği zarar dedenin anıları, pişmanlıkları ve kaygıları üzerinden dile getirilmektedir. Ayrıca, sadece çevrenin değil, toplumun da yozlaşması öykü boyunca yansıtılmaktadır. Sonuç olarak yazar, distopik kısa öyküsü aracılığıyla ekolojik farkındalık yaratmaya ve iklim krizinin mevcut ve potansiyel etkilerine dikkat çekmeye çalışmıştır.

**Anahtar sözcükler:** Metin Dil Bilim, Kısa Hikaye, Ekokurgu, İklim Değişikliği, Ekolojik Farkındalık

## WHAT DID WOOLF UNDERSTAND BY FREEDOM?

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### ABSTRACT

The purpose of the present paper is to look at the various aspects in personal life that British author Virginia Woolf, a personality of Modernism, understood as meaningful. Modernism was the age when individualism emerged, and freedom of the individual from social pressure and conventions emerged. Woolf rebelled against the status of men and women, in that women were not allowed to pursue further their public education in universities. In the meantime, freedom also means for her the freedom to walk in the streets of the city, which she enjoyed a lot. Modernism itself was a movement away from all rules, conventions, and traditions, and Woolf was no exception to these wishes. She valued privacy, when she referred to women writers, in her essay *A Room of One's Own*. She upturned the rules for novel writing and prose writing in general, through her lyrical and experimental technique. She defied the norms for women's education through being home educated by her father and having access to his rich library. The Bloomsbury Group, to which she belonged, also advocated freedom from the traditional society. Breaking free from marriage was another example of personal freedom under discussion at the time, and which is present in her novels *Mrs Dalloway* and *The Voyage Out*. An element of choice is present in *Night and Day*, where arranged marriages are defied by the young generation. Breaking the boundaries between fantasy and reality is another element of freedom, which is present in Woolf's works *Orlando* and *Flush*, where fantasy and reality mix.

**Keywords:** Fantasy, Daydreaming, Reality, Choice

### INTRODUCTION

Virginia Woolf's writings, be they fiction, essays, diary entries, can be read as presenting various aspects related to freedom. The book *Liberty* by Virginia Woolf, published in 2018 by Random House UK, offers extracts related to the topic from the following of her works: *A Room of One's Own*, *The Waves*, and *Street Haunting and Other Essays*. *A Room of One's Own* has been analyzed as a Feminist work (Woolf, 2021) by research, but the present paper will interpret the Feminist mindset from the point of view of individualism (Hofstede, 2011), which refers to the self-realization and the actions that the individual takes in his/ her own interest, not as part of the entire community or society. According to individualism, the way individuals differ should be taken into account, and society should not impose various roles on them. As we shall see, society is portrayed as abusive in Woolf's fiction in certain cases, when its rigid conventions are harmful and even tragic to the individuals that are different and cannot

fit in or resonate with the role and the expectations imposed on them by society. Feminism urges society to accept the individualism of women, and not to make them act only in the interest of the others, of the family and of the society as a whole. The fragment chosen from *The Waves* exemplifies a focus on the inner thoughts, the way they are unordered in the mind of the characters, showing them free to think the way they do and not be constrained to order their thoughts into something coherent. *Street Haunting* shows the freedom Woolf has, similarly to *Clarissa Dalloway*, when she can feel safe with her own thoughts and her own emotions. The essay *How Should One Read a Book* is an example of freedom of thought and individual experiences when reading a book, as nobody should tell us how to do this.

Many aspects of her understanding of freedom were related to freedom from various conventions, which were both society-related, as well as literary-related. She could be considered a rebel, as she dreamt of having a life which is even now perceived as part of a life that is dreamt by women in the world, especially from very constricting cultures related to their role, a rebellion which translated into her wish not only to express her radical ideas about women's lifestyle and the way it should be changed compared to the role ascribed traditionally to them, but also towards her literary experiments. Her writing style seeks to break off with the traditional way of writing novels, which is why she breaks off from the conventional plot (Reynier & Reynier, 2009; Sim, 2016), and seeks to write prose that uses language close to that of poetry.

Woolf challenges the way members of the society and culture of her time had seen reality as unchangeable and have taken the traditional mindset seriously, to the point where they had accepted their roles without asking themselves any questions about them. She opens, through her fiction and hypotheses offered as alternative scenarios in her essays, new perspectives for her contemporaries. As an example of alternative scenario we can consider the one given in one of her essays where she imagines that Shakespeare had a sister, and how hard life would have been for her if she had wanted to be a writer. She is portrayed as being the prisoner of various conventions and mindsets that would place in front of her plenty of obstacles. Woolf uses this fictional character to show how freedom of thought does not mean we can be free in a society placing on us plenty of pressure through various norms and conventions we need to obey.

Included within the freedom she writes about is her dream about being independent as a woman, and have the right to choose whom to marry, and whether she would actually like to marry at all, together with the possibilities of her lifestyle as a woman, where she would like to be given a choice as to what her life could be like and what to do in her life, by making her decisions herself, instead of depending on her family and on her husband. Woolf lives during times of transition, from the Victorian Age into the Modern Age. While in the Victorian Age, the role of the woman was restricted to the private, or domestic sphere, in the Modern Age women, Woolf included, wanted to have the right to be independent, to be able to go to university to pursue her studies, to have a profession and thus her own money. For all these needs she created the metaphor of "a room of her own," which includes both the idea of independence, and the idea of privacy. Women, Woolf suggested, need to have their own, personal space, where they could survive off based on their own work and not on their family's money, which led to making women dependent on them, to the point where they had no right to do what they chose, and always had to obey rules and conventions imposed by society and by their family. They were always feeling the pressure to conform to the ideal image of the woman, the so-called Angel in the House of the Victorian Age.

Woolf suggests that, for young women, this role was a constraining one. Unless they identified with it and fit in with it due to their own psychological and emotional needs, in a natural way, as did her mother and as did Mrs Ramsay, the character believed to have been inspired by her mother in *To the Lighthouse*, then they would feel prisoners. Daydreaming is one solution in order to compensate the state of affairs present in society, from which women cannot escape. This solution is presented in *Mrs Dalloway*, where Clarissa and Sally, during their youth at Bourton, can feel free to say and think as they like, and to imagine for themselves an alternative world and future, where they would be free not to marry if they did not want to. The two young girls are portrayed as taking their freedom to have their own fantasy world, where they would be free, which will then be extended during their adult years, where they would compensate for the current state of affairs in their lives using the memories from their discussions and fantasies in their youth. Clarissa is portrayed as struggling to have the freedom to choose, which occurs as she chooses Richard Dalloway over Peter Walsh. We are led to understand that Clarissa would like to have "a room of her own," a private, personal space which Peter would not have given her, as she perceived him to want everything from her. Clarissa is portrayed as independent as she freely takes her walks throughout the city of London, which gives her a state of mind where she feels free to roam the city and her mind also wanders on the day the novel takes place towards daydreams of her past. Eventually, Clarissa is portrayed as having been included into the conventional society, as she hosts parties and Peter calls her "the perfect host." Clarissa's image is, thus, contradictory, as she daydreams of independence yet she also takes on a role that makes her accepted into society.

Woolf herself is divided between her wish to innovate and her being part of tradition in her literary works. As we can see, she still retains aspects of Victorianism (Ellis, 2007), which can be seen as the equivalents of the traditional of her society at her time. Elements of the traditional plot are still present in some of her works, such as *Night and Day*, *A Voyage Out*, *Orlando*, and *Flush*, since the external action is more visible than in other novels. Yet, the lyricism still occupies plenty of the story and time is expanded (Drobot, 2014) when the characters' reflections take over, and external action seems to be paused.

Woolf deals with topics ranging from social and public issues during her times, including women's rights to vote, the issue of innovation in literature, the issue of willingness to change society as it was no longer considered suitable for the needs of the young, fresh generation to which Woolf belonged and which were expressed within the Bloomsbury group, where among the members were artists and writers focusing both on innovation in art but also in the way society was structured and the way they felt the need to differ from its demands, since they were at odds with it. They questioned the way relationships were supposed to look like, based on marriage and on the man-woman relationship, never based on the same gender relationships. From this point of view, Woolf and the other members of the Bloomsbury group were very much modern, and believed that we should be able to choose our own relationship, not allowing them to be imposed on us by society. Arranged marriages were considered a practice of the past, just as the obligation to marry, in the case of women, in itself. We can see this attitude expressed in Woolf's works of fiction, as she takes further the usual behaviour of rebellious young heroines which we have found as readers of Victorian novels, such as those by Thomas Hardy and Jane Austen, where the heroines questioning all practices and rebelling against them were considered the most natural in their behaviour and were preferred by readers, as they were speaking their mind and expressing their own, personal opinions on the state of society.

There is a universal element in the rebelling of fictional heroines and of Woolf's entourage itself at the time, under the form of the members of the Bloomsbury group. We all differ from

the older generation and we all have the feeling that times have changed and that our mindset should become adapted to them. We feel we have different needs and a different approach to life than the generation of our parents. While Woolf admired her mother, and she played a traditional role of the woman, she distanced herself from this role, taking over the role of the artist, which became a symbol of her rebellion against conventions and traditions.

## **MATERIALS AND METHODS**

The issue of the freedom of women is treated both in ways ranging from serious, to tragic, to humorous, and even to acceptance, to some extent. In *A Voyage Out*, the young heroine, Rachel, wishes for freedom to choose what her life would be like. Instead, she faces the reality, during her journey, that social pressure and conventions would always be there, in this society, controlling her life. Even while on her journey, which would be expected to feel like an escape and a way to experience freedom and gain new perspectives on life, she is surrounded by persons who tell her about various social conventions and who represent the traditional society from which Rachel realizes that she has no way out. She does fall in love, however, only to realize that her role is going to be that of a prisoner of a conventional marriage and lifestyle. Her death is portrayed as accidental, caused by an illness she had caught during the trip, yet researchers have interpreted her death as the only solution for Rachel to have a way out of the trapping society of her time. In *Night and Day*, we see young rebellious heroines discussing and problematising the issue of their independence, both in relation to the choice of husbands and with respect to having the right to pursue their own interests, not those pursued just due to respect for the family's interest in them. As an example, Katharine Hilberry lives in a family where she is expected to continue interest in literature, while her personal preference is for the exact sciences. Her family chooses for her a young man to consider as a future husband, while they notice that they are incompatible. In the meantime, another character chooses not to marry at all, and, instead, fight for women's rights to vote. The right to vote was a concern of Woolf's time, so we can claim how she lived influenced by the mentality of her time, when freedom was a common wish and daydream, yet some also resorted to taking action and stand for their personal rights. The suffragettes struggles to persuade society to change, in order to fit in with the mentality of the time. It is not only individuals who need to adapt, to some extent to their society, but also society itself should change in order to accommodate the needs of its individuals. Otherwise, it can happen the same that happens with a culture which is no longer relevant to its members: it gradually disappears, since it is abandoned. From this point of view, we can say that Woolf did live in accordance with the mindset of her time, when many young women especially wanted to break free from conventions and be allowed to express their freedom.

One character who fulfills his/ her wish for freedom is Orlando, from the novel with the same title. He/ she is immortal, and his/ her life expands over several historical ages, starting with the time of the reign of Queen Elizabeth I. Orlando falls in love with princess Sasha, yet is deceived in love. Afterwards, he changes into a woman, facing other issues, yet we can see how adaptable the character proves to be. All the time, Orlando retains his/ her wish to become a good writer, showing how choosing a different lifestyle does not change who a person actually is, as far as their preoccupations are concerned. We can see the resonance with Woolf's essay *A Room of One's Own*, in that the preoccupation with writing can face difficulties, yet women are not the only ones encountering these difficulties. As a young man, Orlando was first criticized as a poet. The freedom in Orlando is, first of all, the freedom to leave reality behind and to break free from the realistic side of the novel. He slide towards the fantastic is done abruptly, prompting the reader to leave all conventional expectations related to the novel behind, and

resort to suspension of disbelief. In the meantime, Orlando as a woman is free from marriage, and leads an independent life, thus achieving the daydream of Sally and Clarissa, as well as of Rachel.

Flush takes over the same freedom regarding the presence of fantasy, since the story is told from the perspective of a pet dog, namely poet Elizabeth Barrett's cocker spaniel. The theme of marriage and the weight of tradition over women's role is present this time as follows: Elizabeth Barrett's personality is being crushed, to the point that she is literally sick, lying in bed, while she is at her family's house, and she has an authoritarian father. She literally gets well and can walk in the streets when she falls in love with poet Robert Browning and, together, they escape to Italy. The harm done by a traditional society, full of conventions, on women whose spirit does not fit in with these is clearly illustrated. The individual, Woolf suggests, should be allowed to be who she/ he is. Roles that are forced onto individuals can be harmful, as in the case of Elizabeth Barrett, or even have tragic consequences, as in the case of Rachel in *The Voyage Out*. Figuratively, we could claim that the personalities of Elizabeth Barrett and Rachel are destroyed and even killed, as their right to self-expression is not permitted by a much too authoritarian society. Elizabeth Barrett, however, finds a way out through poetry, in a way which reminds of Orlando as well, with his/ her constant preoccupation throughout the centuries, and of Woolf's own way of using poetry in prose and experimenting with literature. Creativity and innovation can be related to an individualistic society, where the self-achievement and freedom of the individual go hand in hand.

In *Orlando*, Woolf plays with conceptions imposed by tradition, rebelling against it all, to the point where she defies conventional time and even the complete break between the gender roles of man and woman, since Orlando gets to experience them both. We could interpret Orlando's struggle to become a good poet as the struggle of the individual in a traditional and conventional society to self-expression. Poetry is part of who Orlando is, during various stages in his/ her life. While we may consider that Orlando has so many opportunities to experience various ages and even two gender roles in his/ her life, this appears to be completely beyond his/ her control. Orlando is simply thrown into various ages, various adventures, and into a change from one gender and expected role tied in to it created by society and its conventions. Immortality is also not a question of choice, either. It is just a given which he/she needs to come to terms with, yet, it does offer an occasion to explore various ages and various mentalities, and notice aspects that never change, such as those related to the way gender roles are assigned and under the pressure of society's expectations. We could view this as a means of showing how society and what it brings with it, including circumstances, mindsets and conventions is beyond our control as individuals, and, at certain points, there is nothing we can do against them. We just need to work our way out through them and keep on pursuing our personal interests, just as Orlando continues to pursue his/ her interest in poetry and keeps determined to become a good poet.

The artist is portrayed as having the freedom to escape from conventions imposed by a traditional society, as any poet can have access to challenging and questioning reality and everything that has been imposed on us and to our perception. Additionally, a poet can create different worlds, and, as a result, imagine alternative scenarios for courses of actions and rules.

Woolf herself can be seen in relation to her image as and to her role of an artist. She was a writer very much preoccupied with her craft, as we can see if we read her writer's diary entries, where incidents in her life alternate and combine with her interest for writing and reading.

With respect to her writing style, Woolf was part of the Modernist movement, which was not a uniform one for all the writers. This allowed her the opportunity to differ from other writers,

wishing to find her own means of self-expression. She wanted to create her own writing style, based on a combination of poetry and prose, and to write a novel that is like a poem. This would definitely be her own personal style of expression, by which she has become known in mainstream university courses, textbooks, anthologies and school literature lessons units for English as a foreign language textbooks. She is a staple personality of literary Modernism (Goldman, 1998), known for her stream of consciousness technique (Boci, 2018; Humphrey, 1954; James, 1892). Other novels by her, mixing traditional and modern element, are not present in mainstream histories of literature in a detailed manner and in mainstream textbooks and coursebooks. This may be interpreted as Woolf having her own, recognized contribution, in developing a style for novel writing that is not focused on external incidents and plot in the usual way in which we stereotypically understand the concept of the novel.

Woolf could afford to question the traditional type of novel and its conventions, which, among others, included not just the style in which it was written, but also what Vianu (2007; 2012) called the marriage plot. According to Vianu (2007; 2012), we deal in novel writing with the fairy-tale tradition, where a boy meets a girl, and this is what the plot of the novel is based on. Yet, Woolf upturns this tradition, and the marriage plot is no longer what drives the novel, at least not in the ones where she breaks with tradition. As an example, the focus is not on the marriage itself as a driving purpose in *Mrs Dalloway*, but, largely, on the way the heroine experiences how she feels she can express herself as an individual and how she can feel free in a society full of conventions and constraints. *Orlando* is focused on the experience of writing well, throughout the novel with the same title, and going through plenty of life experiences. In the novel *To the Lighthouse*, we have, on one side, a traditional family and a rebellious young woman, the artist Lily Briscoe, who both admires Mrs Ramsay, but also cannot identify with such a role and does not wish to marry. Mrs Ramsay, in the meantime, wishes to help her with finding suitors for her. In the novel *The Waves*, which is truly considered to be a novel like a poem, or even “more prose poem than novel” (Bloom, 1994) the conventions of the story are broken to a large point, and the characters focus on their individual development, on their emotions and on the way they feel about and perceive the world. At the same time, we can see how marriage, together with falling in love, genuinely, in *Flush*, helps Elizabeth Barrett become healthy both physically and psychologically. Love is, for her, an experience of getting better, but this could only be considered as such since her husband understands her and has the same preoccupations as her, related to poetry, and he also offers her the possibility to pursue her writing and, even more than that, encourages her to do so. Rachel, in *The Voyage Out*, is led by Mrs Dalloway, which looks completely changed from the days of her youth at Bourton, when she never wanted to marry and be together with her friend Sally forever, to consider marrying as that is what a young woman is supposed to do. Rachel does not like the perspective, which is forced on her as a convention by others such as her aunt as well. When she considers what her future holds for her, Rachel is not happy about this, and has her doubts. Her death may not be considered a tragedy, but as a solution, as a means of escape from all the conventions of her society, yet, at the same time, figuratively, it can mean that her personality is killed by too many rules and conventions, as well as social expectations, from her. Rachel has no chance to be allowed to express her opinions and to have them taken into consideration regarding what she would like her life to be like. She looks like a young woman who has no control and no choice over her life other than to marry. Whereas in *Night and Day* there are negotiations going on with respect to marriage, and partners are changed to the point that completely different couples form during the end of the novel based on compatibility, and one of the characters, Mary, remains even unmarried, and instead pursues supporting women’s rights to vote, no negotiations are possible in *The Voyage Out*, for Rachel, who feels trapped. We can see in *The*



Voyage Out how there is a strong contrast between the freedom expected from her travels, which were a usual practice for young people in order to help them gain a larger perspective and become instructed as they would just be starting on their figurative journey in life, and the outcome, which is related to Rachel being taught about the fixed ways of the society she lives in, to the point where she feels constrained and trapped by the society and by the times she lives in, and by the pressure placed on her.

Artists, it is implied by Woolf's work, have a way out, since they can be expected, through their work and through their bohemian lifestyle to be free from the society's conventions, and be allowed to live in an alternative world. Lily Briscoe, the painter, gets her right to live independently and not marry, Orlando, the poet, pursues this means of self-expression all throughout the novel, Elizabeth Barrett, by pursuing her passion for poetry and her encouragement from another poet, Robert Browning, reaches a visible state of well-being, while Mrs Dalloway would like to be a poet like Septimus Warren Smith, who is considered the symbol of the visionary poet, but he is getting isolated in his own world to the point where nobody understands him and to the point in which he becomes completely removed from all aspect of reality in the everyday life world.

Woolf presents a completely non-conformist group of artists in her play, or in fact in her published two versions of the play *Freshwater* (Woolf, 1985). There, we have a community of artists, where life completely baffles all expectations of people in everyday life. The painter, Mr Watts, uses his young wife Ellen as a model for an innocent maiden, yet she does not see herself in that role, which reminds of the way women were expected to fit in the ideal woman image imposed by men. This image proves to be unrealistic and artificial, as the natural Ellen wishes to break free from her marriage, which she does, in order to escape with her young lover. She is portrayed to have genuinely fell in love with the young man, and she is given the right to choose what to do with her life. Meanwhile, Mrs C, a photographer, wishes to cast her in a male role, believing she is the perfect model. Dressing Ellen as a man, Mrs C also casts Ellen in an ideal role which she wants without taking into account what Ellen is actually like and what she actually wants. This is an example of how the social pressure would be detrimental to the lives of so many young people and especially so many young women. The artists, who should normally be rebellious and open-minded, appear, in this play, as absorbed by conventions and fixed mindsets themselves.

Among othe aspects, Woolf also treats the question of how one should read a book. She argues for everyone's right to express their own opinions about how they feel after reading a book, and not following certain rules of recipes to read a book and to comment on it. She supports personal opinions and expressing those personal opinions, instead of following sets of fixed rules and conventions as to how we should be expected to read a book.

Wandering about the streets in the city should also be a moment of freedom, since in the city our anonimity is ensured. At the same time, while the expected voyage in *The Voyage Out* did not become the equivalent of freedom, the walks taken in the city become occasions for characters to focus on their own emotions and opinions about various aspects in their life, while also being given the freedom to express themselves regarding an analysis of their own lives.

The focus on the inner world (Hintikka, 1979) of the characters can be seen as a means of allowing the characters the right to self expression. The characters are perceived by the readers to open up to them, while being honest about their thoughts and feelings.

Entire monologues are given by the characters. They can also be perceived as enjoying their freedom while laying bare their thoughts and emotions, since they can afford, in their private

space, to be themselves. They can be perceived as confessing to the reader, just like the characters of an author with a similar style, belonging to the after Modernist age, Graham Swift (Drobot, 2014). In this personal space they can feel safe enough to be themselves, not caring about fitting in with the role society pressures them to identify with.

The practice of confession and the freedom it offers can be related to the emergence of the popularity of Sigmund Freud's Psychoanalysis, which was based on the talking cure. The patient would be encouraged to feel free to say whatever came to their mind. Free associations were based on personal significance and perception of certain incidents and relationships with other people. The individuals were free to express how they felt about issues that they were taught to see and feel about in a certain way imposed by society. For instance, while Clarissa Dalloway is perceived as identifying with the role of the perfect host, which she actually is, her inner world allows readers to see the dilemmas she faces with respect to her choices in her youth, and whether or not her decision to marry Richard was the right one. At some point she feels neglected by him, as he goes to visit a lady and socialise with her. Her communication with Richard leads us to think that they are not very close, yet Clarissa appreciates the fact that he allows her to have freedom and privacy.

The problem characters face is the conflict between the role and image they are expected to identify with by society and the way the characters actually are and actually feel. From here, they may be either crushed by society (Rachel, Elizabeth Barret), adapt to it (Orlando, Clarissa), escape it and its demands (Elizabeth Barrett), negotiate with it (Katharine Hilberry), feel outsiders (Lucrezia Warren Smith and her husband, Septimus Warren Smith), have a compensation in art and daydreams (young Clarissa and Sally, Orlando, Lily Briscoe), or rebel against it and lead the life they want (Lily Briscoe). Septimus Warren Smith in Mrs Dalloway is expected to fit in with the image of a hero having fought in the war, yet he is experiencing shell shock. Both he and his wife Lucrezia feel outsiders, as Lucrezia is an immigrant from Italy and she and Septimus are no longer close. Septimus is eventually crushed by society, just as Rachel. For them both the demands of society are too much and have tragic consequences on them as individuals. Elizabeth Barrett manages to escape and hers is a happy ending. In the beginning, we could see how harmful to her parental authority was.

Woolf herself had defied the conventions in her life. While women were not expected to be educated until a certain level at the time, and while she did not benefit from public education above the established level for girls, Woolf did have the opportunity, which she took gladly, to be home educated by her father, together with her sister Vanessa. Her father had a big library and it was here that Woolf formed her cultural background. She was thus familiar with the literary conventions and traditions, and then she became free to think and interpret the traditional literary forms to the point where she reinvented them.

## **RESULTS**

Freedom in Woolf's works can be explained by the emerging individualism at the time. Features such as the following show how freedom can be related to an expression of individualism:

1. The prevalence of self expression through the confessional mode and the focus on the inner thoughts of the characters;
2. The innovation brought to the form of the novel, writing style and plot by Woolf;
3. Defying and questioning social conventions, expectations, pressure and traditions related to roles a person should identify with, in the context of Woolf's times of transition;

4. Here we can include the way Woolf portrays ways in which women in her fiction think of themselves: Mrs Ramsay identifies with the traditional role of the Angel in the house, while Lily Briscoe identifies herself with the role of the artist. Ellen in *The Waves* is a motherly figure, while young Rose, her sister, supports the suffragettes movement.
5. We can see how artists, such as painters and poets, in Woolf's works are the ones who can afford to be free. They can be seen by society as being eccentric, and their behaviour is tolerated by society. Such an extreme example is given by the photographer Mrs C and by the painter Mr Watts in the play *Freshwater*. Mrs C always washed Mr C's hair whenever they talk about going on their trip to India. Additionally, they want to have their coffins ready to be able to take them along on their trip to India. Mr Watts makes his young wife Ellen wear the veil of an innocent maiden not only for her modelling for him for his work, but also in everyday life.
6. Woolf shows rebellious attitude as a means to break free from conventions and restraints. Thus, escaping from home like Elizabeth Barrett and the freedom of thought of Orlando, regardless whether he is a man or woman, cannot be taken away throughout the ages, as writing poetry guarantees freedom of self expression.
7. Woolf writes about the encouragement of and the right to self expression when she claims that nobody created the rules about how we should read a book. Her common reader is a person free of any set models applied to reading and thus free from all conventions of literary criticism.

## DISCUSSION AND CONCLUSION

Previous research has focused on the presence of liberty and freedom in Woolf's work (Pajak, 2017), suggested in relation to her experimental technique (Froula 2006) and especially in relation to her Feminist perspective (Black, 2019; Fernald, 2006; Johnson, 1987; Reed, 1992). The latter is the result of Woolf's statements which connect Feminism and individualism, as well as freedom, with the life women could only dream of having: "Intellectual freedom depends on material things. Poetry depends on intellectual freedom. And women have always been poor" (Woolf, 2015).

Woolf thus suggests that, once the living conditions became comfortable for women, and they had the basis ensured for their life, they could benefit from dedicating themselves to writing. Intellectual freedom could be related to personal expression and freedom of thinking by getting away from and challenging conventions.

The present paper brings up a textual analysis of the characters in her fictional works, to which the framework of means of their expression of freedom and consequences of lack of freedom bring on their personalities. Different characters react differently to a constraining society, and the consequences on them as individuals are different. Some rebel, others seek a peaceful way out so that they can survive in this society by adapting to it to some extent, while others simply go through tragic consequences.

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# **ANDROID BASED LEARNING MEDIA APPLICATION IN HIGHER EDUCATION**

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## **ABSTRACT**

This research aims to design and build an Android-based learning media application in higher education, which is an online learning system used for Android-based learning applications. This system was created using the Android Studio programming language, using the Waterfall method with the System Development Live Cycle (SDLC) approach, whose system development tool is Unified Modeling Language (UML). Currently, many learning media in higher education still use conventional methods, such as lecturers providing material and assignments orally and in writing, so that students' assignments which are collected in the form of sheets of paper are often scattered, this has an effect on students' final grades. Apart from that, if the lecturer is unable to attend, the material and assignments are delegated to the teaching team, sometimes making students not understand the content of the material so students need to contact the lecturer concerned again. Apart from that, the current learning process still uses a one-way method, namely the source of knowledge only comes from lecturers, making students less independent in learning because nowadays there are quite a lot of learning media models, one of which is Android-based learning media. With Android-based learning media, there is innovation in learning so that students are more enthusiastic, creative, active and independent in learning both online and offline.

**Keywords:** applications, android, waterfall, SDLC, UML

# ALIGNMENT OF VIRTUAL REALITY WITH E-LEARNING: A NEW EDUCATION PERSPECTIVE

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## **Abstract**

In fast evolving technological world, Virtual Reality (VR) technology has involved in many industries including the education industry. While Education 4.0 is considered as the most revolutionary approach for education in the 21<sup>th</sup> century, VR takes increasing attention be developers to enhance education technology. In this paper, we proposed alignment guidelines to interactive VR environment with e-learning so that to increase the autonomy of students and enhance students' interest in learning. The claim in this study is that human brain could acquire cognitive details and knowledge more effectively if efficient simulation to scientific materials in the real is achieved. The hypothesis of this study states that median recall precision rates after using VR technology reached significant rate compared to usual e-learning application through desktop computers. In cognitive psychology and neuroscience, spatial memory is a form of memory responsible for the recording of information about one's environment and spatial orientation. Thus the literature lacks empirical evidence to show that aligned VR with e-learning will improve learning capability significantly high. Because VR provide a high degree of environment interaction which can be applied in a learning process to enhance the special memory of learners with large volume of cognitive details and knowledge comparing to common e-learning. The result of this study reveals that using 3D simulation in VR, learners' minds can record and understand knowledge much faster than traditional classrooms or common e-learning systems.

**Keywords:** Industrial Revolution (IR 4.0), Electronic Learning (e-learning), Virtual Reality, Education 4.0, Spatial Memory.

# TOURISM COMMUNICATION AND TOURISM DISCOURSE FACING TECHNOLOGICAL INNOVATIONS

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## **Abstract**

Like all discourses intended for one or more interlocutors, the tourism speech produces messages in relation with tourism intended to a specific audience. Researchers in this field are interested in the linguistic aspects of this type of speech. On its part, tourism communication is interested in the means and techniques of exchange by focusing on manner and means of conveying information. Researchers like Jaworski and Pritchard (2005) note that though these two areas have different methods and ideas, they both focus on tourism. They believe that the way we talk and communicate about tourism is central to the industry. Viallon (2018) points out that the ways we talk about and share information on tourism are always changing, trying to keep up with new global trends and technologies. In this article, we look at how these areas are adapting to modern technologies and the good and bad effects of these changes.

**Keywords :** Tourism communication, tourism discourse, adaptability, new technological forms, innovation, impact, information.

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# **HISTORICAL AND CULTURAL ANALYSIS OF THE FORT BALA HISAR OF PESHAWAR**

**Dr. Naseem Akhter**

Associate Professor, Department of Islamic Studies Shaheed Benazir Bhutto Women University, Peshawar, Pakistan

## **Abstract**

This research offers a succinct examination of social and cultural activities in the ancient Fort Balahisar. By applying a multidisciplinary methodology, the study integrates historical examination, archaeological discoveries, and anthropological viewpoints to reveal the mechanisms that influenced day-to-day living in the fort. The research sheds light on Fort Balahisar as a microcosm of society growth by looking at primary sources and highlighting the interaction of power structures, cultural influences, and everyday routines. The study advances our knowledge of the fort's function as a crossroads of cultures and the tenacious communal life that its residents have maintained throughout the course of history.

**Keywords:** Social and culture life, Ancient Fort, Bala Hisar, Peshawar



# **THE SOCIAL AND CULTURAL LIFE OF FORT BALA HISAR (A GLIMPSE INTO THE FORT'S DAILY EXISTENCE)**

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Associate Professor, Department of Islamic Studies Shaheed Benazir Bhutto Women  
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## **Abstract**

This research offers a succinct examination of social and cultural activities in the ancient Fort Balahisar. By applying a multidisciplinary methodology, the study integrates historical examination, archaeological discoveries, and anthropological viewpoints to reveal the mechanisms that influenced day-to-day living in the fort. The research sheds light on Fort Balahisar as a microcosm of society growth by looking at primary sources and highlighting the interaction of power structures, cultural influences, and everyday routines. The study advances our knowledge of the fort's function as a crossroads of cultures and the tenacious communal life that its residents have maintained throughout the course of history.

**Keywords:** Social and culture life, Ancient Fort, Bala Hisar

## **MASJID-E-NABWI (ASSET OF ISLAMIC ARCHAEOLOGY AND CULTURE)**

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### **Abstract**

Masjid-e-Nabwi is a key component of Islamic archaeology and culture, and profound assessment of this study, elucidates its immense significance. Through an examination of the mosque's historical development, architectural subtleties, and cultural significance, this research seeks to shed light on Masjid-e-Nabwi's role in conserving and promoting Islam's rich legacy. In order to emphasise the mosque's importance as a cultural asset and further our knowledge of its influence on Islamic history and worldwide cultural heritage, the research integrates historical analysis and archaeological findings.

**Keywords:** Masjid-e-Nabwi, Islamic archaeology, legacy

# **AN ANALYTICAL REVIEW OF THE SIGNIFICANCE OF MASJID-E-NABWI AS AN ASSET OF ISLAMIC ARCHAEOLOGY AND CULTURE**

**Dr. Naseem Akhter**

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University, Peshawar, Pakistan

## **Abstract**

Masjid-e-Nabwi is a key component of Islamic archaeology and culture, and profound assessment of this study, elucidates its immense significance. Through an examination of the mosque's historical development, architectural subtleties, and cultural significance, this research seeks to shed light on Masjid-e-Nabwi's role in conserving and promoting Islam's rich legacy. In order to emphasise the mosque's importance as a cultural asset and further our knowledge of its influence on Islamic history and worldwide cultural heritage, the research integrates historical analysis and archaeological findings.

**Keywords:** Masjid-e-Nabwi, Islamic archaeology, legacy

## **SOFT SKILLS FORMATION BY MEANS OF INNOVATIVE TECHNOLOGIES FOR TRAINING FUTURE FOREIGN LANGUAGE TEACHERS**

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### **Abstract**

The aim of this work is to study future-teacher soft skills development in the foreign language specialty students. Development of soft skills have never been a separate direction in high education, although it is considered as natural ability of personality. However, the current trends in labour market requires demand on individuals with high cognitive, leadership, critical thinking and time management skills, who easily adapt to changes and effectively use them in professional activity. The main research question is how to organize the educational process advantageously for the development of both soft and hard skills with modern innovative technologies. Content analysis and open-ended surveys, in-depth interviewing, computer-assisted personal interviewing (CAPI), are planned to use in the research. As a result of work will be reorganized the content of methodology discipline with modern innovative technologies to develop future foreign language teachers soft skills.

**Keywords:** soft skills, critical thinking, leadership, educational process

## RELIGION-BASED XENOMELIA IN EAVAN BOLAND'S ANOREXIC

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### ABSTRACT

Anorexia, an eating disorder characterised by low-calorie intake and a constant fear of gaining weight, is often associated with women. Anorexic women tend to go on a strict diet with malnutrition because of the imposed body standards and the concept of a flawless body to reach perfection. For some women, it is a religious perfection, and they might consider the addiction to food as an addiction to sin. There seem to be behavioural similarities between religion and anorexia such as forbidden foods, fasting, and purging. In *Anorexic*, the ultimate perfection for the persona is getting rid of some body limbs, which she believes to be possible through extreme fasting. Xenomelia, the nonacceptance of one or more body limbs, is existent throughout the poem with a close link to piety. Failure to reach an unrealistic body and get rid of undesired body parts leads to body negativity and guilt for profaneness. Thus, asceticism shows itself through body alienation. In *Anorexic*, too, the speaking persona conflicts with herself and her alienated body parts that she aims to get rid of. The delusional and potential objective is her reaching an almost saint-like religiousness through othering and starving her body, which she sees as a faithless alien. In the poem, with powerful connotations, anorexia is associated with severe fasting, self-denial, and guilt. With several allusions to the biblical story of Adam and Eve, the female persona demonstrates a desire for amputation in a close relationship with Christianity.

**Keywords:** Anorexic, Eavan Boland, xenomelia, body alienation, asceticism.

## **SURVEY OF CHRISTENSEN THEORY ABOUT BOZORGMICHR AND BORZŪYE (TWO IRANIAN HISTORICAL FIGURES)**

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### **ABSTRACT**

According to some Persian and Arabic sources, Bozorgmichr was the minister of king Khosrow I and Borzūye was a physician at the same time. However, Christensen's theory considers them as one person or he says Bozorgmichr is legendary apotheosis of the real historical person Borzūye. It is clear that the personality of Bozorgmichr is exaggerated, but it was common in the past to turn the historical personality into myth. In some Persian books like *Shāhnāme*, *Morūj-alzahab*, *Ghorar-alsiar*, *Siāsatnameh*, *Farsnāme*, *Tarikhe-Ṭabarestān*, *Tarikhe- gozideh*, *Nozhat- al-qolūb*, he characterized by sage wisdom and exceptional wisdom and some times they have been quoted from him, but Byzantine, Armenian and Syriac historians say nothing about him. Of course, these last sources give us little information about Sasanian empire and an extremely small number of historical personages. Borzūye is known as a translator of the book *Pañcatantra* from Sanskrit to Pahlavi (the Persian name of book is *Kalila wa Demna*). According to *Shāhnāme*, he went to India in search of the life-giving plant and an Indian sage tells him that the plant is in fact, the book. He creating a copy of the book and send it to Iran and in Iran Bozorgmichr translated it into Pahlavi. In introduction of this book, there is information about Borzūye. Some ones believe that Borzūye wrote himself, and the others believe Borzūye asks the king to order Bozorgmichr to write a chapter about him. The aim of this paper is to prove that on the contrary of Christensen's opinion, and according to some Persian and Arabic sources these two characters are not the same.

**Key Words:** Borzūye, Bozorgmichr, Christensen, Sasanian, *Kalila wa Demna*

## THE BATTLEFIELD AS A LITERARY SPACE: ONCE THERE WAS A WAR

### EDEBİ BİR ALAN OLARAK SAVAŞ ALANI: BİR ZAMANLAR SAVAŞ VARDI

Ömer Aytaç AYKAÇ

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Bölümü

#### ABSTRACT

Though he does not have a long-running journalism career, John Steinbeck, one of the journalist-turned-novelists of the Lost Generation, incorporated this profession into his works. In his globally known novel *The Grapes of Wrath*, his war narrative ‘Once There Was a War’, and his travel book *Travels with Charley: In Search of America*, he draws heavily on his experience as a reporter and journalistic techniques. Particularly in his journalistic narrative, Steinbeck uses the literary interview genre in these works. As he was 41 and old enough not to be accepted as a soldier for World War II, Steinbeck went as a correspondent and collected stories for his novel *Once There Was a War* by bringing together his observations from the battlefield. Most of his articles for the *New York Herald Tribune* were written with reportage technique and later turned into a war novel after the war. Although it is a war novel, the battlefield in this book is a part of the literary stage. The ship that carries soldiers to war and the headquarters behind the scenes of the battle each become observation places. Steinbeck’s novel, which describes what he experienced, saw, and heard on the front lines, is the subject of this study as it turns the war into a literary narrative. The novel presents a literary style in place of military terms, plans, and strategic interests. It is analyzed in the context of literary journalism, considering Steinbeck’s lyric and satiric style and unusual perspective as he transforms all the war-related objects into images and stories. The novel, in which a literary style is presented instead of military terms, plans, and strategic interests, is analyzed in the context of literary journalism.

**Key Words:** John Steinbeck, Once There was a War, Literary Journalism, Space, War

## ÖZET

Yitik Kuşak'ın gazeteci kökenli romancılarından olan John Steinbeck, çok uzun bir gazetecilik kariyerine sahip olmasa da bu mesleği eserlerine çok iyi bir şekilde karıştırmayı başarmıştır. Gazap Üzümleri adlı dünyaca ünlü eserinde, Bir Savaş Vardı adındaki savaş anlatısında, Köpeğim Charley ile Amerika Yollarında adlı gezi kitabında muhabirlik deneyimlerinden ve gazeteciliğe has tekniklerden fazlasıyla faydalanır. Özellikle bir gazetecilik anlatısı olan röportajından yararlanan Steinbeck, adı geçen eserlerde edebi röportaj türünü kullanmıştır. 41 yaşında olması sebebiyle asker olarak gidemediği II. Dünya savaşına, muhabir olarak giden Steinbeck, Bir Savaş Vardı adlı eserini savaş alanındaki gözlemlerini bir araya getirerek oluşturur. New York Herald Tribune için yazdığı yazılarının büyük çoğunluğu röportaj türünde yazılar olup savaş sonrasında bir araya getirilerek bir savaş romanına evirmiştir. Her ne kadar bir savaş romanı olsa da bu kitapta savaş alanı aslında bir edebiyat sahnesidir. Gerek savaşa asker taşıyan asker gemisi, gerek savaşın arka planındaki karargahlar her biri birer gözlem mekanına dönüşür. Cephede yaşadıklarını, gördüklerini, duyduklarını kaleme alan Steinbeck'in eseri bu çalışmada savaşın bir edebi anlatım mekanına dönüştürülmesi yönüyle çalışmaya konu edilmiştir. Askeri terimlerin, planların, stratejik çıkarların yerine edebi bir üslubun sunulduğu roman Steinbeck'in romantik üslubu ve sıra dışı bakış açısıyla imgelere ve hikayelere dönüştürülmesi yönü ve edebi gazetecilik bağlamında ele alınmıştır

**Anahtar Kelimeler:** John Steinbeck, Bir Savaş Vardı, Edebi Gazetecilik, Mekân, Savaş



# **ISSUES ON TRANSLATING MECHANICAL TERMINOLOGY FROM ENGLISH INTO ALBANIAN**

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## **ABSTRACT**

Terminology is a discipline that systematically studies the "labeling or defining of concepts" specific to one or more subject areas. The separation of terminology as a separate field of linguistics and as a special lexicon in the languages of countries with developed technology has been accepted since the middle of the 20th century. In Albania, organized work with terminology started several decades later. The foreign terms that entered Albanian language were borrowed in certain periods of time. Over time, these terms in the source language are processed and standardized, so that in some cases a mismatch of morphological and syntactic structures is observed between the model term and the borrowed term, or in other cases, the model term is replaced by a new term in the source language.

In this paper, terms encountered in the texts of English for Mechanical Engineering in Polytechnic University in the Mechanical Engineering branch are reflected and treated. The measurements are carried out with 90 students of Mechanical Engineering branch by means of content analysis method. Concrete results are given on the approach students use to translate the terms, density of their use and full comprehensibility.

**Keywords:** ESP, Mechanical Engineering, Terminology, translation, meaning.

# PORTRAIT OF MIMESIS: DECODING OSCAR WILDE'S AESTHETIC REVOLUTION IN THE PICTURE OF DORIAN GRAY

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## ABSTRACT

This essay explores the complex relationship between mimetic principles and aesthetic ideals as articulated by Oscar Wilde in *The Picture of Dorian Gray*. It draws from Plato's *Republic*, and Nietzschean philosophy in *The Birth of Tragedy*. Wilde combines the ideas of morality, mimesis, and the transformational potential of Art. His rejection of conventional norms is negotiated, which embraces the artist as a "sacred malefactor" who functions outside the bounds of conventional morality. It follows Wilde's subtle method of mimesis, balancing the Dionysian and Apollonian aspects of his story with hints of Nietzsche's criticism of Socratic reasoning. With an emphasis on the effects of mimetic impact on individuals and society, the investigation delves into Wilde's departure from Plato's ideas on imitation. As they struggle with the opposing pressures of aesthetic ideals, Dorian Gray, Basil, and Lord Henry provide excellent examples of mimesis' complex dynamics. The article also examines Wilde's claim that "Life imitates Art," highlighting the transformational power of artistic expression. The essay threads through Wilde's aesthetic philosophy, unveiling a tapestry of concepts that cut beyond conventional aesthetics and morals.

**Keywords:** mimesis, plato, nietzsche, aestheticism, morality

# **THE IMPACT OF VISUAL EFFECTS IN DIGITAL CONTENT ON STUDENT PERFORMANCE IN PRIMARY SCHOOLS OF ABU DHABI**

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## **Abstract**

Students at primary stage usually face difficulty in understanding scientific subjects, especially abstract sciences. Therefore, relying on traditional learning methods only will lead to a lack creative thinking in the learning process and a weak readiness to continue in the study, this scenario requires alternative learning methods such as visual effects based on digital content. The aim of this study is to examine the relationship between visual effects in digital content and student performance. This study applied quantitative methods to analyze this relationship. The population is the teaching staff in primary schools of UAE. Data instrument is self-administrated questionnaire. The data collection has been conducted on a sample of 700 teachers in 248 schools in Abu Dhabi. Simple random sampling technique has been applied in the survey procedure. SPSS software is deployed to conduct data analysis. Regression analysis and SEM have been deployed to conduct data analysis and test the hypothesis of this study. The result revealed that visual effects in digital content has a significant effect on student performance. To that end, incorporating visual effects into digital textbooks is a promising approach to improving the educational experience of students in the UAE. Therefore, this study recommend inclusion of visual effects in education curriculum is necessary, whereas more studies on this field should help the policymakers in the ministry of education to regulate alternative learning methods and set new guidelines for this goal.

**Keywords:** Visual Effects in Digital content, Student Performance

## **PAUL CLAUDEL'S POETIC ART IN "KNOWING THE EAST"**

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### **ABSTRACT**

My presentation focuses on the collection of prose poems *Knowing the East* (1900, 1907) which document Claudel's first visit to China and Japan. Narratives of his fascination with the East, these poems testify, beyond the description, of what Claudel calls "knowledge" and "understanding".

I will seek to analyze the different ways by which Claudel translates the shock in front of an exquisite nature, in the presence of unexpected things and people, his encounters with the East, and, also, to restore the process of intellectualization of the sensible on which rests the whole structure of this collection.

## MEANINGFUL DECIPHERMENT OF THE INDUS SCRIPT IN KOYA LANGUAGE

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### **Abstract**

This article's objective is to draw the attention of the scholarly world towards the work of Kangali on the Indus signs and texts, its identification of individual, combined, paired signs; and meaningful decipherment of script and texts in proto-Dravidian Gondi with consistency and interpretation of each sign with the same phonetic value or another one in the text by application of root morphemes, synonyms, grammatical characteristics; and focuses on the theme of Kangali's findings and statement about Gondi and IVC. Primeval knowledge system of Koitoors, natural origination from Amoorkot, expansion of various clans of their family tree, knowledge of geography, principle of 'Trident' pioneered by first Sambhoo, philosophy of 'Munjok' (balanced non-violence), the philosophy of all people's welfare established by Pahandi muthawapoy of Harappa; Koyas' socio-cultural legacy, rituals, customs, and traditions well before the Indus valley civilization in the Indian subcontinent. It also briefly discusses and deliberates the methods and attempts made by several scholars and linguists around the world to decipher the Indus script, including unmatching views, claims and counter-claims made so far. After a century, the secret of the Indus civilization has not yet been revealed. How is the largest Koitoors' rich socio-cultural legacy and language overlooked because of distinction amongst the groups of major arguments, contradictions, and Indian politics? The Koya language could not enjoy the same kind of recognition by the larger Indian federal setup as others, and scholars trying to prove those ideas may not get the support and projects as required.

**Keywords:** Aal; Aandi; Gondola; Pahandi; Urkot.

# USING STUDENTS' MULTILINGUAL SKILLS IN TEACHING GERMAN LANGUAGE FOR PROFESSIONAL PURPOSES

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## **ABSTRACT**

Nowadays, when international relations have grown significantly, individuals are necessarily faced with the necessity of knowing the languages of the people they encounter.

In this view, the interlinguistic practices of learning and practicing languages become common ways between speakers of different nationalities. The purpose of this article is to point out a set of practices that are used in teaching German language, relying on the foreign languages that the student speak before starting to learn this language.

The research has an empirical character and is based on observations in the auditorium. (Research is conducted at the Polytechnic University of Tirana, in the first year of the "Bachelor" level, Telecommunications branch).

The hypothesis, whose question we have answered, is about facilitating the learning of the German language by relying on the knowledge that students have in other foreign languages, in English language particularly. The method used is based on the most successful practices for a multilingual education and those built in the auditorium by the lecturer and the student. Their interpretation leads to the conclusion that multilingual pedagogical approaches can be considered very suitable for learning another language. It is worth noting that this way of teaching the language is only one of the possible ways to create a learning environment as attractive and beneficial for the student in learning a new language.

**Keywords:** multilingual education, German language in the post-university system, learning, language methodology, empirical methods, language interpretation teaching, language motivation, etc.

## **1. INTRODUCTION**

Learning foreign languages has been and continues to be considered a priority for a complete formation of young people. Nowadays, the development of their professional career is quite diverse and cannot be conceived without work experiences in different countries. They prepare for an increasingly globalized world. It includes telecommuting as well as short-term or long-term relocations to companies in the four corners of the world. However, in most cases, it is

English that is used the most, so interest in other languages, including German, is constantly declining.

On the other hand, when we talk about multilingual education, we always think of learning different languages, but not of learning a language relying on the knowledge acquired in a previous language, that is, an integrated approach of languages. On the other hand, Albanian teachers who teach students foreign languages are not prepared to work in such a perspective.

Based on integrated language didactics, this article aims to propose an approach that is as early as it is necessary today on teaching/learning foreign languages. The experiment was carried out in 2022-2023 at the Polytechnic University of Tirana, Faculty of Information Technology, Telecommunication branch. The experiment was carried out in 2022-2023 at the Polytechnic University of Tirana, Faculty of Information Technology, Telecommunication branch. The results achieved emphasize the cooperation of languages as the key to success in revitalizing the learning of languages other than English and, in turn, in facilitating the learning of the latter.

## **2. THE CONTEXT OF TEACHING FOREIGN LANGUAGES IN ALBANIAN REALITY**

The school is considered a center of multilingual education. It prepares young people to be trained and work in different countries. But, all over the world, training is being done mainly in English. Consequently, even the school and social context in Albania does not motivate multilingualism, but only the learning of the English language.

The new guidelines in the field of curricula at the pre-university level give priority to the learning of the English Language subject by placing its learning at the same rank with native language subject. In other words, learning English begins in the first grade of the lower cycle of the 9-year school. Previously, English and other languages (German, French and Italian) were taught at the pre-university level from the third grade and both could start as first languages.

Among them, the German language is one of the languages taught in the pre-university system. Her teaching continues to be traditional, which means: a lesson oriented towards grammar and not language expression. In addition, the classes are large in number and interaction cannot be realized in them. As a result, there is a lack of motivation on the part of the students.

Meanwhile, with the new guidelines, only English remains the first language while other languages automatically come second languages. This configuration is then conveyed to the secondary school where the interest in second languages is constantly decreasing.

At university level, English language is almost the only language taught in the professional field in almost all universities and in all branches.

Efforts to preserve multilingualism are sporadic and ineffective in this English-dominated landscape.

In fact, at the Master's level language policies promote multilingualism (protecting five different languages at this level), but little is done to realize this linguistic diversity at the following levels. Consequently, the protection of languages other than English is increasingly rare. Another phenomenon is emerging in areas outside the capital, where young people, at the pre-university level, learn only one language, as teachers are absent or the second language is replaced by other curriculum subjects. Consequently, the students who come to the university present different levels of language mastery and the unification of language learning is achieved with great difficulty by combining face-to-face and individual learning.

### **3. THE CONTEXT OF LANGUAGE LEARNING AT THE POLYTECHNIC UNIVERSITY OF TIRANA**

The Polytechnic University of Tirana is the only polytechnic university that encourages multilingualism. It has a foreign language center which offers students the following languages: English, French, German, Italian and Japanese. Traditionally, foreign languages have always been part of the general education of engineering students. Before the 2000s, the learning of a foreign language in Polytechnic of Tirana lasted for two years, while, with the implementation of the Bologna Reform (since 2003), the number of hours dedicated to the foreign language began to decrease. Currently, the number of hours available for the foreign language varies from 43 to 84 hours and takes place only in the first year of the Bachelor cycle. Only a few faculties have included it in the master's degree, but again, in number, they are very few.

Given that English is occupying an increasingly large place in the use of young people to be informed as a whole, the space occupied by other languages is decreasing. So we thought that, relying on the language they know best, that is, English, students can move more naturally to learning other foreign languages.

The German language teaching experience aims to give students a second foreign language which can be enriching in their personal development and an advantage in their professional career. With the limited amount of hours that the teacher has at his disposal, a differentiated work cannot be achieved. It is mostly intended to give them elements of everyday communication and how to get them to understand professional texts in the German language. Since they have to get along with their peers in this language, the lesson is oriented towards expression and communication in everyday language. But how to develop multilingualism at the university level? How can students be motivated to learn languages other than English? How can one naturally move from one foreign language to another, considering them as complementary and not contradictory to each other? We have tried to answer these questions in this study.

### **4. THEORETICAL AND METHODOLOGICAL FRAMEWORK**

This work is based on the concept of integrated language didactics and aims to respond to the concrete needs of second language learning

Common European Framework of Reference for Languages (CEFR)<sup>23</sup> and the "Multilingual and Intercultural Skills" portfolio emphasizes learning languages other than English. If previously it was thought that all languages should be taught perfectly, now there is the possibility of learning other languages at different levels and developing different skills, including the ability to understand written and spoken languages in these languages. Therefore, D. Coste, D. Moore, G. Zarate talk about "functional communication skills in many languages", while Roulet emphasizes that language learning should be considered as a comprehensive process. Language skills nowadays have become a necessity for companies and the world of work where it is noticed, according to a survey, that many of them are losing the markets of production or sale of goods only because of not knowing the local languages, that is where they also act (Eurobarometer, 2006). The multilingual approach also encourages reflection on the way languages work, that is, the meta-linguistic perspective (Bialystock, E. et Ryan, E. (1985).

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<sup>23</sup> BVA-ZfA –VI 2(2004):GER/Kurzinformationen, Seite 5 von 6 und 6 von 6



This approach, in fact, is related to the concrete use of language. In addition to a reflection on the way of learning the language, it is also a comparison on the common and special elements that the languages display.

In this way, the socioconstructivist approach (Vygotsky, 1978) allows the student to internalize knowledge according to his individual way and this, even independently, after he has finished school. Facilitating the learning of a second language by relying on what he already knows in a previously learned language motivates him to understand other languages by determining the different level of language mastery according to interests and needs that appear in life.

## **5. GERMAN AFTER ENGLISH – A PROJECT WITH MANY CHALLENGES**

The goal of this project is to change students' perceptions of how to learn a language. The lecturers need to teach them how to express themselves in language, to progress and self-correct through technology, and to learn through interaction. In this way, they will find it easier to learn languages other than English, in this case, the German language..

The project was carried out with the telecommunication classes of the Faculty of Information Technology at the Polytechnic University of Tirana. Students follow the German language in the first year, at bachelor's study cycle. In fact, English language is the language that students master best. However, its use as a tool for learning German language is very interesting.

First, they are languages of the same language family. Learning German through English can also be considered as a way to change students' perceptions of learning different languages.

Through this project we aim to practice language mutual understanding and develop passive skills in the target language (German language). Students are at the center of this project because no one can translate a material from their professional field into German better than the students themselves. Knowing the concepts of the field, they know they can perform the translation from one language to another better than anyone else. Learning German through English has several other advantages:

First, both are Germanic languages, so they have the same (Latin) alphabet. Secondly, there are many words in German that are also used in English such as Rucksack, Angst, strudel (in cooking), etc. On the other hand, many English words are also used in German as: Computer, designer, album, image, laser, etc. Third, quite a few other words are similar: haus – house / Universität – university. They also include kind words: k-ch : book / Buch ; make / machen, etc. We even find similarities in sentences: such as: Ich trinke wasser (I drink water)

Sometimes the similarities are also seen in the fact that the changes the words undergo follow almost the same grammatical rules, for example in the choice of verbs: To drink / Trinken (German)

From the phonetic point of view, we notice that there are many similarities in the pronunciation of words and in remembering them when we want to express ourselves in the German language, such as :

Haus-house/Maus-mouse/Laus-louse/Mann-man/Frost-Hammer/bitter-Pack/Rest-Nest/Bier-beer/hier- here

The similarities are also noticed in vocabulary, divided according to grammatical categories:

1- Nouns: Der computer=the computer; Die Maus-the mouse; Das Foto-the Fotos; Die Rezeption-The reception; Das H0bby-The hobby; Der Ball-the ball; Trainieren – Training; Studieren-Studying

2- Verbs resembling in both languages:

Lug!-Look! ; kann - can; go(gehen); speak (sprechen);

Based on these similarities, it is thought of promoting bilingual learning using different methods:

- Looking up the word in English to remember its equivalent in German.
- Comparison with the nominated object, the visual presentation of the latter.
- Exposure to materials in German to practice mutual understanding between languages.
- Watching videos where there may be bilingual English/German dialogues.
- Using bilingual applications to express yourself from one language to another: Quazel, Lingota, ChatGBT on everyday life situations.

In contrastive linguistics<sup>24</sup> there are different interlinguistic forms

- 1-Interlingual interferences

#### 1.1-Substitution

Example: He thinks about it,

The form of one language becomes unfamiliar to the other language.

#### 1.2-Overdifferentiation

In German language, regarding the form of movement, we distinguish between “gehen” and “fahren”. While in English language, when it comes to describing being behind the wheel, only the verb “drive is used”. Mit dem Bus fahren, in English, means “to go by bus” and not “to drive by bus”.

#### 1.3-Sub-differentiation

Many of the Germans who learn English, use almost always the verb “schwimmen” for “swim”, and very rarely make use of “float”; thus not making the sufficient differentiation between these two forms.

#### 1.5-Over presentation

When in a foreign language familiar or unfamiliar structures appear, students avoid the unfamiliar ones. One always uses in English relative pronouns “The man who/m I saw, and avoids the “The man I saw”.

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<sup>24</sup> Angewandte Linguistik für den fremdsprachlichen Deutschunterricht(britta Hueisen und Gerhard Neuner)Seite 26.

## 6. DISCUSSIONS AND RESULTS

The students were more interested in practicing German in this way. Not only did they spend more time on the Internet watching videos in German or with translations in this language, but they also learned how to find the vocabulary of the field themselves and tried to solve the problems they encountered with the language themselves in general. In this way, they acquire the methodology of learning languages individually and by looking for solutions for their own learning.

But, on the other hand, it seems to be emphasized that the hours programmed for the German language are insufficient to extend the experiment for a longer period of time and to see in which activities and skills the results can be more productive.

Moreover, learning a language, relying on another language already known by the students, should be considered only as one of the tools that the teacher uses for language learning, so this method should be combined with other tools such as games, the use of technology, simple materials in the professional field, etc.

## 7. CONCLUSIONS

Education with an integrative concept of languages should be seen as a future policy of language learning and not considered in isolation from each other.

The approach of this study is quite modest. In fact, other experiments in this field should be carried out in order to have other results that can be compared in terms of value and impact on the linguistic background and German language skills of professional branches.

This inevitably brings the need for the conception of methods, formations and publications that aim to promote this new approach to teaching, which should start in primary school..

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# **FOOTBALL AND THEATRE FROM A CONCEPTUAL METAPHOR VIEWPOINT: AN ANALYSIS OF SPORTINGSUN PUBLICATION**

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## **ABSTRACT**

Football, which is probably the most popular global sport, is associated with evolving written and spoken linguistic trends, making research on football a fertile research endeavour. Conceptual metaphors are metaphorical representations of ideas from source to target domain at a cognitive level. It had been established that conceptual metaphors are found in football commentaries, but mainly from the domain of war (and violence), and to a smaller extent, other sports and human endeavours. This study was aimed at identifying novel conceptual metaphors related to theatre from the SportingSun publication; analysing them using a robust analytic paradigm; elucidate their roles in context and rationalizing why the metaphors are found in the contexts they are found. Five publications from The SportingSun, from June & July, 2019 were selected for the study. The Lakoff and Johnson's Conceptual Metaphor Theory (1980) was used as the theoretical underpinning. The Metaphor Identification Procedure by Pragglejaz Group (2007) was utilized to identify the metaphors, and they were analysed based on the aim of the study. Both the Classical Approach of Domain-Target Mapping of Lakoff and Johnson and the Modified Anastasia Model were employed for analyzing obtained data. The results of the study revealed 12 novel conceptual metaphors related to theatre in Nigerian football discourse. This attests to the continuous evolution of language. Likewise, theatre/cinematography is presented as a novel source of conceptual metaphors not stated anywhere in previous literature, to the best of current research. Conclusively, novel football-related conceptual metaphors abound in Nigerian reportage, providing impetus for continuous research.

**Keywords:** Conceptual Metaphors, Conceptual Metaphor Theory, Football, Newspaper Reportage, Theatre

## AMERICAN CULTURE IN THE 1920'S

### 1920'LERDE AMERİKAN KÜLTÜRÜ

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#### ABSTRACT

The First World War was a war that caused the death of millions of people. Although the main reason is known as the murder of the Austrian Archduke, it was actually a special reason for this war. The war spread over a wider area. The race for colonialism brought about by the Industrial Revolution, the understanding of nationalism that emerged after the French Revolution, and the conflicts and blocs that emerged between states that could not agree with each other. The great war began after the assassination of Archduke Franz Ferdinand, crown prince of Austria-Hungary, by a Serbian young man. After this great war, a generation called the "Lost Generation" emerged. As its name suggests, it was a lost generation. The writers of this period, who did not feel like they belonged anywhere after the war, devoted themselves to writing. They revealed their emotional states through the works they wrote. Because, like many people, they had lost their faith in traditional values. If we look at the reflection of this war on literature, the "Lost Generation" represents the poets and writers who produced works in this period. This generation, which created literary activity in the center of Paris, consisted of people who were Americans but immigrated to Europe. These writers, who did not embrace the American Dream, were confronting the realities of America. In this article covering many periods (Jazz Age, Modernism, Harlem Renaissance and the Great Depression), we will examine F. Scott Fitzgerald, Ernest Hemingway, and John Steinbeck, who were members of the Lost Generation.

**Keywords:** Lost Generation, The First World War, American Dream

#### ÖZET

Birinci Dünya Savaşı milyonlarca insanın ölümüne neden olan bir savaştı. Asıl sebep Avusturya Arşidükünün öldürülmesi olarak bilinse de aslında bu savaşın özel bir sebebiydi. Savaş daha geniş bir alana yayıldı. Sanayi Devrimi'nin getirdiği sömürgecilik yarışı, Fransız Devrimi sonrasında ortaya çıkan Milliyetçilik anlayışı ve birbiriyle anlaşamayan devletler arasında ortaya çıkan çatışma ve bloklaşmalar. Büyük savaş, Avusturya-Macaristan'ın veliht prensi Arşidük Franz Ferdinand'ın bir Sırp genci tarafından öldürülmesiyle başladı. Bu büyük savaşın ardından "Kayıp Nesil" adı verilen bir nesil ortaya çıktı. Adından da anlaşılacağı gibi kayıp bir nesildi. Savaştan sonra kendilerini hiçbir yere ait hissetmeyen bu dönemin yazarları kendilerini

yazmaya adanmışlardır. Yazdıkları eserlerle duygu durumlarını ortaya koydular. Çünkü birçok insan gibi onlar da geleneksel değerlere olan inançlarını kaybetmişlerdi. Bu savaşın edebiyata yansımalarına bakacak olursak "Kayıp Kuşak" bu dönemde eser veren şair ve yazarları temsil etmektedir. Paris'in merkezinde edebiyat faaliyeti yaratan bu kuşak, Amerikalı olup Avrupa'ya göç etmiş insanlardan oluşuyordu. Amerikan Rüyasını benimsemeyen bu yazarlar Amerika gerçekleriyle yüzleşiyorlardı. Pek çok dönemi (Caz Çağı, Modernizm, Harlem Rönesansı ve Büyük Buhran) kapsayan bu yazımızda Kayıp Kuşak'ın üyelerinden F. Scott Fitzgerald, Ernest Hemingway ve John Steinbeck'i inceleyeceğiz.

**Anahtar Kelimeler:** Kayıp Kuşak, Birinci Dünya Savaşı, Amerikan Rüyası

## INTRODUCTION

After the First World War, a group of American writers are in a crisis. Although cultural movements decreased after the war, these writers started a literary movement in Paris in the 1920s. Although the term lost generation was coined by Gertrude Stein, Ernest Hemingway is the author who introduced this term to the world. According to Hemingway, a garage owner who used this term was mocking this generation. In response, Hemingway said, "You are all a lost generation," and used these words as the subject of his book *The Sun Rises*. *Tender is Night*, one of the last representative works of the period, was one of Fitzgerald's, and *The Big Money* was one of Dos Passos' works that best reflected the period. The parties in *The Great Gatsby* and the aimless travels in *The Sun Also Rises* were novels about post-war idleness. In fact, Lost Generation writers revealed meaningless shallow lives in their works. Traditional gender roles were destroyed. Male dominance was dealt a blow. Rather than confront the devastating consequences of war, writers chose to idealize it. They idealized life. They created an image that was incompatible with reality. For example, the character Gatsby does not see the character Daisy as he sees her in real life and idealizes her, which leads him to great disappointment.

Although it may seem difficult for the lost generation to communicate on issues that seriously affect them and therefore form long-term relationships, these characters try to communicate through their actions. Writers experienced the effects of World War I in very different ways. The lost generation chose to present themselves to society in an inappropriate way. Lack of communication has become the main theme of the novels. The characters cannot establish a real bond between themselves and are disconnected from the outside world. Men go to war, and when they return, the environment they left behind is gone. Because the feeling of insecurity that the war left on them is dominant. We can analyze the events of World War I through novel characters. For example, in Hemingway's book *The Sun Also Rises*, we see the way he describes the troubles experienced by the lost generation. In the novel, we can encounter people who have lost their direction and a lot of disappointment. (Hemingway, 1955)

## JAZZ AND THE "ROARING TWENTIES"

Jazz music was very popular during this period, called the jazz era. This music, which was popular in the "Roaring Twenties", was a period of economic prosperity and a strengthening of the economy. As domestic production increased, the number of consumers increased. This wealth issue became a laughing stock for the Lost Generation. The music industry developed, everyone now had a radio in their home. Technological devices such as television and radio have changed the structure of American society with the development of the entertainment

industry. Although the Volstead Act closed bars and entertainment venues, restricting this entertainment, American jazz bands continued to perform their work by looking for other venues. The Cotton Club in Harlem, where both blacks and whites could listen to music together, was one of the famous clubs that ignored this ban and continued their business. These entertainment venues, which became a fundamental element of US pop culture, were places where women who smoked, danced, and danced wildly had fun, disregarding religious structures. These women, whom we called "flapper girls", were a symbol of US pop culture.

## **THE FIRST WORLD WAR I**

The First World War, an international war, was the first war of the 20th century with very devastating effects. This war, which started on August 14, started with the murder of an archduke for a special reason and led to the beginning of a world war. It was formed by England, France, Serbia and the Russian Empire (later joined by Italy, Greece, Portugal, Romania and the USA). These Allied Powers turned into a competition between the alliance states of Germany and Austria-Hungary (later joined by the Ottoman Empire and Bulgaria). The course of this war, which started to be very costly for the states, gradually decreased. For the first time, war was fought at sea, followed by fighting in the air. This war, which also took place in the submarine, drew America into itself. Approximately ten million soldiers died. Eventually, the loss of life led to the loss of more people with the emergence of the "Spanish Flu", the deadliest epidemic in history. This war, which caused millions of deaths in every state around the world, ended on November 11, 1918, but wars would continue in the international, political, economic and social spheres.

## **F. SCOTT FITZGERALD (September 24, 1896 - December 21, 1940)**

Francis Scott Fitzgerald, one of the most prominent writers of the Jazz Age, is an American writer who frequently talks about the destructive effects of his era in his works. At that time, everyone dreamed of wealth. One of them was Fitzgerald. Although he could not resist this urge to become rich, he began to accumulate wealth. This search for wealth was also a harbinger of misery and destruction. Even though the American dream is about wealth and success, there are also failures that this success causes. Fitzgerald is someone who experiences both of these aspects in his life. On the one hand, the happiness brought by that dream-like life, and on the other hand, the unhappiness brought by failure. In addition to this life, the author also attracts attention with his literary personality.

Francis Scott Key Fitzgerald was born in "St. Paul, Minnesota, USA, September 24, 1896". While his father, Edward, was a nobleman, his mother, Mary McQuillan, was also from a wealthy family. Following his attendance at St. Paul Academy, he attended the Newman School, a Catholic preparatory school in New Jersey. He started to get closer to the fame he wanted at Princeton University. He wrote scripts and became a member of the drama club. After leaving Princeton College, he joined the army as a second lieutenant in the junior squad. While at Camp Sheridan near Montgomery, he fell in love with Zelda Sayre, the youngest daughter of an Alabama Supreme Court Justice, and thus began a romance. He started collecting money to get married. He got into advertising. After leaving there, he started writing his work, "This Side of Heaven", which made him famous. They later married Zelda.

In his novel "This Side of Paradise", Fitzgerald discusses two aspects of youth in the USA. morality and immorality. The novel, published in 1920, began his rise to fame. His second

novel, "The Beautiful and the Damned", offers a portrait of the Jazz era of that time. In this work, where the couple Anthony and Gloria Patch reflect the magnificence of the Jazz Age, the couple seems to fly with an energy inspired by excitement. Their marriage is like a theatre. As marriage approaches, it becomes impossible due to money and the couple begins to face the truth (Fitzgerald F. S., 2004). After publishing his novel *Tales of the Jazz Age*, he earned good money and rented a house for himself. The author then went to Europe, where he published "The Great Gatsby", one of the best novels of the 20th century, in 1925. His wife will be so affected by Zelda's illness that the book "Tender is the Night" is also based on his wife's illness. And *The Great Gatsby* begins with this quote:

Then wear the gold hat, if that will move her;  
If you can bounce high, bounce for her too,  
Till she cry "Lover, gold-hatted, high-bouncing lover,  
I must have you!" (Fitzgerald F. , 2015)

Thomas Parke D'Invilliers

Fitzgerald became addicted to alcohol and became depressed because he could not save his marriage. Afterwards, he started a love affair with Sheila Graham and then wrote "The Last Tycoon".

### **ERNEST HEMINGWAY (July 21, 1899- July 2, 1961)**

Hemingway is another of the figures who revolutionized twentieth-century American literature. This author, whose life coincided with the devastating effects of two wars, appears before us with works on the themes of war, violence and death. Ernest Miller Hemingway is the second child of an orthodox family. He was born in Illinois in 1899. His father is the doctor Mr. Clarence Edmunds Hemingway and his mother is Mrs. Grace Hale Hemingway, a former opera singer. Hemingway grew up in a turbulent family environment due to his parents. The fact that he was such an unhappy child was reflected in his later works. He learned to swim and fish as a child. He spent his life among the local Indians and received his first experiences here. He worked as a war correspondent for the *Kansas City Star*. Afterwards, he voluntarily participated in the World War as an ambulance driver. He always had unhappy marriages. After the Greek-Turkish War, he left journalism and started writing. He started living in Paris. He learned his craft with names such as Gertrude Stein and Ezra Pound. Hemingway's first two published works were "In Our Time" and "Three Stories and Ten Poems".

These depressions and depression caused by the war made him a very good writer. His book *The Sun Also Rises*, published in 1926, consists of people who lost their value judgments after the war and began to be the same as each other. The author, who adds his observations to the crisis he is experiencing, begins to produce works that are candidates to be the best examples of literature. Hemingway's first novel, *The Sun Also Rises*, is among the novels that best describe the effects of the collapse of the age in which it was written.

"One generation passes, another generation comes; but the earth goes on forever... The sun also rises and sets, rushing to where it rose and goes... The wind sends south, then heads north; it wanders endlessly and returns in line with the circulation of the wind... All rivers reach the sea;



Yet the sea is not filled; the rivers return to where they came from..." Ecclesiastes (Hemingway, 1955, p. 3)

He wrote *The Old Man and the Sea* in 1952, for which he won the Nobel Prize in Literature. He committed suicide by shooting himself in 1961 due to bouts of depression. Hemingway's literary life was shaped by Mark Twain and the Bible. But the most important impact was experiences such as the devastating impact of the two World Wars. In summary, Hemingway always describes a state of struggle, death and the effects of war in his works. He ended his war with himself by killing himself. Hemingway was a writer interested in social problems rather than individual needs. This is something that is in the man's power, but he chose to be affected.

### **JOHN STEINBECK (27 February 1902- 20 December 1968)**

John Steinbeck was born in Salinas, California, in 1902. He was the son of a middle-class family. He went to Stanford University but could not graduate. He worked as a freelance writer for a while and could not achieve what he wanted. Starting his publishing career, Steinbeck began publishing a few works. These consisted of novels and short stories. Later, Steinbeck published his humorous story *Tortilla Flat* in 1935. In his novels, Steinbeck dealt with rural life as well as social issues in general. These novels, which can be called social novels, reflected the real structure of society. After *Tortilla Flat*, which he treated as humor, he wrote a book called *Dubious Battle* in 1936, which deals with this resistance in full detail, with the living conditions and struggles of the working class dealing with the daily life of the working class. In his book *Of Mice and Men*, published in 1937, he masterfully depicts the social and human issues of our age. *Of Mice and Men* tells the story of two seasonal workers, George Milton and Garry Small, who are two opposite characters. After publishing his book of short stories called *Long Valley* in 1938, he wrote *The Grapes of Wrath*, known as the author's best book, in 1939. In this book, the author harshly criticizes capitalism and describes the struggle of impoverished people and societies to survive. The book tells the story of a family who could not make a living from farming and moved to California and fell into the immigrant worker class. The author, who published his works "*East of Eden*" in 1952 and "*The Winter of Our Discontent*" in 1961, passed away in New York in 1968.

### **MODERNISM (1910- 1940)**

Modernism, a radical revolution, was not only a literary movement but also a period of artistic change. Revolts against social views, politics and religion began. The American dream, a way of thinking that excludes reality, began to be questioned by people. In addition to the devastating effects of the Great World War, which lasted for 4 years, the Spanish Flu, Dust Bowl and the Great Depression occurred. Capitalism, which is the subject of many books, led to the questioning of the government. Society was questioned, literature was questioned, writers were questioned... In 1920, women began to vote for the first time in America. While socialism was on the rise, another cultural change began with alcohol bans, the Jazz Age. Music forms changed, poetry form became different. The image was considered central to the poem. Instead of examining the past, an attempt was made to create a new structure.

## **HARLEM RENAISSANCE (1918- 1930)**

The Harlem Renaissance, the most influential movement in African American literature, took effect between 1918 and 1937. The black community began to reconceptualize their own works as separate from white people. They stayed away from racist discourses and bourgeois class conflicts. They did not adopt a particular thought. With this difference they started African American literature. They raised awareness about black literature. This difference was also reflected outside of Harlem, a symbolic capital. This movement, which was one of the stages of the New Negro movement, was like the birth of a new literature. Increasing literacy thanks to migration from rural to urban areas has contributed to raising the race of African Americans and making them stand out in society. Racial pride was developed along with Pan-African sensibilities. The black exiles who began to live in New York and Paris after the First World War had a great impact on the Black Renaissance. Drinking came up again. bootleggers rose. Aline Locke, described as the father of the Harlem Renaissance, described herself as a humanist. He defended his philosophy with the term "Cultural Pluralism", which he coined. This concept, which was one of the building blocks of the Harlem Renaissance, was neither modernist nor romantic. He wanted to write differently. Using the concept of Cultural Pluralism, he argued that each culture is unique and should be independent. In America, which hosts many cultures, everyone should be allowed to live with their own culture and not be assimilated. The reason why the Harlem Renaissance poets and other artists differed from other artists was that most of them were Queer or Bisexual. In this list, names such as McKay, Cullen, Locke, Dunbar Nelson, Richard Bruce Nugent are some of them. Although most of these writers were of different genders, the writers rarely addressed or secretly mentioned this theme in their works.

## **THE GREAT DEPRESSION (1929 – 1939)**

With the advent of the 20s, the Jazz Age, symbolized by women dancing, smoking, drinking alcohol and wearing short skirts, was a rebellion against the traditional structure of America. Houses and cars were purchased on credit, workers' wages increased by only 8 percent. There were obvious imbalances between rich and poor. The stock market crashed in 1929. This collapse, called Black Tuesday, set in motion the Great Depression. This collapse spread beyond America. People became unemployed, businesses closed and banks went bankrupt. The American government claimed that this was a temporary event and gave assurances. Then-President Herbert Hoover did not help the impoverished people and downplayed the crisis. Hoover, who was attributed as the main responsible for the Great Depression, was ridiculed by people. One slum was even called "Hooverilles". Franklin Delano Roosevelt, the wealthy governor of the time, made an offer. Then he passed the Aid Law and laid the foundations of the new order. The Depression affected everyone deeply. Children took on more responsibilities and women started working. African Americans became unemployed because most of the jobs were given to whites. Fifty percent of black people were unemployed in 1930. But Roosevelt defended the rights of blacks and discrimination was banned. As a result of the Great Depression, the relationship between the American government system and black people changed. The government started to take responsibility for this issue.

## CONCLUSION

The Roaring Twenties, with all their abundance and new freedom, can be described as a break from absolutely any tradition. Femininity was being redefined, music was evolving separately, and discoveries transformed everyday life. This break from tradition represented the ideals of the 1920s and shows that the "first modern decade" will serve as a guide for more modern culture. In addition to this, this period also hosts very important writers. One of the most important American writers of the 1920s was F. Scott Fitzgerald, one of the most popular writers of the 1920s and published *The Great Gatsby* in 1925. The novel deals with issues of decadence and extremism and is widely interpreted as a warning tale. Another tremendously popular writer of the day was Ernest Hemingway. Witnessing firsthand the horrors of World War I, Hemingway wrote short stories in a simplified, minimalist style. He lived an adventurous life and typically dealt with themes of struggle, courage, and loss. And finally, the last American writer of the time was John Steinbeck. The main idea of Steinbeck's work is a statement of humanity as he investigates the meaning of humanity. Many of the writers of this time expressed negative views of society. This is because all the writers thought there needed to be a change in society. They needed to draw attention to the negative side of society so they expressed all the negativity associated with society in their books to draw people's attention to the situation. Americans today take pride in the wide variety of opportunities available in this country and the freedom to be anything or pursue their dreams. These freedoms and ideals of modern America, which is gradually moving away from tradition, can easily be traced back to the 1920s. The Roaring Twenties were definitely groundbreaking in a wide variety of ways, and an accurate glimpse of what would soon become modern America.

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**TIMOTHY MO'NUN SOUR SWEET VE DORIS LESSING'İN THE GRASS IS  
SINGING ADLI ROMANLARINDA KENDİNİ ARAMANIN UMUTLU  
YOLCULUĞU**

**HOPEFULL JOURNEY OF SELF-SEARCHING IN SOUR SWEET BY TIMOTHY  
MO AND THE GRASS IS SINGING BY DORIS LESSING**

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**ÖZET**

Çoğu zaman insan hayatındaki en derin duygulardan biri olarak kabul edilen umut, insanların hayatları için yeni yollar aramalarını ve cesur adımlar atmalarını sağlayan bir inanç kaynağıdır. Ancak bu adımlar her zaman kolay olmayabilir ve bazen büyük mutluluklar getirirken bazen de derin hayal kırıklıklarına neden olabilir. Bu zorlukların üstesinden gelmek, yaşamın dengesini korumak ve sonuçta ortaya çıkan karmaşıklıklarla yüzleşmek dirençli bir irade gerektirir. Sömürgecilik sonrası dönemin izlerini taşıyan Timothy Mo'nun Sour Sweet ve Doris Lessing'in The Grass is Singing adlı romanları da umut temasını farklı bağlamlarda farklı bir şekilde tasvir ediyor. Her iki romanın başkahramanları Lily (Sour Sweet) ve Mary (The Grass is Singing), yeni bir başlangıç yapmak amacıyla evlenip umut dolu yeni bir yolculuğa çıkan iki kadın olarak karşımıza çıkıyor. Mo, Londra'nın Çin Mahallesi'nde yaşayan genç bir Çinli göçmen olan Lily'nin, kültürel asimilasyonun ve gelenekler çatışmasının getirdiği zorluklarla mücadelesini yansıtırken, Lessing, sömürge Güney Rodezya'da yaşayan beyaz bir kadın olan Mary'nin, toplumunun baskıcı ırksal dinamikleriyle boğuşmasını ele alır. Lily ve Mary'nin kendilerini araştıran yolculuklarını ele alan bu çalışmaya, karakterlerin kişisel gelişimleri, kendilerini keşfetme arayışlarındaki benzerlikleri ve farklılıkları konu olacaktır. Bu çalışma, karakterlerin deneyimlerini şekillendiren belirli kültürel ve tarihi bağlamları dikkate alarak, bu edebi eserlerde tasvir edilen kimlik, uyum ve dayanıklılık gibi karmaşıklıkları değerlendirecektir. Nihayetinde çalışma, iki karakterin içsel yolculuklarını psikolojik açıdan, dönemin büyük sorunları olan koloni sonrası göç, kimlik sorunları, sömürgecilik mirası ve ırk ayrımı gibi konular ekseninde postkolonyal bir bakış açısıyla inceleyecektir.

**Anahtar Kelimeler:** Uyum, Kimlik, Sömürgecilik

## ABSTRACT

Hope, often considered one of the deepest emotions in human life, is a source of belief that enables people to seek new paths in their lives and take bold steps. However, these steps may not always be easy, and while they can sometimes yield immense joy, they may also precipitate profound disappointment. Navigating these challenges demands a resilient will to maintain life's equilibrium and confront the complexities arising from consequential decisions. Timothy Mo's novel *Sour Sweet* and Doris Lessing's *The Grass is Singing*, which bear traces of the post-colonial period, also distinctively portray the theme of hope across disparate contexts. The protagonists of both novels, Lily (*Sour Sweet*) and Mary (*The Grass is Singing*) appear as two women who get married and embark on a new journey full of hope in order to make a fresh start. Mo depicts Lily, a young Chinese immigrant living in London's Chinatown, struggling with the challenges of cultural assimilation and clashes of traditions, while Lessing depicts Mary, a white woman living in colonial Southern Rhodesia, grappling with the oppressive racial dynamics of her society. This study, which deals with the self-searching journeys of Lily and Mary, will focus on the personal development of the characters and their similarities and differences in their quest for self-discovery. This study will consider the complexities of identity, adaptation, and resilience depicted in these literary works, considering the specific cultural and historical contexts that shape the characters' experiences. Ultimately, the study will examine the inner journeys of the two characters from a psychological perspective, from a postcolonial perspective, on the axis of issues such as post-colonial migration, identity problems, colonial legacy, and racial discrimination, which are the major problems of the period.

**Keywords:** Adaptation, Identity, Colonialism

## INTRODUCTION

The race to find raw materials and human resources, which increased rapidly with industrialization, caused two major world wars on a global scale. Continuous market-finding competition among world states, as well as growing colonial movements have resulted in a significant destructive impact on individuals and society. The people face racism, alienation, and poverty. The social, political, economic, and cultural structures of the world changed radically following the period of postcolonization. Many people from former colonies immigrated to Western countries, attempted to merge with the host cultures, and began to encounter distinct challenges as they were indifferent to the cultures of other countries, which prompted them to search for their identity. People, especially migrants and women, encounter problems such as language, adaptation, and alienation. Therefore, alienation defined as the feeling of foreignness that a person feels towards himself, the society he lives in, nature, and other people, has been important in fields such as philosophy, psychology, sociology, and literature (Güneş,2019, p.166). The sense of alienation they experience in their inner worlds becomes the subject of novels. Stories of migration and alienation written with greater sensitivity play an important role in bridging cultural divides and creating multicultural understanding and tolerance. The authors draw the picture of a modern individual's emotional journey that is resulting from the continued destruction of their geographical worlds, disassociation and displacement from their cultural roots, and the dilemma experienced by people in the post-colonial era with their novels. They shed light on the reality that individuals who are not accepted in the countries, excluded, and not seen as belonging to that society

become increasingly alienated from them and their society. As one of these writers, Timothy Mo, an Anglo-Chinese writer, focuses on the experiences that immigrants have in their new nation, how they overcome obstacles and culture shocks, and how they define their identity. In one of his novels, *Sour Sweet*, Mo depicts the daily life of a migrant family from Hong Kong and how each member of the family experiences culture shock and adapts differently to British society and culture (Suprajitno, 2002, s. 75). Like Mo, Doris Lessing, a British-Zimbabwean novelist, reflects the influence of post-colonialism in her novels. Her first novel, *The Grass is Singing*, deals mostly with concerns about colonialism and racism in the post-war apartheid period in Rhodesia, South Africa. Lessing also addresses white society's attitude toward women and the status of women in both patriarchal and colonial societies in the novel. This paper will evaluate Lily and Mary's journey of searching for themselves in a new place while criticizing the patriarchal society. It will focus on how the women who are at different parts of colonialism, colonized and colonizer, find their way to overcome the struggles exemplifying their new lives.

### **A SELF-SEARCHING JOURNEY**

In the tapestry of self-discovery, Lily Chen from *Sour Sweet* and Mary Turner from *The Grass is Singing* embark on riveting odysseys across cultural landscapes and societal mazes. Their tales weave through the vibrant threads of identity, unearthing the poignant realities of assimilation, love, and societal expectations in the bustling streets of 1960s London and the sun-baked soil of colonial Southern Rhodesia. Mary Turner and Lily Chen are a white South African and a Chinese woman, respectively, who marry and move to live in a new place. Lily marries and moves to London with her husband, Chen to find a job for living. Mary marries and moves to a farm with her husband, Dick to gain money and live there. Lily and Mary embark on distinct yet thematically interconnected journeys of self-discovery and adaptation. Although the reasons for the crises are different for these characters, unpleasant situations and disadvantages that both women face are the same. They are trapped in colonial problems. They do not understand the cultural communities in which they find themselves. They need to learn a new language and they seem to be superior to others, which forces their adaptation process. Beside all these, they are married to men who cannot supply them with an economically good life and preserve a healthy male-spousal relationship.

Observing their adaptation process, identity and cultural problems and lives in their new places, it can be stated that the characters have similar problems. Lily, a Chinese immigrant in London, grapples with the clash between her cultural heritage and the Western influences surrounding her, navigating the challenges of assimilation while preserving her identity. In *Sour Sweet*, the colonial backdrop is implicit, with Lily's experiences reflecting broader immigrant struggles in a Western context influenced by colonial legacies. Lily finds herself in the vibrant but complex cultural tapestry of 1960s London, where the clash between her Chinese heritage and Western societal norms shapes her journey. Her struggle to balance traditional values with the demands of a foreign environment underscores the broader immigrant experience, where the interplay of cultural dynamics shapes the quest for identity. Lily's journey illuminates the nuanced process of adaptation, shedding light on the resilience required to navigate the intricate web of cultural and social expectations in a multicultural setting. Her adaptation involves not only the practical challenges of language and cultural differences but also the complexities of family life and economic struggles. The Chen family maintains their lives in a small social circle and refuses to contact English culture except for economic purposes. Lily has an ethnocentric mindset, believing that a Chinese can only rely on another Chinese for help and seeing English people

as alien. Lily's attitude toward the Chinese race's superiority is reflected in her interactions with English people. Even after the Chen family opens their own take-away food business, she maintains her position. Apart from business or compulsion, she has no personal relationships with the English, whom she refers to as devils. She frequently has difficulty distinguishing between English people who she believes are the same. As a result, she frequently refers to her customers as 'pigs'. She is sure of the Chinese race's superiority, despite her lack of comprehension of Western behaviour. She has trouble finding a balance between these two different cultures. Her startling encounter with the cheekiness of several teenage English females she encountered in her restaurant can be a good example of this situation. She expressed her thoughts with these sentences from the book: "Everything is running together till a scandalous hour. They arrived shortly after 10 o'clock. It's no surprise that they keep getting pregnant" (Mo, 1986, p.138). In the aftermath of this event, according to the book's comment, she was also satisfied with her modest family. There was no doubt that the Chinese were superior to the foreign creatures which highlights her opinions about English culture. Beside this, she is also uninterested in learning English, which reminds her that they are foreigners in the country (9). Lily's reluctance to speak English is evident because she cannot speak it as fluently or clearly as she does in her native tongue. What Timothy Mo wants to reflect with Lily, is how difficult it is to immediately accept the culture of the place where people go and become a part of it, as a result of migrations as one of the inevitable aftermaths of colonialism. According to this viewpoint, Lily's disassociation from English and British society can be interpreted as her inner rage against colonialism. Her longing for the homeland from which she left may cause her to see her own race and culture as superior to British culture, and this thought of superiority can be tolerated. In consequence, Lily's adaptation, identity and culture conflict problems can be balanced, albeit difficult, towards the end of the novel.

On the other hand, *The Grass is Singing* explicitly addresses colonial problems, unveiling the racial hierarchies and social injustices inherent in colonial Southern Africa. The novel explores how colonialism shapes individuals' perceptions of self and others, emphasizing the dehumanizing impact of a system that rigidly defines cultural and racial boundaries. In other words, Mary Turner grapples with the oppressive racial dynamics of colonial Southern Rhodesia. Her identity and adaptation process becomes entangled with the racial and social constructs of the colonial system, leading to a tragic unravelling. Her adaptation is deeply entwined with the societal expectations of a racially divided environment as she strives to make a living on a remote farm. The cultural and identity problems faced by Mary are rooted in the deeply entrenched colonial power structures that dictate her place in society. Mary's journey serves as a poignant exploration of the existential challenges inherent in adapting to a colonial context, where cultural and identity struggles are amplified by the oppressive forces of the societal framework. However, Mary's adaptation process is different from Lily's in some parts. While Lily is the colonized one, Mary stays on the colonizer side, which leads to colonialism and causes colonial problems. Mary sees herself and white South Africans as superior to blacks. However, her superiority, even if it is as a result of the society in which she grows up, cannot be tolerated as easily as Lily's because it is based on racism that she sees blacks as inferior to her. To sustain her superiority and understand what the blacks say about her, she cares to learn their language and manages to do so easily. It would be correct to point out that Mary's effort to learn a language is different from Lily's. While Lily's effort to learn a new language always reminds her that she does not belong here, Mary's effort to learn a language always reminds her that she is different and superior to others. That's why Mary learned this new language in a much shorter time and tried to get ahead of the black natives. Mary had never worked with natives before, but she now had to deal with them as a boss, even if she was uncomfortable

about it. It was a challenge for her. (Lessing, 1950, p.61). The traces of this challenge are underlined in the novel with the frequent changing of servants. Mary, as a white, treats the natives as machines that just work for her own comfort. Her thoughts about natives can be understood with these words from the novel “Mary had forgotten that the man was going to eat. She had never thought that the natives were also people who ate or slept; either they were there or they weren't...” (Lessing, 1950, p.77. What Doris Lessing wants to reflect in the character of Mary Turner can be considered the racist hypocrisy of colonial society. It is stated in the novel with the words that “in Africa, if a white man looks into a native's eyes and sees that there is a human being there (which is the most important thing he avoids), his denial of guilt backfires with such rage that all he has to do is lower his whip” (Lessing, 1950, p.65). Mary’s death, like her existence, is defined by the white African society's deep hatred, contempt, fear, and grudgingly acknowledged economic need for blacks. (Zak, 1973, p.282). In her adaptation process, like Lily Mary is also reluctant to come into contact with others. However, her isolation includes both white farmers and natives. Turners live in isolation from society, partly because of their own choices (Zengin, 2013, p.231). Mary, who was shown as a social woman in her life before Rhodesia, turns into a completely out-of-society woman after she comes to Rhodesia because the farm life does not satisfy her and makes her unhappy. There are incompatibilities with the society in which Mary lives before she marries Dick and comes to Rhodesia. It is important to look at the reflections of her inability to be a member of the white colonial society to which she belongs and the reasons for this in the novel. Being a poor family, Mary and Dick already fail to represent British society. The sentence "few locals lived in similar houses" (Lessing, 1950, p.9) about the Turners' house summarizes the situation of the Turners. (p. 30). When Mrs. Slatter comes to visit Mary for the first time she misunderstands her and never softens anymore. She thinks that Mrs. Slatter patronizes on her because of their poverty (p. 79). Throughout her life on the farm, she has had no contact with other white South Africans. It is important to underline that Mary's isolation is not because she thinks that her family is as good as Lily, but because of her inability to tolerate others' financial superiority. In consequence, it can be inferred that Mary's and Lily's not accepting the situation they are in caused the isolation of both characters and delayed their adaptation. Both narratives offer poignant insights into the complexities of identity, belonging, and the profound impact of colonialism on individuals, whether navigating London's Chinatown or the arid landscapes of Southern Africa. Both women face the universal themes of isolation and loneliness in their new environments, but the nature of their struggles is distinctly influenced by the cultural, historical, and social contexts of their respective stories. Lily's adaptation is a poignant exploration of the immigrant experience in a Western setting, while Mary's journey sheds light on the complexities of colonial life in Africa.

From another perspective, both of the characters are women from societies equipped with traditions where patriarchy prevails and men are superior to women. However, their reflections are different. Both of them marry in a short time without knowing their husband in all aspects. Lily meets her husband in a dance that had been organized for men, emigrant bachelors, to find a wife to take back to the UK. After knowing each other for three weeks, they marry and move to London (Mo, 1986, p.4). This shows that in Chinese culture, the husband is more dominant and takes decisions about the future of the family. The couples take care to maintain this balance. Although Lily is physically taller and more built than her husband, she tries not to undermine the authority of the man and to maintain his dominant role in the family structure. In other words, Lily's deft actions sustain the illusion of Chen's 'domestic inferiority,' causing the 'poor male' (20) to feel he is the 'dominator rather than the controlled' (Bajraktarevic, 2013, p.38). In the novel, Lily is narrated as a dutiful and devoted wife who respects Chen and



addresses him as “husband”. She wears flats and insists on making dinner as a wife for Chen every night, even if he does not want it. In many parts of the novel, it is underlined that she believes in the yin and yang philosophy, which maintains the balance of dualistic male and female principles. It could be stated that Lily does her best to make Chen feel dominant in the house, even though he isn't like that. As can be interpreted from Timothy Mo’s statements in the novel, the domination of men in Chinese culture is more related to the construction of balance. Likewise, the son's responsibility to take care of his parents, which is a part of Chinese culture, is also a reflection of the patriarchal social structure. Although Lily and Chen are in difficult economic conditions, Chen's sending money to his family every month shows the superiority of the man. Also, the fact that Chen's father came and started living with them supports this situation. With the establishment of their own takeaway restaurant, Lily’s role changed to become a colleague of her husband, Chen and Lily were no longer superior and inferior; they were on an equal level. Lily and her sister, Mui, are also compelled to leave the private realm and enter the public one. This is a critical juncture in the process of redefining the established borders between home and non-home, as well as gendered spheres and identities. The opening of a take-away restaurant broadens their perspectives beyond the confines of their extremely constrained and ultimately secluded life in China Town.

In the manner of *Sour Sweet*, Lessing has included the patriarchal society of Europe in many parts of her novel, *The Grass is Singing*. This can be observed from the relationship between Mary's parents, Charlie Slatter's thoughts on women, and Dick's behaviour. The pressure, pain, and disappointment placed on women by a patriarchal society and marriage lives, as well as the society’s restriction of women in every way to become individuals, are the most important factors that contributed to Mary's tragedy as a female member of western society. These are cultural tools, which develops her in such a way that she is not rebellious to the organized rules and conventions, despite the fact that she is white. As a result, she is dragged into a marriage, which she believes is just a necessary task in order to be worthwhile inside the patriarchal society. The family environment in which Mary grew up is the most fundamental factor that shapes her marriage, sexuality, and relationship with men. When we look at the family environment in which she grew up, we see a father figure who can put pressure on the mother and a mother figure who is economically oppressed because of her reliance on men. Mary’s father is a dipsomaniac who comes home whenever he wants and does not leave any money for the subsistence of the family. It can be reported that Mary, who watched her mother's troubles and became friends with her, avoids marriage for this reason. In addition, although it is not clearly expressed in the novel, it can be said that Mary witnessed something about the sexual lives of her parents, and this had a great impact on her. This is expressed in the novel in these words: "She had witnessed some events in his childhood home, and she preferred to forget them. It took a lot of effort to erase those memories years ago." (Lessing, 1950, p.42). For Mary, the father figure always reminds her of negative things. This is sometimes reflected as an inexplicable odor and sometimes as a nightmare that disturbs her. In one of these dreams, it is even an abuse experienced by her father in her childhood. These negative situations she experienced with her father shaped her perspective on men and sexuality. Again, Mary is terrified not only of the black figure, but also by his commanding presence. When Moses adds, "Madame lie down," his voice becomes kind, almost fatherly (Lessing, 1950, p.151), reminding Mary of the dominating patriarchal position in indigenous culture (Kara, 2014. P.75). Although Mary is in her 30s, her dress is always childish, and her relationship with men is always on a friendship level. Maybe this is proof that Mary doesn't want to grow up and enter that institution of marriage. Her sudden search for a marriage is also the pressure of patriarchal society. Although she managed to escape from it for a long time, she confronts her friends' thoughts

about her at a party. According to her friends who represent society, Mary should now get married; it is not normal for a woman to stay single for so long, and a woman must marry to complete her identity. It can be underlined that the society she lives in has made Mary a woman who is powerless and cannot resist society, and her efforts to become an individual are now inhibited. Eventually, Mary is forced to look for someone to marry (Lessing, 1950, p.45). In fact, even this sentence shows how superficially Mary looks at the idea of marriage. The following sentence taken from the novel 'a woman should marry when she reaches a certain age' which society imposes on Mary shows how powerless she is in face of such thoughts (Zengin, 2013, p.251). Mary, who assumed the role offered to women by such a society, is under pressure. If we look at the reasons for the pressures that Mary experienced in her marriage, the first priority is her lack of economic freedom. Then there is the fact that Dick constantly manipulates Mary, seeing her as someone who understands nothing because she is a woman, not only consulting her and not listening to her suggestions, but also incapable of meeting her extremely human needs and keeping Mary under his control. From this view, the marriage and society that Mary is fighting are more patriarchal than Lily's. Additionally, her rapprochement with Moses and the consequent murder are also a result of male oppression. What she couldn't find in Dick, Mary sought in Moses, and, as she was taught to always obey the stronger, she threw herself into his orbit from the moment she realized Moses' strength. Beside this, the hostile behaviour of Charlie Slatter when he realizes May's emotional and physical collapse can be evaluated as the power of patriarchy. Fishburn evaluates Mary's not seeing by the society and taking any support from her husband as a terrible illustration of how hardship and isolation can destroy even the most self-reliant of women. They don't view her reaching out to Moses as a desperate cry for human touch, which could save her from desolation and madness. Instead, because she has broken their biracial sexual taboos, the other whites perceive her as a challenge to their cultural superiority myth—a threat to the colonial status quo that must be managed, removed, or exterminated (1994, p.2). While Lily tries to maintain a balance in her marriage, Mary cannot find any balance.

From the perspective of their struggle to find solutions for their problems, Lily' can be thought of as more successful than Mary. When Lily realizes that being a waiter will not be sufficient for their future, she starts to collect money for their own business. After setting up their own restaurant, she takes on the whole responsibility of learning to drive a car and dealing with official proceedings. This makes her more powerful, and she makes a new decision about her son, Man Kee. Lily does not want her son, Man Kee, to be like Chen, who is culturally adrift, unable to comprehend the culture of his ancestral homeland while rejecting the culture of his adopted homeland. She wants her child to learn about his heritage, but since they live in the United Kingdom, Man Kee should be well-versed in English culture. As a result, she sends her kid to a British public school while Man Kee attends a Chinese institution. After Chen's death (Lily thinks he ran out of her), Lily's life changed. The difficulties that develop as a result of her husband's death force her to face unpleasant realities. She understands she'll never be able to visit Hong Kong again. That is why she begins to think about Man Kee's development, who will be permanently based in the United Kingdom. She now recognizes the importance of understanding British tradition and culture, as they are unable to escape contact with British society and culture. Lily, who initially rejects British culture, eventually understands that she cannot remain that way indefinitely. The best approach is to strike a balance between her cultural history and the culture of the society in which she resides, namely English culture. She is relieved by that point. But it was as if a stone had been removed from her and she had risen to her proper height. She thought she had discovered yin cancelling yang for the first time; she discovered it by deviating to the extremes and then discovering the still point of equilibrium

(Mo, 1986, p.278). Lily feels relieved of the burden, and for the first time, she senses the balance of yin and yang. This demonstrates a significant shift in Lily's personality. For Lily, Chen's disappearance is both bitter and delicious, since while it is a loss, it is also an opportunity for her to discover herself or 'a balance of things for the first time without the ceremonial camouflaging of reality beneath the facade of gendered roles imposed by tradition. Chen remains a "domestic goddess to rival god" (282) like the statue Lily purchases at the start of the novel, mythically glorified throughout the novel, but also "black with smoke" (187) of reality to which it is exposed. (Töngür, 2012, p.173).

However, Mary's efforts to try new ways and save the farm always end in disappointment. Because now she has lost the strength to get out of the emptiness she was drawn into. Dick's weakness drags her more and more into despair. Apparently, her actions to highlight her independence in society ultimately lead to her terrible demise; she is killed by a black servant. Throughout the book, she not only establishes necessary frameworks to enable her to exist as a woman but also takes advantage of all available colonial privileges over Black people in order to maintain her dominance and sense of self-worth (Kara, 2014, pp.58-59). As a result, she is depressed and murdered. She lost her identity while paying for her life. Mary's struggle is most evident fight in her attempts to find balance in her life, pulled between societal standards, racial tensions, and her own personal difficulties. Mary's life takes a terrible turn in the story as she struggles with loneliness, oppressive heat, and the solitude of farm life. She feels trapped inside the societal norms and racial dynamics common in the colonial environment. Mary's relationships limit her quest for equilibrium. Her marriage to Dick Turner is filled with misunderstandings and unspoken conflicts. The presence of Moses, their houseboy, adds another layer of complication, as the racial hierarchy of the time pervades their interactions. The story explores Mary's psychological makeup while she looks for answers to her issues. She is pushed to the brink by her identity issues, cultural expectations, and the harsh environment of the farm. But Mary has a hard time finding a solution to these problems. Unlike Lily, Mary cannot find rational solutions to the problems she faces and cannot achieve that balance neither in her marriage nor in her new life. Mary Turner demonstrates a strong and resilient character in spite of these internal conflicts, demonstrating the ability to overcome the obstacles she faces (Qiu-Pei, 2021, p.223). Doris Lessing expertly creates a story that captures the complexity of interpersonal connections and the difficulties in striking a balance in a world full of injustices. Mary's quest turns into a moving examination of the human condition that highlights the negative effects of racial tensions and cultural expectations.

## CONCLUSION

Consequently, the self-searching journeys of Lily Chen in *Sour Sweet* and Mary Turner in *The Grass is Singing* serve as compelling narratives that explore themes of identity, adaptation, and resilience within distinct cultural and historical contexts. Lily's experience as a Chinese immigrant in 1960s London provides insight into the complexities of assimilation, family dynamics, and economic challenges. Meanwhile, Mary's exploration of self in colonial Southern Rhodesia sheds light on the racial tensions and societal expectations prevalent in that setting. Both women grapple with isolation, economic adversity, and the intricacies of marriage, offering a lens through which to examine universal human experiences. As they navigate the complexities of their respective environments, Lily and Mary's stories prompt contemplation on the broader themes of belonging and the transformative nature of self-discovery. Both Lily and Mary have some similar problems in their lives, but their approaches and solutions to these

problems are different. Throughout the novels, they are on a journey to find a way for their future. While Lily tries to create balance in her life, Mary loses her way. Mo's approach to post-colonialism problems in his novel is shown softly in the lives of Lily and her family. The contradictions between different cultures are at a point that can be accepted by Lily with a little effort. Therefore, even though Lily confronts varieties that cause trouble, she eventually finds equilibrium. In her novel, *The Grass is Singing* Doris Lessing draws a more realistic and sorrowful facet of post-colonialism. Mary fights with patriarchy, poverty, and loneliness but has no power to be successful. Mary's inability to evaluate her own attitudes leads to her death; she is unable to accept who she is, and as a result, she dies.

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**THE PARODY OF UNCAUGHT FISH: A POSTMODERN TAKE ON TROUT  
FISHING IN AMERICA**

**YAKALANAMAYAN BALIKLARIN PARODİSİ: AMERİKA'DA ALABALIK  
AVI'NA POST-MODERN BİR BAKIŞ**

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**ABSTRACT**

Richard Brautigan's novels, including Trout Fishing in America, challenge conventional writing styles and parodies realistic writing norms. His attitude towards fiction is reactive, denaturalizing established forms of writing by creating stories that reveal how we organize human experience and come to terms with it. Richard Brautigan's work Trout Fishing in America, which questions traditional writing conventions and parodies realistic conventions, is a prime example of the author's avant-garde approach to literature. The phrase "Trout Fishing in America" is used in a variety of ways throughout the story to symbolize various individuals, places, and other elements. The book defies classification because of its episodic style, absence of a main plot, and uneven character development. Brautigan uses the story of a narrator searching for perfect spots to go trout fishing as a metaphor to show how materialism and moral decay have destroyed once-beautiful, innocent America. This study aims to analyse how Brautigan uses parody, a postmodern tool, to deconstruct, denaturalize and demythologize the fixed grand narrative of his time in this work.

**KeyWords:** Parody, Trout Fishing, Postmodernism, Brautigan, America

## ÖZET

Richard Brautigan'ın, aralarında Amerika'da Alabalık Avı'nın da bulunduğu romanları, geleneksel yazım tarzlarına meydan okur ve gerçekçi yazım normlarının parodisini yapar. Kurguya karşı tutumu tepkiseldir, insan deneyimini nasıl düzenlediğimizi ve onunla nasıl uzlaştığımızı ortaya koyan öyküler yaratarak yerleşik yazı biçimlerini doğallıktan çıkarır. Richard Brautigan'ın geleneksel yazma biçimlerini sorgulayan ve gerçekçi geleneklerin parodisini yapan Amerika'da Alabalık Avı adlı eseri, yazarın edebiyata avangart yaklaşımının en iyi örneğidir. "Amerika'da Alabalık Avı" ifadesi hikaye boyunca çeşitli bireyleri, yerleri ve diğer unsurları sembolize etmek için çeşitli şekillerde kullanılır. Kitap, epizodik tarzı, ana olay örgüsünün yokluğu ve dengesiz karakter gelişimi nedeniyle sınıflandırmaya meydan okuyor. Brautigan, alabalık avlamak için mükemmel yerler arayan bir anlatıcının hikayesini, materyalizm ve ahlaki çürümenin bir zamanlar güzel ve masum olan Amerika'yı nasıl yok ettiğini göstermek için bir metafor olarak kullanır. Bu çalışma, Brautigan'ın postmodern bir araç olan parodiyi, zamanının sabit büyük anlatısını yapıbozuma uğratmak, doğallıktan uzaklaştırmak ve mitolojiden arındırmak için nasıl kullandığını analiz etmeyi amaçlamaktadır.

**Anahtar Kelimeler :** Parodi, Alabalık Avı, Postmodern, Brautigan, Amerika

## UTILIZING OF STREAM-OF-CONSCIOUSNESS IN LITERARY WORKS

### EDEBİ ESERLERDE BİLİNÇ AKIŞI TEKNİĞİNİN KULLANIMI

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#### ABSTRACT

The original and intriguing stream-of-consciousness storytelling method has long been a part of literary expression. The study examines how stream-of-consciousness is used in literature as a distinctive and complex method of illuminating the inner workings of the human mind. It is uncovered how this narrative form works as a potent instrument to represent the intricacies of human thought and emotion by examining the groundbreaking works of writers like James Joyce, Virginia Woolf, and William Faulkner. The historical development of stream-of-consciousness is first traced in this inquiry, with an emphasis on how it emerged as a response to conventional, linear narrative frameworks. After that, a thorough examination of how this method captures the unfiltered, fractured essence of human mind follows. Stream-of-consciousness serves as a tool to explore the complexities of memory, dreams, and the unconscious mind through providing readers access to characters' inner monologues. The study highlights the value of stream-of-consciousness as a crucial literary technique in the conclusion. It examines how this technique pushes the limits of narrative exploration and provides a special view into the psychology of people. In the end, the analysis in this study seeks to illuminate the enduring value and artistic worth of stream-of-consciousness in literary works, giving the reader a clearer understanding of its contribution to the field of literature.

**Keywords:** Stream-of-consciousness, Virginia Woolf, Inner workings, Narrative form

## ÖZET

Özgün ve ilgi çekici bilinç akışı yöntemi uzun zamandır edebi ifadenin bir parçası olmuştur. Bu makale, bilinç akışının edebiyatta insan zihninin içsel işleyişini aydınlatmanın ayırt edici ve karmaşık bir yöntemi olarak nasıl kullanıldığını incelemektedir. James Joyce, Virginia Woolf ve William Faulkner gibi yazarların çığır açan eserlerini inceleyerek bu anlatı biçiminin insan düşüncesinin ve duygusunun inceliklerini temsil etmek için nasıl güçlü bir araç olarak çalıştığını keşfedilmiştir. Bilinç akışının tarihsel gelişimi ilk olarak bu araştırmada, geleneksel, doğrusal anlatı çerçevelerine nasıl bir yanıt olarak ortaya çıktığına vurgu yapılarak izlenir. Bundan sonra, bu yöntemin insan zihninin filtrelenmemiş, kırılmış özünü nasıl yakaladığına dair kapsamlı bir inceleme yapılır. Bilinç akışı, okuyuculara karakterlerin iç monologlarına erişim sağlayarak hafızanın, hayallerin ve bilinçaltının karmaşıklıklarını keşfetme aracı olarak hizmet eder. Çalışma, sonuç olarak çok önemli bir edebi teknik olarak bilinç akışının değerini vurgulamaktadır. Bu tekniğin anlatı araştırmasının sınırlarını nasıl zorladığını inceler ve insanların psikolojisine özel bir bakış açısı sağlar. Sonunda, bu çalışmadaki analiz, edebi eserlerdeki bilinç akışının kalıcı değerini ve sanatsal değerini aydınlatmayı ve okuyucuya edebiyat alanına katkısını daha net anlamasını sağlamayı amaçlamaktadır.

**Anahtar kelimeler:** Bilinç akışı, Virginia Woolf, İçsel işleyişler, Anlatı biçimi



# **PRE-SERVICE ENGLISH TEACHERS ATTEMPTS IN THE TEACHING PROFESSION**

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## **ABSTRACT**

Teacher’s education has become more and more important nowadays as it is directly related to the education of the young generation. The same can be said even about English language education. This can be noticed in numerous reforms in the education system as well as in various strategies and other important documents pertaining to this aspect of education in Albania. In this respect, our study aims at shedding some light in the attempts that pre-service English teachers, (actually students of the third year of the English branch, in “Aleksander Moisiu” University) make at becoming competent in the field. For the purpose of this study, we made use of focus groups as instruments for collecting the data. More specifically, we organized 4 focus groups with English language students after they finished their third practice period in various schools and focused our attention in four aspects of teaching, namely: a) their approach in explaining basic concepts in the English language class, b) the way they assessed pupils’ work, c) their communication in class and d) the techniques they applied more often during this process. Among other things the students shared through these focus groups their path towards becoming a teacher, by implementing what they had learnt so far and what their experience taught them during their three semesters of practice in various schools.

**Key words:** Pre-service teachers, English teaching, language education

## **INTRODUCTION**

English is one of the languages most spread worldwide, being used for a myriad of purposes such as: study, tourism, employment, cultural exchanges, research, commerce, instruction etc. English can be considered without doubts the currency of globalization. People of all ages use it in different situations and contexts, but this is especially true for teenagers and students. This viewpoint is complemented further on by Cremin et al (2009) who believe that by means of English language young learners have the chance to develop their competence, confidence, creativity, and positivity in learning. In the same line, Earls (2016) points out that more and more higher education institutions are now keen to offer both undergraduate and postgraduate programs through the medium of English. However, in order to achieve this purpose, it is important to have quality education. It goes without saying that the more qualitative English

teacher training programs are, the more successful English teachers will be. Teacher training for pre-service teachers has a great impact in foreign language teacher education. One of the reasons for this is that it provides pre-service teachers with approaches and methods of teaching, techniques, procedures and strategies that will enable them to connect easily with their students and to manage classes more efficiently. Another reason for its necessity has to do with the fact that the young generation is not acquainted with the traditional teaching methods. At its best, they might use them, without knowing the name or their purpose. However, we should not forget that what is required today is personalization in education, viewing the students as unique individuals with various learning styles and strategies.

The same spirit is encountered even in the Albanian context. The Ministry of Education and Sports has given priority to English language and to English language teaching in every level of education, which is reflected in the great number of regulation and strategies that have been compiled, which of course are aligned with the internationally recognized standard for describing language proficiency “The common European Framework of reference for languages”.

## **LITERATURE REVIEW**

According to Woodward (1991), teacher training consists of providing knowledge of the content and skills or techniques to teach the students adequately. From this perspective, students practice links the theoretical knowledge acquired from various courses that are part of the curriculum to the practical aspect in the English class context (Meijer et al. 2002). This is supported even by Alamri (2018) who believes that practicum is considered the best opportunity for pre-service teachers to learn to teach through applying theory into practice. Of the same opinion are even the researchers Fajardo and Miranda (2015) who point out that the teaching practicum is an opportunity to expose one’s self to the real world of teaching, as well as to a variety of students, ages, and backgrounds, enabling pre-service teachers to gain knowledge on the variety of class contexts. In the long run, the process of pre-service teachers’ path towards professionalism needs active construction and reconstruction of knowledge from diverse sources (Borger and Tillema 1996). After all, one of the main qualities of being a good teacher is to be knowledgeable about their subject (in this case the English language) and the craft of teaching. From the pre-service teachers’ points of view, a knowledgeable teacher was one who could be used as a resource (Harmer, 2015)

Apart from formal schooling experience, pre-service teachers’ personal experiences are believed to play a significant role on their construction of assumptions pertaining to teaching and learning processes. These personal experiences comprise life experiences as well as informal learning experiences. Johnson (1994) study investigated the relationship between pre-service teachers’ beliefs about second language teachers and teaching on one hand and their perceptions of instructional practice during the practicum on the other. The researcher concluded that pre-service teachers’ instructional practices during their teaching practicum were based on their previous second language learning experience with teachers, instructional activities and classroom organization. In the same line of thought is even Johnson (2009) who states that a considerable part of the literature on teacher education has indicated that student teachers’ experiences and beliefs before they were part of pre-service teacher education influenced considerably their instructional practices. This is highlighted even in the study of Peacock (2001) who concludes that the way teachers learned foreign language as students has a significant effect in their beliefs about language teaching. In other words, what pre-service

English teachers observed in their English classes might have an influence on their beliefs about language learning and teaching.

Richards and Nunan (1990) pointed out in their study that pre-service teachers should be provided with techniques and skills which they can apply in the class in order to be able to develop theories of teaching and have the ability to make appropriate decisions concerning teaching strategies. The reason for this is that the teaching practice is a process that enriches pre-service teachers' knowledge, experiences and competences. More importantly, it is an opportunity to continue professional growth (Richards, 2002, as cited in Morales, 2016). Whereas Zheng (2009) sheds light in another aspect of teacher education by saying that when compared to the teachers of other subjects, English teachers often use most of their time improving their English proficiency instead of acquiring pedagogical knowledge, which may result in the insufficient acquisition of practical teaching knowledge as well as underdeveloped teacher beliefs. In a later study, apart from the importance of teacher training programs Richards (2017) emphasizes even the importance of adequate English proficiency prior to teaching English and also warns that native-like English proficiency is not a requirement in order to be able to teach English.

In relation to English language teacher training, Richards (1998) has presented six fields of core knowledge base in second language teacher education that are 1) theories of teaching, 2) teaching skills, 3) communication skills, 4) subject matter knowledge, 5) pedagogical reasoning and decision making (an interactive decision), and 6) contextual knowledge. In order to complement them Harmer (2007) adds three more knowledge fields that English teachers should have: 1) learners and teachers, 2) managing classroom learning, and 3) testing and evaluation. Shulman (1987) presents another viewpoint when he says that the core competency of a teacher consists of his teaching skills. "This includes the most crucial aspects of pedagogy such as organizing and managing the classroom, preparing lesson plans, providing clear explanations, questioning skills, etc. In language teacher education this also includes developing competence in using language teaching methods (e.g., communicative language teaching, task-based language teaching, etc.), and being able to adapt teaching skills and approaches to new situations" (Faez, 2011).

## **METHODOLOGY**

### **INSTRUMENTS OF THE STUDY**

Referring to our study, in order to make the theoretical perspectives described in the literature review as concrete as possible, we made use of the focus groups organized with third-year students of "Aleksander Moisiu" University. According to Matthews and Ross (2010, p. 235) "Basically, the focus group is a method for collecting qualitative data, which is an adaptation of the interview technique. The only change (as the name suggests) is moving away from the one-on-one interview and into a group interview." Kitzinger (1995, p. 299) states that "This method is particularly useful for exploring people's knowledge and experiences and can be used to examine not only what people think, but also how and why they think this way." Group discussions encourage participants to research issues that interest them and even raise questions that concern them. When well organized, these discussions can help the researcher to analyze aspects foreseen by him. But they also require better planning than individual interviews.

Concerning the protocol draft of the focus groups, (the full version of which is found in the appendix of the study) we decided to divide the questions into four main blocks, which are as follows:

- a) Pre-service students' approaches in explaining basic concepts in the English language class
- b) The way pre-service students' assessed pupils' work
- c) Pre-service students' forms of communication in class
- d) The techniques they applied more often

The first block consists of three questions and mainly aims at gathering information about the methods and approaches used by the pre-service teachers as well as the reasons for this choice.

The second block consists of three questions, which aim at collecting information on the different forms pre-service teachers assessed written and oral assignments of their pupils. Also, this block discusses the tasks or activities that were most often used in this assessment as well as the reasons for this choice. The third block also consists of two questions, which mainly focus on the importance of communication and the forms of communication in the classroom environment. Even the fourth block contains two questions which mainly aim to collect information on the challenges that pre-service teachers encountered during their practicum as well as their possible causes.

## **SAMPLE OF THE STUDY**

For the purpose of this study were organized 4 focus groups. In each of them took part 6 students who had completed the three semesters of practicum (school practice – observation / integrated practice / teaching practice) and consequently were at the third year of their university studies. The four of them were organized in June, 2023. The focus groups were held in the library of “Aleksander Moisiu” University. We considered it important to organize the focus groups in a neutral environment so that pre-service teachers would not be affected when they shared their opinion and ideas with us. We communicated by e-mail with 45 students of the third year (who were chosen randomly) and asked them if they wanted to be part of this study. Only 24 agreed to participate and we divided them into four focus groups that were organized in different days.

## **DATA COLLECTION FROM THE FOUR FOCUS GROUPS**

In each of the four focus groups, we took down notes and made audio recordings of the discussions with the pre-service students, an aspect that was agreed upon in advance with each of the participants. During the discussion, the pre-service teachers in the focus groups did not necessarily answer our questions in a certain order, but for each question we made sure that everyone expressed their opinion. All questions left room for discussion and different opinions. The arguments of the participants regarding the methods and approaches used there or the ways of communicating in class were quite diverse. There was no hesitation on the part of the participants and the discussion in all the cases proceeded naturally. The duration of the focus groups varied, ranging from 40 minutes to 65 minutes.

## **DATA ANALYSIS FROM THE THREE FOCUS GROUPS**

Being a method used mainly, but not only, to collect qualitative data, the focus group generates a large amount of information and as such the researcher's challenge is to analyze this information properly. In our case, we started the analysis process with the audio recordings in order to make it easier to classify the data. Since we were dealing with qualitative data, thematic analysis was used.

## **THE FINDINGS OF THE STUDY**

### **Block I. Pre-service students' approaches in explaining basic concepts in the English language class**

Concerning the question related to students' approaches, applied to explain basic concepts, we have found out that all of the participants use a number of approaches and not just one. According to their answers, they used a number of approaches to make the lesson more interesting and enjoyable. Another reason that came out during the analysis of the data was the students' age. Especially those participants that had conducted their teaching practice in 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> or 5<sup>th</sup> grades insisted that it was essential to change methods frequently. There were also students who used different methods because it was the model that the tutor teacher applied in class or to adapt the lesson to the class level.

“During my teaching practice my students taught me that each one learns differently and has a different capacity to process and apply information. Therefore, I used different activities and methods during class time” (student 3)

“What I noticed was that the tutor teacher used different methods, which she changed from time to time, depending on the topic or the class that was being taught and I did the same. (student 9)

“Sometimes parallel classes had the same topic, but I used different methods for each class, adapting to their level.” (student 13)

Concerning the frequency of use, the data indicated that more than 80% of the participants mentioned that they almost always used Grammar – Translation method and Communicative Language teaching in various aspects of the lesson depending on the objectives. In relation to Grammar - Translation method, three were the directions in which it was mostly used: in reading sections, in explaining vocabulary and in the process of translation. Whereas about CLT, the usage was not confined or limited to specific aspects, on the contrary it was used in a variety of activities such as: discussions, debates, games, illustrations, interviews, puzzles, listening pair work etc.

“Also grammar translation is one of the ways of explaining the basic concepts that I have applied the most, especially in reading where first the text is read and the new words are

translated, then the grammar rules with examples, this process is very important because the students learn and remember what they hear, interact and see in class, (student 13)

“One of the methods I applied in class during my internship, among others, was communicative language teaching. As an example of that, I used a cardboard house with all the new parts of the house written on it to make the lesson more fun and also used open questions, involving the students, encouraging them to think, being a very good example of communicative language teaching method.” (student 23)

“I used CLT through the use of games, which was really interesting as I saw that students got really interested to participate and learnt a lot of things.” (student 17)

As it was expected these two were not the only methods or approaches used. The students reported using Natural Approach, Direct method, Task-based Learning, Cooperative Learning, Audio-Lingual Method, Direct Instruction, Guided Instruction and Interactive Teaching. These were not just names because the students also provided various examples on how they used these methods in the class along with the activities designed for this purpose. More specifically, Direct method, Task-based Learning and Cooperative Learning were used by more than 60% of the participants. Audio-Lingual Method was used only by 5 of the participants through the use of dialogues. Whereas Interactive Teaching was mentioned only by one student. Silent way was not used at all.

“I also used Cooperative learning in which students work together in small groups. I realized this by assigning group tasks and projects.” (student 18)

“For example, one of the approaches I once used in role reading was task-based learning. After I talked about the text and focused on the new words in order for the students to get involved, I asked them to read the text one after the other after me, then we did the exercises using the task-based approach. Every approach has its role in teaching, the time and purpose why it is used, so every teacher must know how to use it and be familiar with it.” (student 2)

“Interactive Teaching is a method I used to explain the lesson which allowed me to use games in teaching grammar because it helps to engage students and to remember what they have learned. You can use different games, for instance giving each students a flashcard with a word on it and the students must physically arrange themselves into proper sentences or word puzzles and quizzes.” (student 22)

When students were asked about their preference for traditional or alternative teaching methods, all of them said that they were in favor of alternative methods. Some of the participants

mentioned even the use of technology to help them in the process of teaching. However, through the course of discussions it became clear the almost all of them in one instance or another during the lesson used Grammar-Translation Method, showing their reliance on traditional methods as well.

“I also brought technology in class for example I took with me my laptop and showed the class some videos for making the lesson more understandable.” (student 16)

“I tried to do my best during my practice including as much innovative methods as possible. I included the method of: What I know, What I want to know, what I learnt; the Direct method; Task-based learning; CLT.” (student 1)

“I have frequently used alternative methods in my classes, since they provide a shift from the traditional passive method to involving the students in discussions, group work, problem solving activities and hands-on experiments.” (student 7)

## **Block II. The way pre-service teachers assessed pupils' work**

One of the questions addressed to the participants of the focus groups was how they assessed the students' work. The answers were varied. However, before we focus on their answers, we have to clarify one essential point: Pre-service teachers have no right to put grades in the register, but in cooperation with the tutor teacher and especially with their consent they can do this. Now, turning to our study, some of the participants stated that when they made the assessment, they kept in mind the learning outcomes and the expected results, others mentioned that students' performance was what somehow dictated the grade. A few listed even activities such as oral and reading assessments, dictations, mini tests etc. Nearly 90% of them declared that the students' portfolio was always taken under consideration in the overall assessment. One of them said that she had put the grading criteria in a grid and was based on that.

“Assessment should be planned ahead as part of teaching and learning activities. In planning assessment I took under consideration and clarified the learning outcomes for which students are working; gave examples illustrating the expected results; specified the criteria for success and created opportunities for students to demonstrate their knowledge.” (student 11)

“Think for a second about the activities you ask students to accomplish for the English class, which might include: quizzes, tests, role plays, essays, class participation, and presentations and then transforming the characteristics I've identified into grading criteria for the work most significant to me, thus using this grid: distinguishing excellent work (10-9) from very good (8-7), fair to good (6), poor (5), and unacceptable work (4).” (student 20)

“Based on the school regulations, during the semester students are evaluated according to the periodic assessment, with three grades. With the first grade, I evaluated each pupil’s performance and oral work. The second grade was the evaluation of the portfolio, which has inside written works or projects made by each student. The third grade is the evaluation of the tests, which are supposed to be three, throughout the school year. These three grades are written in the register, under the respective column.” (student 3)

The participants of the focus groups were also asked about the forms of assessment they used more often. Students were very willing to answer to this question and what is more they even tried to explain in detail the whole process of assessment. From their answers we found out that 3 of them mentioned three types of evaluation methods; namely goal—based, process-based and outcome-based. Other forms that resulted popular among the participants were: formative assessment, performance assessment, written assessment and verbal assessment. Formative assessment was used by almost all of the participants followed by performance assessment.

“From my tutor teacher at school, I learnt to apply three types of evaluation methods: goal—based, process-based and outcome-based. I used goal—based evaluation to find out if the objective had been achieved, the process-based evaluation to analyze strengths and weaknesses and outcome-based evaluation to see the impact of a project.” (student 1)

“Most of the students got graded almost every day based on their performance. They were asked to read their homework or classwork aloud and me and the tutor teacher either gave them a grade or gave points for later. This was as for the documented part, as for the non-documented part we used frequently words of encouragement such as: Well done, Thank you, Good job, Very good, which made the class more interesting.” (student 6)

“I evaluated the students based on their participation, how active they were during the lesson, how they formulated their ideas. I also evaluated how capable they were to work in groups or individually and how they worked with dialogues. I corrected homework, semester tests, dossier tasks, independent work projects and evaluated the students based on these too.” (student 9)

“During the practicum I used two forms of assessment: written form and verbal form. In the first form with the consent of the tutor teacher I put grades in the register, depending on the pupils’ achievement, how much involved the pupils were during the lesson time. Also, in the register are put the exams’ and project’s grade. In the second form I assessed the pupils by using words. For example, I used words like: Very well or well done (when the pupils’ responses are too good or excellent). Well or good (when pupils’ responses are good).



Not well (when the pupils are not answering well).” (student 12)

The third question of this block requires from the participants to show what aspects of the English language they assessed in class. The data analysis revealed that the aspects assessed included: students’ performance in general, speaking, reading, listening and writing skills, accuracy, group, team and pair work. The majority of the participants considered students’ performance as a point of reference when it came to assessing students. Almost all of them admitted the importance of speaking, reading and writing skills in their assessments. Unfortunately, the listening skill was almost never assessed by them. When asked about this they said that the schools did not have the means necessary for this. We also found out that group, team and pair work were widely used by them in every grade, with great success (despite the noise it creates) and was part of students’ assessment as well.

“The evaluation procedure is difficult and needs serious thought. For formative assessment, with the advice of the tutor teacher I included questioning and engaged pupils in conversations to assess speaking.” (student 7)

“What I observed in the first semester of my internship is that there are different ways of assessment, such as oral and reading assessments, activation in class, dictations, exams or mini tests. I used them with success in the third semester of the internship.” (student 13)

“I realized formative assessment by using quizzes and class discussions. (student 18)

### **Block III. Pre-service teachers’ forms of communication in class**

This block contains two questions. The first one that was addressed to our pre-service teachers was if they considered communication in the class environment important. As it was expected, the participants admitted that it was very important. Two of them said that it was essential and not simply important, especially if one teaches in high school (grade 10-12). Furthermore, they listed various reasons for this among which we can mention: it makes it easier to adopt different learning styles, improves students’ behavior, encourages cooperation, makes students less intimidated to ask questions, creates a positive atmosphere for learning, motivates them etc.

“In my opinion, the best part of teaching is to notice that my effort do matter. I enjoy the communication I have established with children and the emotions of happiness they give me. Moreover, I not only teach them but also learn from them, because children show me their infinite imagination.” (student 2)

“During the integrated practice, I saw closely how important the relationship between the student and the teacher is and vice versa. I gave a great importance to communication in the class using methods that make discussion possible such as group work or open questions. The lesson is organized in such a way that there is considerable communication and the students have the freedom of speech. But of course discipline must also be present to avoid noises.” (student 13)

“In my opinion, communications skills are one of the most important skills a teacher should own. By good communication skills it was much easier for me to adopt different learning styles, to motivate and encourage students, to build a good relationship with them and to create a warm atmosphere during teaching.” (student 22)

“The students need to communicate with the teacher, and the teacher needs to communicate with the students as well. The teacher needs to form a sort of bond with the students and form a relationship that can make the students less intimidated to ask questions, and more comfortable to know more.” (student 19)

The second question was more specific. It was related to the forms of communication they used with their students. Almost all of them, nearly 90% mentioned the standard ones: verbal, nonverbal and written communication, a few mentioned student-teacher communication and whole-class – teacher communication. The majority of them were of the opinion that the teacher was the one who had to try and establish a connection with the class not vice-versa.

“The communication between me as a pre-service teacher and the students was good. We communicated in many different contexts. As you know communication exists in three categories: verbal, nonverbal and written. I used all of them.” (student 5)

“Communication in the lesson was realized in 2 different ways: student-teacher, whole-class - teacher. During the English class the tactful behavior contributed to creating a positive emotional background and helped the students to participate.” (student 8)

#### **Block IV. Pre-service teachers’ techniques and procedures during the teaching process**

This block contains three main questions. All the participants in the focus group were addressed the question about the techniques they used more often in the English class. The data analysis indicated that students used a considerable number of techniques during the lesson. The participants were willing to explained in what way they used them concretely. The techniques that were used by almost 90% of the participants were: brainstorming, group-work, pair-work. Other techniques used by a smaller number of the participants were: semantic mapping, eliciting, directed reading, directed listening, deductive and inductive teaching techniques, warming -up at the start of the lesson, double-reading, scaffolding, picture discussion, title discussion, demonstration, comparison and contrast. The most commonly used were those

related to the alternative methods of teaching such as CLT, because according to the participants they facilitated considerably the teaching and learning process. Furthermore, they gave reasons for using them

“The techniques that I found more useful are the group work, pair work and individual work, various projects, directed reading, directed listening, etc... The group work is necessary for everyone to demonstrate their skills and to cooperate with each other. The pair work is more challenging and requires more preparation because the work has to be divided in two parts o, so it is important to have a lot of information about what you are working for. The individual work shows everyone’s skills without the need to cooperate with others. The project work is another technique that allows the students to express their talent and ability to do the things.” (student 11)

“Concerning the teaching techniques, I made use of these ones: I used brainstorming techniques where I placed the students in groups who were trying to find a solution and reach a conclusion for a certain problem. Or they generated ideas. I also used the semantic mapping, which is a graphic organization. This helped the students to organize their ideas in class either in groups or individually. This was used to increase the vocabulary and to group the words of categories that are related to each-other.” (student 9)

“Scaffolding is another technique that I applied successfully in class for example through the picture discussions. It allowed me to break down complex tasks into simple ones.” (student 18)

“Another technique was Eliciting which means that the information will be extracted by the student himself, which enables the teacher to encourage the student to give information. This technique helped me to have a student-centered class.” (student 23)

We were also interested to know what kind of procedure they followed in an English lesson. We asked the participants about this and from their answers we understood that the procedure is more or less standard, based on the lesson plan format introduced in the “Curricular Guidelines for Foreign Languages (2019), but of course the activities vary in accordance to the level and the method used in each case.

“This is the procedure that I usually follow. I start explaining the new lesson with some questions, photos, quizzes for the day lesson. When they have reading parts, sometimes they want to read themselves and also translate. When they have new words, they ask me and I give the definition in English and the translation in Albanian. I think that translating into their mother tongue is a great help for them, but of course the tutor teacher does not agree to speak in Albanian, only in a few cases.” (student 17)

“As a pre-service teacher I try to explain the lesson clearly. Firstly, I present the topic of the lesson to the pupils. I make a return to what the pupils have learned before about that topic. After that, I write down the main points of the lesson. Then, I start explaining the lesson, focusing on unclear things that the pupils may have. I explain the grammar section, give examples and complete exercises with the pupils. I translate and explain the new words that the pupils have during the lesson time, sometimes illustrating them by using pictures or examples that are in the surrounding place.” (student 12)

## CONCLUSIONS

The focus of this paper was to investigate on a number of elements related to students’ teaching practice and discussing with them about their practicum experiences shed light their understanding of the teaching process and its components, their knowledge of methods, techniques and procedures as well as the forms of assessments and communication in class.

Concerning students’ knowledge of methods we found out that Grammar – Translation method and Communicative Language teaching were used by 80% of the participants. Other methods used less frequently were Natural Approach, Direct method, Task-based Learning, Cooperative Learning, Audio-Lingual Method, Direct Instruction, Guided Instruction and Interactive Teaching. All of the participants said that they were in favor of alternative methods. Some of the participants mentioned even the use of technology to help them in the process of teaching.

In relation to the assessment of students some of them listed activities such as oral and reading assessments, dictations, mini tests etc. Nearly 90% of the participants declared that the students’ portfolio was always taken under consideration in the overall assessment. About the form of assessments used by them, the data analysis indicated that 3 of them mentioned three types of evaluation methods; namely goal—based, process-based and outcome-based. Other forms that resulted popular among the participants were: formative assessment, performance assessment, written assessment and verbal assessment. Formative assessment was used by almost all of the participants followed by performance assessment.

When addressed about the communication used in class, all the participants admitted that it was very important to establish a good communication with students. Furthermore, they listed various reasons for this among which we can mentioned: it makes it easier to adopt different learning styles, improves students’ behavior, encourages cooperation, makes students less intimidated to ask questions, creates a positive atmosphere for learning, motivates them etc. Among the forms of communication, nearly 90% mentioned using the standard ones: verbal, nonverbal and written communication, few mentioned student-teacher communication and whole-class – teacher communication.

The techniques that were used by almost 90% of the participants were: brainstorming, group-work, pair-work. Other techniques used by a smaller number of the participants were: semantic mapping, eliciting, directed reading, directed listening, deductive and inductive teaching techniques, warming-up at the start of the lesson, double-reading, scaffolding, picture

discussion, title discussion, demonstration, comparison and contrast. The most commonly used were those related to the alternative methods of teaching such as CLT, because according to the participants they facilitated considerably the teaching and learning process. Concerning the procedures followed, the participants stated that the procedure is more or less standard, based on the lesson plan format introduced in the “Curricular Guidelines for Foreign Languages (2019), but of course the activities vary in accordance to the level and the method used in each case.

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## **APPENDIX: The protocol draft of the focus groups**

- I. Pre-service students' approaches in explaining basic concepts in the English language class
  - a) Which methods or approaches do you use more often in explaining basic concepts?
  - b) Have you applied any of the following methods in your teaching.

- Grammar – Translation method
  - Communicative Language teaching
  - Natural Method /Approach
  - Direct Method /Approach
  - Audio-lingual Method /
  - Silent Way
  - Task-based Learning
  - Other
- c) Do you favour traditional or alternative teaching methods?

II. The way pre-service teachers assessed pupils' work

- a) How do you assess students' work?
- b) What forms of assessment do you use more often
- c) What aspects of the English language do you assess

III. Pre-service teachers' forms of communication in class

- a) Do you consider communication in the class environment important?
- b) What forms of communication did you use with your students.

IV. Pre-service teachers' techniques and procedures during the teaching process.

- a) Which techniques do you use more often in the English class and why?
- b) What procedure so you usually follow in an English lesson?

# **A CRITICAL ANALYSIS OVER THE INTERSECTION OF ACCESS TO KNOWLEDGE AND PAYWALLED ACADEMIC PUBLISHING WITH REFERENCE TO COPYRIGHT LAW**

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## **ABSTRACT**

The first name that hits a reader on seeing the phrase, "Access to Knowledge and Paywalled Academic Publishing " is Sci-hub and Lib-gen. Both the shadow library websites have faced lawsuits in the US and India for infringing the copyright. However, the issue has brought certain concerns on accessing academic resources for the research purposes. It does not concern only the researchers who need resources, but also the author who makes the contribution to the academic knowledge. From the perspective of a researcher, the existence of paywalled academic publishing is unfair as they demand money to access the article. Because some articles deemed to be necessary for the research may involve payment of huge amounts of money. On the other hand, authors of the work seem to lack voice in this issue. Because these issues involve battles between paywalled publishers and founders of shadow library websites. It is about the time, the matter needs to be addressed and a balanced ground has to be found, which the focus of the research paper is. First, the research paper analyses how the existence of paywalled academic publishing impacts the access to available research sources in the context of Copyright Laws. The research also focuses on finding out possible solutions on the issue. The analysis of the issue is based on existing case laws on the matter, international conventions and other scholarly articles. In conclusion the main purpose of publishing a research is to make it available to the public at large, when it is jeopardised, then it is important to revisit the practice of publication.

**Key Words:** Access - Knowledge - Paywalls - Shadow libraries - Copyright



# TEXTUAL ANALYSIS IN TURKISH TRANSLATIONS OF OTHELLO WRITTEN BY SHAKESPEARE

## SHAKESPEARE'İN OTHELLO ADLI ESERİNİN TÜRKÇE ÇEVİRİLERİNDE METİN İNCELEMESİ

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### ABSTRACT

Translating a literary text is the most challenging job compared to other translation types. In contrast to others, literary translation is not a simple way of replacing expressions from a different language. Rather it has to keep the literal meaning and carry aesthetic value. In particular, the fact that theatrical texts are both inherently literary and performance texts require translators to take into account some factors such as performability, vocabulary items, cultural equivalence, linguistic competence. With this analysis these translations conducted by Bülent Bozkurt, Özdemir Nutku and Ülkü Tamer have been evaluated in terms of linguistic and cultural competence within the frame of equivalence taking into consideration of Venuti's domestication and foreignization. This research aims to determine whether the translators prioritize domestication or foreignization in their translation approach. Ultimately, this research also sheds light on the challenges faced by translators in conveying the essence of the original text.

**Keywords:** Translation, Language, Text

### ÖZET

Edebi bir metni çevirmek, diğer çeviri türlerine kıyasla en zor olanıdır. Diğerlerinin aksine, edebi çeviri, ifadeleri farklı bir dilden değiştirmenin basit bir yolu değildir. Aksine, kelimenin tam anlamını korumalı ve estetik değer taşımalıdır. Tiyatro metinlerinin özünde hem edebi hem de sahneleme metinleri olması çevirmenlerin, sahnelenebilirlik, kelime ögeleri, kültürel eşdeğerlik ve dilsel yetkinlik gibi bazı faktörleri dikkate almasını gerektirmiştir. Bu analiz ile Bülent Bozkurt, Özdemir Nutku ve Ülkü Tamer tarafından yapılan bu çeviriler, Venuti'nin yerelleştirme ve yabancılaşma stratejileri dikkate alınarak, eşdeğerlik çerçevesinde dilsel ve kültürel yetkinlik açısından değerlendirilmiştir. Bu araştırma, çevirmenlerin çeviri yaklaşımlarında yerelleştirmeyi mi yoksa yabancılaşmayı mı önceliklendirdiklerini belirlemeyi amaçlamaktadır. Sonuç olarak, bu araştırma aynı zamanda çevirmenlerin orijinal metnin özünü aktarırken karşılaştıkları zorluklara da ışık tutmaktadır.

**Anahtar Kelimeler:** Çeviri, Dil, Metin

### 1. INTRODUCTION

Literary translation is a challenging process and calls for an in-depth familiarity with both the source language and target language. Unlike other types of literature requiring the knowledge of technical terms, literary translations are products based on use of creative language and interpretation. The translator must translate the literary work into a foreign language in a way

that the person who reads the text must both feel the artistic values and understand the message that the original text wants to convey. Zuber affirms this aspect when he states: “ the message of the original and the dramatist's intention be adhered to as closely as possible and be rendered, linguistically and artistically, into a form which takes into account the different traditional, cultural and socio-political background of the recipient country” (1990:95). In particular, being faithful to the words while observing beauty and elegance of the text is a real challenge for literary texts. This problem especially revolves around the attention: Should a text be translated with a word-for-word method or else should it be with a free understanding that will evoke the meaning in the reader? Just as every literary text is established with the creative use of language of the writers, so translation is a product shaped within the hands of a translator. In Aaltonen's view translation becomes a matter of translator's mental and interpretive experience. As clearly put by him:“ the distinction between 'free' and faithful can only be based on a subjective assessment of the compatibility of the readings of the two texts”(Aaltonen,2000:41-42).When translating terms with a cultural or linguistic connotation, the question of whether to be faithful or free becomes even more heated.

In this sense, achieving acquivalence between source and target language, having linguistic knowledge of both language and culturally bound concepts have been focal point in translation process for a long time. Being aware of the all features of each culture and a set of cultural bounded words in the source language ,translators try to find equivalent meaning in the target language. For a long time translation theorists have discussed the equivalence in meaning. Jakobson, for instance emphasizes that “Equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics”(1959:233) and thus insists on:“No linguistic specimen may be interpreted by the science of language without a translation of its signs into other signs of the same system or into signs of another system”(1959:234). Here, Jacobsan stresses that there is no exact equivalence between two languages and it is difficult to overlook the need for a set of linguistic signs in translation. For Stolze , it is the differences in language and culture that make it impossible for a text to be full equivalence in translation process. He views translation as “ a possible translation” and states “[it]may either focus on a literal and formal re-presentation or on a target-specific transformation, depending on the purpose.(2009:124-140). Lederer also believes that: “Equivalence is the result of a reasoned method on the one hand, (translators consciously endeavour to see and feel) and intuition on the other (they express what they have seen and felt)”(2003:50). Based on this he views the equality as the translator's ability in transmitting what they see or feel in the text into another language. However, there still has been debate on the issue of equality in meaning and cultural expressions in translation process.

In this respect, it is the translator who makes decision on whether to bring the readers close to their culture or take away them from their culture. This case divides the translators into two groups: Those who favoured domestication and those who advocated foreignization. These two terms coined by American translation theorist Venuti. According to Venuti, domestication “eliminates translation strategies that resist transparent discourse, closing off any thinking about cultural and social alternatives” (1995:43) whereas foreignization is “resistance, not merely because it avoids fluency, but because it challenges the target-language culture even as it enacts its own ethnocentric violence on the foreign text” (Venuti,1995:24). From the definition of domestication above it can be said that in domestication strategy a translator strives to be close the reader's language by reducing the cultural and linguistic differences of the source text. Considering that some concepts and expressions in the source text would not cause any shift in meaning in the target text, translators resort to method of extracting some words. In this case,

translators removes or minimizes some cultural terms in order to hide the fact that the text does not belong to the target society. As Pavis, points out translators “rewrite the play through some elements as if coming from the indigenous theatre and society. It reduces everything to the perspective of the target culture, which is in the dominant position and turns the alien culture to its own ends (as cited in Aaltonen, 2000). From that statement it can be concluded that domestication gives the readers impression as if original text was written in their own culture.

While domestication indicates a type of translation in which target language's cultural values are preserved, foreignization struggles to preserve existing values sending the reader to the foreign culture through the text. In Venuti's perspective it “disrupt(s) the cultural codes that prevail in the target language”.and it allows the reader “alien reading experience”(1995:20).Foreignization gives the reader a window into another culture , but it also forces them to fight against the dominant norms of the target language. In this case, translators act as a mediator in inviting the reader to different cultures and removing the boundaries between cultures.

In Turkey, a great demand occurred on translation of Shakespeare's play after the Tanzimat reforms. It brought enthusiasm for translation from different cultures. Shakespeare's plays started to be published by systematic and collective translation system. Through the translation ,some scholars, academicians, and writers gave Turkish people with a chance to understand his plays. Arabic is used in the early translations of Shakespeare's plays. Until today many different Turkish translators translated his plays in different times. One of them is Bülent Bozkurt who is a Shakespeare scholar and translator. He translated the play in 1992 which was published by Remzi Kitapevi; then the translation was reprinted by the same publishing house: 2013, 2016.Özdemir Nutku who is equipped with many qualifications as a theatre director, a translator actor, a playwright, a drama critic translated Othello which was published by Remzi Kitapevi in 1985. In his fourteen-line comprehensive introduction Nutku presents the reader the significance of the play and its connection with the renaissance period and the relationship between the characters. Analysing certain dialogues, he draws attention to the nature of characters presented in the source text and thus,he attempts to prepare the readers for the preliminary information by implying the characters 'intentions between the lines.Ülkü Tamer's translation , initially published by Varlık Yayınları in 1964, was later offered to Turkish readers in 2011 by Tem Yayıncılık.

## **1.ANALYSIS**

Four different illustrative examples consisting of different kinds of difficulties are chosen from three different Turkish translations of Othello to analyse the study.

While chatting with Roderigo in Act II scene III, Iago asks him to provoke Cassio into a fight to make him fall out of the commander's sight. Then, Cassio is forced to drink more than one glass wine , accompanied by Iago and Roderigo. When Iago revealed Cassio's quarrelsome behaviour under the influence of alcohol, he dismissed his rank. The degree to which Iago was shocked by the situation in which Cassio fell is shown from the pen of the translators:

**ORIGINAL TEXT: IAGO:**        **As I am an honest man,**I thought you had received  
some bodily bound[...] **What, man!** there are ways to  
recover the general again. You are but now cast in his mood, a  
punishment more in  
policy than in malice[...] Sue to him again and he's yours.(p.71)

**BOZKURT:**        **IAGO: Hadi canım,** ben de gerçek bir yara aldın sanmıştım[...]  
**Ne olmuş yani!** Komutanı yeniden kazanmanın  
bir sürü yolu var. Ters bir anına rast geldin, **o kadar.** Kötü  
niyetinden değil, sadece taktik meselesiydi bu ceza[...] Gider  
ondan özür dilersin, **olur biter.**(p.80)

**NUTKU:**        **IAGO:**        **Namussuzum ki,** ben gerçekten yaralandınız  
Sandım[...] Nedir bu haliniz? Komutanın gözüne girmenin  
çeşitli yolları var. Ters bir anına geldi sizi görevinden aldı...  
Ona gidip bağışlanmanızı dileyin, bakın göreceksiniz nasıl,  
kandırıp gözüne gireceksiniz.  
(p.53-54)

**TAMER:**        **IAGO :Namussuzum ki** ben de sahiden  
yaralandın sandım[...]  
**Ne öyle kendi kendini yiyorsun, şerefim, şerefim, diye.** Komutanın  
gözüne girmek  
için çeşit çeşit yol var. Ters bir zamanına geldi seni kovdu.  
Bu cezayı da öfkesinden vermedi zaten, siyaset yapıyor .Azıcık yalvar,  
yakar,  
bak nasıl yine kandırır , gözüne girersin. (p.42)

Here the language translators use is important for the reader to get the right image of character Iago. In this translation Bozkurt's tone signals the sincere relationship between Iago and Cassio. He prefers to translate "As I am an honest man " as "Hadi canım". The actual emphasis underlying these sentences is Iago's belief in his ability to manipulate others ,which is seen in the previous scene where his words reveal his intention to the audience.. In this regard his use of some expressions such as " ne olmuş yani,o kadar, sadece, olur biter" makes Iago's tactics clear to the reader. It seems that the source text has changed into a slight different expression with the choice of words the translator added. However, it is possible to say that Bozkurt is successful in maintaining manipulative attitude of the character.

Compared to Bozkurt, Nutku and Tamer preferred to translate "as I am an honest man" into Turkish as "namussuzum" which is a slang expression Turkish people use to emphasize the

justification of an action in problematic situations. Both of the translators has added individual words such as “insana”, “adama” to the text that does not exist in the original text to provide a bond between the reader and themselves. On the other hand, Nutku shows an obvious difference from the other translators in that he prefers to translate the sentence in a formal way. At the beginning of the sentence he uses the phrase "namussuzum" yet he changes the emphasis using formal expressions "nedir bu haliniz ?,bağışlanmanızı dileyin", which seems to create incongruity in reflection the language of source text. He may have wanted to underline the formal nature of the language spoken by the upper class member, but the language he used to indicate the dual nature of the character remained weak. Tamer used a target-oriented approach and replaced the expression “what a man” with“ ne öyle kendi kendini yiyiyorsun şerefim, şerefim, diye” which is not the equivalent of the word, however he could provide the reader sense of indifference of Iago.

Another example is extracted from the Act II Scene I, when Iago and Desdemona have a conversation on racist jokes. As it has already been explained earlier part, negative prejudice of that time against the women is seen again in this part. Iago utters the following lines:

**ORIGINAL TEXT::**      **IAGO:** If she be black, and thereto have a wit,  
**She'll a white that shall her blackness fit.(p.59)**

**BOZKURT:**                      **IAGO:** Teni kara da olsa, kafası çalışıyorsa **Karasına uyacak**  
**bir**  
**ak bulur sonunda.(p.59)**

**NUTKU:**                              **IAGO:** Çirkinse eğer ama akli varsa ona yetecek,  
**Mutlaka bir güzel bulur çirkinliğini örtecek .(p.34)**

**TAMER:**                      **IAGO:** Karaysa akli varsa ona yetecek kadar,**bir**  
**fırsatını bulup beyaz**

**kocaya kaçar (p.29)**

Bozkurt remains faithful to English version and transfers the whole dialogue satisfactorily without changing the intended meaning. Nutku uses “blackness fit” as equivalent of “çirkinliğini örtecek” which seems to create a poetic effect on the reader. Shakespeare’s poetic verse is seen in Nutku’s translation. In Tamer’s translation, we can see the verb “kocaya kaçmak” which is a common idiomatic expression in Turkish culture. Tamer manifests a different nature of the text using pure Turkish. But the part "beyaz kocaya kaçma"which refers to a girl eloping with a man without her family's consent is not explicitly conveyed in the original text. It seems that Tamer uses a colloquial language familiar to the target language. Thus, it can be argued that Tamer's translation wseems close to the target audience and follows the principle of speakability. In this way Turkish readers may feel that they are reading a text written in their own culture.

The following two examples show how political ideologies about Turks are translated quite differently by the three Turkish translators.

**ORIGINAL TEXT: OTHELLO:** Why, how now, ho! From whence ariseth this?

**Are we turned Turks? And to ourselves do that**

**Which heaven hath forbid the Ottomites?**For Christian shame

,

put by this barbarous brawl,(p.69)

**BOZKURT:**

**OTHELLO:** Ne oluyor burada, hey? Bu ne biçim iş?

**Türklere mi döndük ki biz,**

**Osmanlı'nın yapamadığını**

**Kendimize yapıyoruz? Hristiyanlık aşkına**

Bırakın bu barbarca kavgayı. (p.76)

**NUTKU:**

**Kendimizin düşmanı olduk da**

**OTHELLO:** Nedir bu rezalet? Bu da nereden çıktı?

**Kendimize mi yapacağız Tanrı'nın Osmanlıya yasakladığını?**

**Hristiyanlık aşkına kesin vahşiler gibi hırlaşmayı.(p.50)**

**Hristiyanlık aşkına kesin vahşiler gibi hırlaşmayı.(p.50)**

**TAMER: OTHELLO:** Nedir bu hal? Bu da nereden çıktı? **Osmanlılarla**

**Dövüşemediniz diye birbirinizi mi yiyeceksiniz?Allah korkusu yok**

**mu sizde? Vahşiler gibi bu dövüşme de ne oluyor?(p.40)**

In all three translation, the omitting of the term “Turks” can be seen except for Bozkurt’s. Bozkurt prefers to choose word for word translation and it has been fully translated without any significant change. Bozkurt does not hesitate to reflect offensive references to the Turkish reader translating “Are we turned to Turks” into Turkish as “Türklere mi döndük?”. However, he reflects the true meaning of the original text in order to be faithful to the text. On the other hand, the other translators omitted or modified the word Turk and other references to Turks. In Nutku’s translation a slight change can be seen. In particular, modifying the part “Are we turned to Turks” into “kendimizin düşmanı olduk” Tamer may avoid disturbing foreign way of expression in his translation. He also tries to be close as the original text by translating the expression “for Christian shame” into ‘hıristiyanlık aşkına’. The thing that captures attention here is the use of “ı” in the word of “ hıristiyanlık”. Probably Nutku wants to avoid a foreign

spelling. As for Tamer's translation, the meaning in the emphasized part is completely different from the meaning in the original text. Omitting the part "Are we turned to Turks" Tamer may not want to reflect the humiliating statements to Turkish people. Compared to Bozkurt and Nutku, Tamer prefers to translate "Christian shame" into Turkish as "Allah korkusu yok mu sizde" which is used to indicate seriousness of a situation in Turkish culture. He wants to give the message as it is interpreted in Turkish culture.

In the following example the references to the Turks have been given omitted or modified. The three translators including Bozkurt, Nutku, and Tamer give allusions to the Turks.

**ORIGINAL TEXT: IAGO:** Nay it is a true or else **I am Turk** (p43)

**BOZKURT:** **IAGO:**Hepsi doğru değilse **Türk olayım.**(p.58)

**NUTKU:** **IAGO:** Hepsi doğru, yalansa **sünnet etsinler beni.**(p.34)

**TAMER:** **IAGO:** Doğru söylüyorum **yalansa Osmanlı'yım.** (p.42)

Bozkurt's translation is closer to original text. He translates the sentence without changing or adding any extra words. On the other hand, Nutku translates "I am Turk" into Turkish as "sünnet etsinler beni" which literary meaning of the custom of Islam to show the transition of a boy into adulthood. Thus what is presented in the source text is completely different from in the target text in terms of the word the translator chooses. It seems that Nutku avoid an approach distracting Turkish readers, employing a different word from the one indicated in the source text. In his translation, it seems that Tamer modifies "Turk" into "Osmanlı" in an attempt to cover the humiliating way of describing Turkish people.

### 3. CONCLUSION

In this study, Shakespeare's Othello which has an important place in English literature, has been transferred to Turkish language by the translators and has been examined by taking into consideration of Venuti's method In this study, it was observed that some uses of the source culture were sometimes preserved by translators and sometimes adapted to the target culture. Some translators made the reader feel that the text belonged to a foreign culture, while others preferred to hide this feeling so that the reader would not experience difficulties. Although all three Turkish translators give a similar taste as that of the English text, there are some differences in their translations in terms of cultural approaches, linguistic competence, and equivalence of the words.

Bülent Bozkurt's translations are more faithful to the words and the content of the original text and he conveys the message without distracting the meaning of the original text. He does not resort to deletion and omission like Tamer nor does he express his own interpretation on the text by using poetical language as Nutku does.

Özdemir Nutku created poetical expressions in his translation. He tries to keep the people interested in the play as much as possible. Although he efforts to produce a full translation in all aspects, some modifications he used sometimes caused incongruousness in some part of the texts.

When translating the text, Ülkü Tamer preferred to remove foreign elements in the text, considering the readers being Turkish. His style is colloquial and he sometimes uses inverted sentences, and idioms. He struggles to give the spirit of the text in pure Turkish. Taking into

account the stage feature of the text, Tamer sometimes tried to divide the sentence structures in the source text while transferring the sentences to Turkish.

When translators' general approach to the text is taken into consideration, it is apparent that Bozkurt takes the reader to another culture by conveying the text in its original flavor as much as possible. Nutku makes distinct change of structure of the sentences, which signals that he has favoured the foreignization strategy. Tamer's translation functions in a theatrical system with its focus on easy graspability and close to colloquialism in the target culture, and thus, he seems to adopt domestication strategy.

The differences in the use of the target language among all three translations indicate that theatrical texts cannot be adhered to a single translation. Despite the fact that their approaches to translation vary different from each other translation professionals doubtlessly contribute to the understanding of a new culture for target readers.

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**BİR OSMANLI VE TÜRKİYE AYDINI OLARAK CELAL NURİ (İLERİ)  
AÇISINDAN OSMANLI TOPLUMUNDA “SOSYAL YAŞAMDA KADININ  
KONUMU” MESELESİNE İLİŞKİN BİR DEĞERLENDİRME**

**AN EVALUATION OF THE ISSUE “THE POSITION OF WOMEN IN SOCIAL  
LIFE” IN OTTOMAN SOCIETY FROM THE PERSPECTIVE OF CELAL NURİ  
(İLERİ) AS AN OTTOMAN AND TURKISH INTELLECTUAL**

Bu çalışma, yazarın “Türk Solu ve Din (1908-1946)” başlıklı doktora tezi esas alınarak hazırlanmıştır.

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**Özet**

Batılılaşma ile gelen tarihsel kırılma, ideolojik ve bilişsel zorluklar yaşayan Osmanlı Dönemi aydınları için ülkenin Batı karşısındaki konumu da göz önüne alındığında son derece sorunlu ve kafa karıştırıcı bir zaman dilimini ifade eder. Toplumun geleneksel yaşam tarzına sekte vuran ve bütün bir sosyal ve siyasal sistemi altüst ederek düşünce tarihini derinden etkileyen fikir akımlarıyla çağdaş olmalarının onlar için talihsiz bir durum olduğu da söylenebilir. Batı menşeli ideolojiler genelde Osmanlı aydınlarını geleneksel kültürün henüz zihinlerde önemli ölçüde yer ettiği bir anda yakalamış ve anlam dünyalarında son derece önemli ikilemlere sokmuştur. Bu aydınlar, eklemlemek istedikleri pozitif bilgi ve Batılı değerlerle, inandıkları dinin değerleri arasında sıkışıp kalmışlar, bu da hem dini anlayışlarında hem de zihin dünyalarında önemli çalkantılara neden olmuştur. Bu aydınlardan biri de, Osmanlı son döneminde olduğu gibi Cumhuriyet döneminde de kalem oynatmış, son Osmanlı Mebusan Meclisi’nde ve yeni Türk devletinde Türkiye Büyük Millet Meclisi’nde ilk dört dönemde vekil olarak yer almış, Batılılaşma yanlısı olarak bilinmekle birlikte farklı ideolojilerle ilgili fikirler beyan etmiş, Osmanlı’dan cumhuriyete geçiş döneminin önemli şahsiyetlerinden biri olan Celal Nuri (İleri) (1881-1938)’dir. Bu zihinsel sıkışmanın sonucu olarak Celal Nuri, hem modernist İslamcı, hem pozitivist, hem de Batıcı olabilmıştır. Bir yandan, “İslam’ın modernize edilmesi ve çağdaş değerler etrafında yeniden şekillenmesini sağlayarak modern dünyanın gerektirdiği bu formu kazanabileceğini” savunurken, diğer yandan geçmişle bağlantılı olduğunu düşündüğü birçok dini hükmün atılması gerektiğini ifade etmiş, aynı zamanda da pozitif bilim anlayışına paralel biçimde materyalizm esaslarına değinmiştir. Bununla birlikte Celal Nuri, Batılılaşma karşısında ezilmişlik duygusuyla ve de vazgeçmek istemediği İslam’dan aldığı bir takım modernist içerikli temalarla, İslam’ın modernize edilmesini, böylece “reform” niteliğinin her zaman ağır bastığını düşündüğü İslam Dininin ve inananlarının çağdaş uygarlık karşısında ezilmişliklerinin gereksiz olduğunu göstermek istemiştir. Bu bağlamda Onun önem verdiği sosyal konulardan biri “toplumsal yaşamda kadın” konusudur. Hemen hemen çoğu meselede olduğu gibi Celal Nuri, reform vurgusunu “toplumsal yaşamda kadının konumu” konusunda da dillendirir. Çünkü Celal Nuri’ye göre, yeryüzünde evrim ve ilerleme bir zorunluluk olup kısıcılık, kötülük ve kaba güç hiçbir şekilde bu coşkun seli durduramaz ve

evrime karşı engel olamaz. Bu anlamda o, tam anlamıyla bir “tekamülcü yaklaşım” sergiler ve öncelikle kadının da sözgelimi “örtünme” ve “aile” meselesinde olduğu gibi tekamül süreci içerisinde gelişimini tamamlaması ve çağdaş görüntüsünü kazanmak durumunda olması gerektiğini ifade eder. Bizim toplumumuzda ise, dinin yanlış yorumlanmış olması nedeniyle kadın meselesinde de kötü gelenek, baskıcılık ve bilgisizlik etkenlerinin hüküm sürdüğünü dillendirir. Oysa “İslam Dini kadını, görevlerde olduğu gibi haklarda da erkekle eşit” saymıştır. Kadındaki sosyal statü değişiminin de özünde yine İslami prensiplerin yanlış algılanması ve dinsel çizgiden sapma vardır. Çünkü Celal Nuriye göre, “en önemli meselelerden biri olan kadın, öncelikle ailenin dolayısıyla tüm toplumun çekirdeğidir. Toplumların yükselişi, milletlerin yetişmesi bu çekirdeğe bağlıdır.” Dolayısıyla boşama konusunda da İslam’ın temel ilkelerine başvurulmalıdır. Bu anlamda çalışmamızın konusu, Celal Nuri’nin İslam Dinini referans alan toplumun geleneksel değerlerine bakışı, bu değerlerin ve dini düşüncelerin Batılılaşma trendi bağlamında ne şekilde konuşlandırılması gerektiğine ilişkin kanaatidir. Bu bağlamda çoğunlukla Celal Nuri’nin Osmanlı dönemi eserlerine başvurarak doküman analizi yapmak suretiyle nitel veri toplama yöntemini kullandığımız çalışmamızda amacımız Celal Nuri’nin “kadın” özelinde geleneksel düşünce ve uygulamalarla birlikte modern düşüncelere bakış açısını, tekamül doğrultusunda dönüşüme gerekçe olarak neleri ortaya koyduğunu ve bununla nelerin değişeceğini öngördüğünü irdelemektir.

**Anahtar Kelimeler:** Kadın, Batılılaşma, Tekamül, Değer

### **Abstract**

The historical rupture that came with Westernization represents an extremely problematic and confusing period for the intellectuals of the Ottoman Period, who experienced ideological and cognitive difficulties, considering the country's position vis-à-vis the West. It can also be said that it is an unfortunate situation for them to be contemporary with intellectual movements that disrupt the traditional lifestyle of society and disrupt the entire social and political system, deeply affecting the history of thought. Western-origin ideologies generally caught Ottoman intellectuals at a time when traditional culture was still significant in their minds and put them in extremely important dilemmas in their world of meaning. These intellectuals were stuck between the positive knowledge and Western values they wanted to incorporate and the values of the religion they believed in, which caused significant turmoil in both their religious understanding and mental world. One of these intellectuals, he wrote in the Republic period as well as in the last period of the Ottoman Empire, took part as a deputy in the last Ottoman Parliament and in the first four terms of the Turkish Grand National Assembly in the new Turkish state. Although he is known as a pro-Westernizer, he expressed ideas about different ideologies. Celal Nuri (Forward) (1881-1938), one of the important figures of the transition period from the Ottoman Empire to the Republic. As a result of this mental compression, Celal Nuri could be both a modernist Islamist, a positivist and a Westernist. On the one hand, he argued that “Islam can gain the form required by the modern world by modernizing it and reshaping it around contemporary values”, on the other hand, he stated that many religious provisions that he thought were linked to the past should be discarded, and at the same time, he touched on the principles of materialism in parallel with the understanding of positive science. However, Celal Nuri, with his feeling of being oppressed in the face of Westernization and with some modernist themes he took from Islam, which he did not want to give up, wanted to modernize Islam, thus making it unnecessary for the Islamic Religion and its believers to be oppressed in the face of contemporary civilization, in which he thought the “reform” quality had always prevailed. He wanted to show it. In this context, one of the social issues he attaches importance to is the issue of “women in social life”. As is the case with almost most issues,

Celal Nuri expresses his emphasis on reform on the “position of women in social life”. Because, according to Celal Nuri, evolution and progress are a necessity on earth, and cruelty, evil and brute force can in no way stop this enthusiastic flood and prevent evolution. In this sense, he literally exhibits an “evolutionary approach” and states that, first of all, women must complete their development in the process of evolution and gain their contemporary appearance, just like in the “veiling” and “family” issues. He expresses that in our society, bad traditions, oppressiveness and ignorance prevail in the women's issue due to the misinterpretation of religion. However, “Islam considers women equal to men in rights as well as duties.” At the core of the change in social status of women is the misperception of Islamic principles and deviation from religious lines. Because, according to Celal Nuri, “women, one of the most important issues, are primarily the core of the family and therefore the entire society. The rise of societies and the growth of nations depend on this core.” Therefore, the basic principles of Islam should be applied when it comes to divorce. In conclusion, it can be said that, like some late Ottoman intellectuals, Celal Nuri, although he showed Westernization and Western values as the direction for his own society, was not indifferent to the traditional values of the society that took the Islamic Religion as a reference. However, they are of the opinion that these values and religious thoughts must be transformed in the context of the Westernization trend. In this context, in this study, where we use the qualitative research method by mostly referring to Celal Nuri's works from the Ottoman period, our aim is to examine Celal Nuri's perspective on modern thoughts as well as traditional thoughts and practices in the context of “woman”, what he puts forward as a justification for transformation in the direction of evolution, and what he foresees to change with this is to examine.

**Keywords:** Woman, Westernization, Evolution, Value

## Giriş

İşlerin yolunda gitmemesi, on sekizinci yüzyıldan bu yana Osmanlı'nın farkında olduğu bir durum olmakla birlikte on dokuzuncu yüzyıl “devletin nasıl kurtulacağı” sorusunun sorulmaya başlandığı süreci temsil eder. Dolayısıyla devletin bir an önce içinde bulunduğu sıkıntılı durumdan kurtarılması için en önemli akım olarak Batıcılık, giderek ağırlık kazanan bir akım haline gelmiştir. Diğer önemli akım olan İslamcılık da Osmanlı'da bir kavşak noktası üzerinde şekillenir. Bu kavşağa ulaşan yollardan birincisi, Osmanlı devletini İslam unsuru etrafında toparlama arayışları iken; ikincisi de Batılılaşma politikalarının Osmanlı toplumunun genetik yapısında bulunan İslam'a dair hassasiyetlere dokunur. Çünkü yapılan yeniliklerin her durumda İslam'ın meşruiyet sınırları içinde kaldığına dair tartışmalar bu gerilim alanı içerisinde belirgin hale gelir (Tekin, 2013:44).

Kuşkusuz “devletin nasıl kurtulacağı” sorunu bir yığın soruyu da beraberinde getirir ki, bu sorunun karşılık bulduğu açıklamalar kümesinin de üzerinde uzlaştığı ve bu soruya eşlik eden en önemli problem devletin ve nihayet toplumun “neden geri kaldığı”dır. Hem geri kalmışlığa hem de devletin nasıl kurtulacağına ilişkin soruların cevaplarını aramak ve bunlara siyasal, toplumsal ve kültürel kurtuluş reçeteleri üretmek hemen her bir akımın gündemine aldığı bir konudur. Kendi düşünce dinamiklerinin sınırları içerisinde kalmalarına rağmen neredeyse tüm akımların konu üzerindeki ortak kanaatleri Müslümanların geri kalışını geleneğe ve dinin geleneksel yorumlarına bağlama eğilimi gösterir. Özellikle İslamcı aydınlarda yoğunlukla görüldüğü gibi, içtihat kapısının kapanması ile gerileme arasında bir irtibatın bulunduğu ve İslami yenilenme, tecdit ve ihya için geleneksel İslami kavramları modern değerlere uygun bir biçimde yorumlama gerekliliği görüşü hakimdir (Çelik, 2020:200). Tam da bu noktada İslam'ın kadınıla ilgili atıflarından biri üzerinde özellikle durulur ve bu yorumlama bir köken meselesi haline getirilerek kadının yaratılışı olayına kadar götürülür. Bir bakıma mesele, ilk

insan Hz. Adem ve Hz. Havva'nın yaratılması meselesidir. Buna göre Hz. Adem topraktan, Hz. Havva ise Hz. Ademin kaburga kemiğinden yaratılması tezidir. Diğer kutsal kitaplarda da farklı anlatımlarla ifadesini bulan bu anlayış, genelde tek tanrılı dinlerin, özelde ise İslam'ın kadını ikinci sınıf gördüğü iddiasının temelini yerleştirilir. Fakat şu belirtilmelidir ki buradaki yanlış, modern zamanların paradigmaları ışığında İslam'a bakmak olarak ortaya çıkar. Yani aydınlanmanın, pozitivistin temel felsefi varsayımlarına dayanarak İslam'ın kadını olması gereken konumunun aşağısında gördüğü öne sürülür (Tekin, 2009:10).

Osmanlı'nın din-siyaset ve din toplum bağlamında kuruluşundan bu yana önceki Türk devletleri geleneği ve İslami gelenek ve de toplumsal şartların etkisi altında bir devlet rutini inşa etmiş olması (İnce, 2020:48), toplum düzeyinde önerilen her bir değişimin toplumun hassasiyetleri ölçüsünde görülebilecek sosyal reaksiyonun dikkate alınma zorunluluğunu da beraberinde getirir. Bu nedenle dönem için teoriyi ve pratiği temsil eden en hassas kavram reformdur. Reform gerçekte tüm siyasal akımların hemen hemen üzerinde uzlaştıkları bir konudur. Bununla birlikte reform kavramını gelenekselden moderne geçiş sürecinin ana teması olması gerçeğinden hareketle temel mesele, reformun yönünün ve içli dışlı olduğu ve bir bağlam oluşturduğu ana temanın bileşenlerinin belirlenmesidir. Bu anlamda reformun görünen kısmında "Batı merkezci bir anlayışın bulunduğu ve pozitivistin bütün dünyayı dönüştürmek için kullandığı cezbedici kavramları olan değişim ve ilerleme kavramlarının olduğu" belirtilmelidir (Akgül, 2001:226). Nitekim İslamcılar bile, terakki ve reform konusunda dinsel meşruiyete önemli bir rol atfederler. Fakat diğer yandan İslam'ın ilerici boyutlarını vurgularken aynı zamanda siyasal icraatları İslami meşruiyet açısından eleştiriye tabi tutarak eleştirilerini bu çizgide yapmaktadırlar. Bu akımın temsilcilerinin temelinde bu yenileşme fikrine karşı olmadıkları ifade edilebilir.

Çoğu Osmanlı aydını gibi Celal Nuri'nin de devletin kurtarılması amacını güttüğünde kuşku yoktur. Bununla birlikte o, daha çok toplumsal konulara eğilir, çünkü Batı toplumu karşısında ayakta kalabilmenin şartı olarak toplumun temel değerler etrafında biçimlenmesi gerektiğine inanır. Genelde Celal Nuri gibi kimi Osmanlı aydınlarının iç dinamik açısından bir dayanak arayışı içerisine girdikleri zamanlarda bu dayanağın konjunktüre bağlı olarak iyi intiba bırakması, Müslüman halka vereceği mesaja bağlıdır. Bununla birlikte Osmanlı toplumsal yapısının İslam'la iç içe olan yönünün de bunda etkisi mutlaklıdır. Bu anlamda Celal Nuri gibi bir kısım aydın da, toplum sorunlarına ve sosyal muhtevaya ilişkin tartışmalarıyla halka yakın olmuşlardır. Nitekim onun hassasiyetle izlediği ve üzerinde kalem oynattığı sorun olarak Osmanlı toplumunda kadının pozisyonuna ilişkin bakış açısında ve reforma dönük dönüşüm hareketleri içerisinde kadın ve ailenin elde etmesi gerektiğini belirttiği konumda bu hassasiyeti gözlemek mümkündür.

### **Örtünme Ekseninde Kadın ve Ailede Tekamül Meselesi**

Aile yapısı, aile değerleri, aile içi ilişkiler ve ilgili tutumlar konusunda meydana gelen değişimler de bu yargının dışında değerlendirilemez. Değişimin çok yönlülüğü herhangi bir toplumsal alan ya da kurumda meydana gelen değişimleri anlama çabasının işini zorlaştırırsa da kimi göstergelerden hareketle değişimin izleri sürülebilir. Değişimi anlamaya yönelik bir iz sürme eyleminde öncelikli ve anlama faaliyetini kolaylaştırıcı şeylerden biri, değişimi, yönünü ve boyutlarını belirlemede yol gösterici ve aydınlatıcı olacak referans veya referansların bulunmasıdır (Macit,2014:14). Kuşkusuz toplumsal içeriği ile aile ve kadın konusunda sözü edilen değişimlerin ve dönüşümlerin de belli bir yönü ve rotası vardır. Bu yön ve rota Celal Nuri'nin temel değişim ve dönüşüm bileşeni olan reformdur. Celal Nuri'nin, popülizmden uzak olmakla birlikte halka yakın olma anlayışının düşünceleri üzerindeki belirgin etkisine rağmen özellikle onun reform vurgusu, bu izi belirgin hale getirirken, dönemin etkin eğiliminin

sosyal deęişim ve dönüşüm konusunda toplum ve bireyler üzerinde ne denli yoğun bir otorite kurmuş olduğunu da gösterir.

Celal Nuri'nin kadın ve ailenin toplumsallığını özellikle öne çıkardığını ve bu kavramları sosyolojik bir yaklaşımla ele aldığını söyleyebiliriz. Bu anlamda Celal Nuri açısından aile yaşantısı, aile anlayışı ve eşe duygusal baęlılık gibi davranış ve duygular, insanlığın tekamül süreciyle eşzamanlı olarak olgunlaşmış ve hissi baęlar daha bir güçlenmiştir.<sup>25</sup> Celal Nuri, bu bakımdan aileyle ilgili maddesel ve ruhsal olgular noktasında evrimci bir görüş sergiler. Kadın da bu bağlamda evren gibi, insanlık gibi, eğitim gibi, bir evrimi izler, o da ilk çağlarda olduğu gibi ilkelliğini sürgit devam ettirmez. Çünkü Celal Nuri'ye göre, yeryüzünde evrim ve ilerleme bir zorunluluktur ve hiçbir güç bu akıntıya dolayısıyla evrime karşı duramaz.

Son dönem Osmanlı toplumunda kadın meselesinin etrafında döndüğü ana temanın “örtünme” olduğu söylenebilir. Belirli sınırlılıklarla da olsa örtünmenin tüm insan toplumlarında genel geçer bir sosyal kural olması gerçeğinden hareketle insanın psiko-sosyal yönünde örtünmeye ilişkin zorlayıcı bir tarafın olduğundan söz edilebilir. Bununla birlikte özelde İslam Dini genelde tüm semavi dinlerin örtünme konusunda uygulamaya dönük kimi prensipleri vaz ettiği de bir gerçektir. Sözelimi İslam Dini'nde örtünmenin formlarından ziyade beden örtülmesi gereken kısımlarına ilişkin bir tartışma özellikle on dokuzuncu yüzyıldan bu yana yapılagelmiştir. Bu anlamda örtünme konusunun mihenk taşı ise kuşkusuz “başı örtme”dir. Baş örtme meselesinde günümüze kadar uzanan tartışmaların temelinde Nur Suresi 31. ayet ve Ahzab Sureti 59. ayet bağlamında onun somut bir biçimde örtünmeye işaret ettiğinden hareketle farz olduğu ya da bu örtünmenin somut bir örtünmeden ziyade örtünme anlayışında asıl olanın dışa değil içe dönük bir örtünmeye işaret ettiği ve bu nedenle de farz olmadığı yönündeki yaklaşımlar yer alır. İlk yaklaşımda dış elbiseden daha çok Allah'a karşı bir sorumluluk bilinci algısını yansıtan “takva elbisesi” öne çıkar ve dış elbisesinin kabuk niteliğinde olduğu oysa takva elbisesinin özü teşkil ettiği, dolayısıyla örneğin ilim tahsili ve teknolojik kazanım gibi edimler için başın açılabilmesi iddia edilir. İkinci yaklaşımda ise, gerçekte baş örtmenin takvaya giden yolun ana parametresi olduğu “kabuk” metaforu ile ifade edilir ve kabuk olmadan özün korunamayacağı dillendirilir. Buna göre bozulma da kabuktan başlar ve öze doğru ilerler. Başın açılmasıyla başlayan sürecin orada durması pek mümkün görünmez. Bu tür bir tercihin sonucunda zamanla süslenme ve giderek açılma eğilimleri gözlemlenebilir. Dolayısıyla başın açılmasının çok da önemli olmadığını ve asıl olanın kalpte ki takva duygusu olduğunu söylemenin pek tutarlı olmadığı düşünülür. (Güneş, 2021:759).

Bu yaklaşımlar etrafında sürgit devam eden tartışmaların son dönem Osmanlı toplumunda özellikle aydınlar arasında da geçerli olduğu söylenebilir. Nitekim bu konu da geri kalmışlıkta bir göstergedir ve yanlış anlaşılabilir bazı dini anlayışların reforme edilmesi anlayışının bir parçası olarak görülür. Gerçekte bu anlayışın Batı karşısında öğrenilmiş yenilgiye aranan gerekçelere zemin teşkil ettiğini ifade etmek ve uzun yıllardan beri türlü çabalarla değiştirilmeye ve dönüştürülmeye çalışılan toplumsal yapının Batılı ve modern bir karakter kazanamaması sonucunda tersinden bir uygulama ile dinin kalıplarında anlamını bulmuş yapılara yönelindiğini söylemek mümkün görünmektedir. Nitekim bu deęişim ve dönüşüm sürecinin sağlıklı bir toplum üretmek için gereksinim duyduğu yapısal özelliklerden yoksun oluşu yerini ideolojik araçlara ve simgelere terk etmeyi de zorunlu kılar. Böylelikle deęişim ve dönüşümün gerçekleşmiş olacağı düşünülür. Fakat bu tasavvur bir yanılsamadan ibarettir. Dolayısıyla gelenekselden moderne evrilen süreçte kadının konumu, statüsü ve kıyafeti açısından yaşanan

<sup>25</sup>Celal Nuri'nin bu yaklaşımını toplumsal yaşamın her alanında kaçınılmaz gördüğü ve olması gerektiğini düşündüğü tekamül olgusuyla olumluladığını ve bir güzelleme konusu olarak yansıttığını söylemek mümkündür. Göreceli bir okuma olmakla birlikte *kadın ve aile* meselesi tarihsel süreç içerisinde gerçekte çoğunlukla tersine bir yaklaşıma ve zamanlara göre işlevsel bir dönüşüme konu olmaktadır. Bu anlamda meselenin zamana baęlı dönüşümü ile birlikte stabil yanını göstermesi açısından önemli bir çalışma için bkz (Demir, 2021).

tartışma ve çatışma alanlarının bu yanılısamadan kaynaklandığını söylemek doğru bir yaklaşım olacaktır (Akgül, 2000:158-159).

Bu tecrübeye geleneksel ile modern arasındaki çizginin pozitivist paradigma ile çizildiği düşünülürse evrimin yani tekamülün zihinlerde tesis ettiği hakimiyetin niteliği de böylelikle açıklığa kavuşmuş olur. Bu anlamda Celal Nuri, “örtünme”nin de aynı kurala tabi, belirli oranda evrimden nasibini almış ve toplumların gelişmişlik seviyesiyle orantılı bir forma sahip olduğunu düşünür. Çünkü örtünme Müslümanlara özgü bir adet olmayıp, ilkel toplulukların hemen tümünde örtünme yolu uygulanmış ve ilkelikten çıkan her ulus yavaş yavaş örtünmeyi bırakmıştır. Baskıcılığın şiddetle yürürlükte olduğu yerlerde örtünme ve kaçınma ağırlığını hissettirir. Celal Nuri, bu durumun kafa yapısıyla olan ilişkisine değinir ve ilerlemenin gerçekleştiği yerlerde eğitimin yaygınlaşması ve ekonomik gereksinimlerin artmasıyla kadınların açıldığını vurgular. Celal Nuri’ye göre, örtünme ve kaçınma bir namus ve ahlak temizliği konusu da değildir. Çünkü Müslümanlıktaki örtünme kötü anlaşılmıştır. Dinen “tesettür”, giyinmek demek olup erkek için bir giyinme biçimi saptanmış olduğu gibi kadına da bir giyinme biçimi belirlenmiştir. Yoksa İslam, kadının istenen bir şey olacağını göz önüne alıp onu bir torba içine koymamıştır. Dince yalnız güzel davranış ve görgü göz önüne alınmış, aşağılık bir biçimde ortaya çıkmak yasaklanmıştır. İslam, süslerin örtülmesini buyurmuş, haremlik-selamlığı ise dine uygun görmemiştir. Celal Nuri, dinsel sınırların dışında aşırı örtünmeye sıcak bakmamakla birlikte bunun ahlak düşüklüğüne yol açacak ölçüde kaldırılmasına da yandaş olmamıştır (C. Nuri, 1993:130-137).

### **Yanlış Din Yorumu Algısı ve Dinde Reformun Zorunluluğu**

Celal Nuri’nin, dinin yanlış yorumlanmış olduğuna ilişkin görüşlerinin kadın meselesinde de kötü gelenek, baskı ve halkın bilgisizliği etkenlerine bağlı olarak şekillendiği görülür. Ona göre kadın, her bakımdan erkeğin benzeridir. Avrupa’da hukuktan kaynaklanan eşitsizliklere rağmen İslam yasası onu, görevlerde olduğu gibi haklarda da erkekle eşit saymıştır (C. Nuri, 1339-1341:157) Bu noktada Celal Nuri’nin klasik tepkisine göre, kıyıcılık üzerine kurulu olduğunu düşündüğü gelenekler, onu haksız yere kısıtlamıştır. Kadınların doğal eksiklerinden yararlanarak buyruğa bağımlı kılınmışlar; bunun sonucu olmak üzere de kadın kişiliğini yitirmiştir. Oysa Celal Nuri’ye göre kadın, huylarının yüceliği, kadınlığını kavraması, onurunu bilmesi ile doğrudan doğruya kendisi ve edimsel olarak kendi namusunun bekçisi olmalıdır (C. Nuri, 1993: 130-137). Çünkü en önemli meselelerden biri olan kadın, öncelikle ailenin dolayısıyla da tüm toplumun en önemli unsurudur. Milletlerin yükselişi ve yetişmesi bu temel unsurun durumuyla doğrudan bağlantılıdır. Celal Nuri’ye göre, Tanrı, onu erkeğin benzeri ve ortağı, esirgeyicisi ve arkadaşı olmak üzere var etmiştir. Akıl ve mantık dini olan İslamlık da onu doğal olarak böylece anlamıştır (C. Nuri, 1993:Önsöz).

Celal Nuri açısından, kadındaki sosyal statü değişiminin de özünde yine İslami prensiplerin yanlış algılanması ve dinsel çizginin manipülasyonu vardır. İslam’ın güzel ilkelerinden uzaklaşma, düşünce özgürlüğünü kaldırma, yeni yorumları engelleme bizi gerçekten acınacak bir duruma getirmiştir (C. Nuri, 1993:Önsöz). İslam’ın bu temel prensip ve ilkeleri kadının gelişmesi ve yükselişini öngören birtakım kuralları koymuş olmasına rağmen yanlış ve bencil uygulama İslam’ın kendisiyle karıştırılmıştır. Oysa ilerlemeye engel olan din değil, aksine her konuda olduğu gibi, onun yanlış uygulanmasıdır. Celal Nuri’ye göre İslamlık, kadını yükselterek eski duruma son verdiği ve gelecekte güzel bir insanlık oluşturulması için çok-karılılığı yasaklayan kurallar koyduğu halde sapıklıkların süregelmesi ile İslam dünyasında kadının aldığı durum, İslam’ın uygarlığa engel olduğu sanısına yol açmıştır. Oysa İslamlık kadını, gerek toplumbilimsel gerekse ekonomik bakımlardan erkek ile eşit görmüştür. (C. Nuri, 1993:130-137) (C. Nuri, 1339-1341:157-158). Çünkü Napolyon yasalarında olduğu gibi İslam

Hukuku'nda kadın, hiç erginleşemeyecek bir varlık olmayıp yükümlülükler taşır (C. Nuri, 1993:34). Celal Nuri'ye göre, bir erkek ne yapabilir ise bir kadın da o şeyi yapabilir. Bir kadın erginin bir erkek erginden hiçbir farkı yoktur. Tanıklık gibi kadının kimi özel durumları göz önüne alınarak konulmuş ufak tefek kurallar dışlanacak olursa işlemlerde kadın ile erkek arasında tam eşitliği ilan eden, Müslümanlık dışında hiçbir din ve hiçbir yasa yoktur (C. Nuri, 1993:104). Fakat dinin kadınlara tanıdığı bu değerli pozisyonu korumak bazı gereklilikleri yerine getirmekle mümkündür. Bunun için örneğin kadın ve kızların okur-yazarlık oranının artması ve dünyayı daha iyi anlar bir hale gelmesiyle birlikte her şeyin değişeceğini düşünen Celal Nuri, böylelikle çöküş nedenlerimizin en önemlilerinden birinin de ortadan kalkacağını söyler (C. Nuri, 1330:123).

Kuşkusuz yalnızca İslam'ın değil bütün semavi dinlerin kadın hakkında hüküm bildirdiğini ve bu hükümlerin inananlarınca bir biçimde yorumlandığı bilinen bir gerçektir. Örneğin Hristiyanlık uygulamalarında kadın konusu çok uzun yıllar boyunca telafisi zor mahrumiyetlere neden olan bir realitedir. Skolastik düşüncenin başat düşünce biçimi olduğu Hristiyan orta çağda din adamlarının teokratik yönetimi, topluma tanrı adına bir zulmü beraberinde getirir. Din adamları imtiyazlı sınıflar olarak yetkiyi tanrı adına kullanır. Hristiyanlığın teolojisinde yer alan “asli günah (orijinal sin)” özellikle Katoliklerde kurtuluşu tamamiyle tanrının inayetine bağlar. Bu anlamda orta çağ Hristiyanlığı, aynı zamanda insanın günah yüklü bir varlık olarak algılanma tarihidir (Tekin, 2009:7).

Hristiyanlığın cennette yaşananların öznelere olan Adem ve Havva'nın yasakla imtihanlarını ifade eden orijinal günah tasavvuru üzerine temellendirdiği kadın yaklaşımı bir gerçeklik olarak Celal Nuri'nin de değerlendirme konusudur. Hristiyanlık yorumunun biçtiği olumsuz kadın imajı İslam Dininin yaklaşımı için geçerli değildir. Bu anlamda Celal Nuri, Hristiyanlık özelinde İslamiyet'in kadın ve aile konusundaki yaklaşımlarını karşılaştırmaya tabi tutar. Ona göre Hristiyanlık evlenmeyi “zorunlu bir kötülük” olarak görür. Fiziksel bağlar Hristiyanlıkça aşağı görülür. Papazlık ahlak bozulmasına yol açarak Hristiyanlığın kadını çok kötü gözle görmesine neden olmuştur. Havva ise, insanoğlunun yıkımına yol açan kişi olarak algılanır. Bu anlamda kadınların haklarına en çok zarar veren etkenlerden biri, Hristiyanlığın kadını her bakımdan “pis” sayarak onu Hazreti Havva öyküsüne dayanarak hep bir “aldatıcı” ve erkek için bir kötülük kaynağı olarak görmesidir. Öyle ki Hristiyanlık nikahın yasallığını ancak On altıncı yüzyılda, Trant Kurulu'nda kabul etmiştir (C. Nuri, 1993:24-26). Hristiyanlıktaki bu anlayışlara paralel biçimde İslam'dan önce Hicaz'da da kadınların durumu pek farklı değildir. Kadınlar geçici mal, hayvan, cinsel isteği giderme aracı sayılmış, bir insan istediği sayıda kadın alabilmiştir. İslam ise, çıkışıyla çok büyük bir devrim yapmış bu yolları birden bire kaldırarak asıl olarak tek eş ilkesini koymuştur. Bununla birlikte kesin Tanrı sözü birden fazla eş alınması durumunda adaleti buyurmuştur. Bu buyruktan açıkça anlaşılır ki adaleti korumak olanağı bulunmadığından bir eş ile yetinmek emredilmiştir (C. Nuri, 1993:92). Celal Nuri'ye göre, boşama konusunda da İslam'ın temel ilkelerinin idealliği dolayısıyla ona başvurulmalıdır. Aslında İslam'da boşama olmayıp yalnız zorunluluk onu kabul edilebilir kılmıştır. Müslümanlar çok-karılılık, kapatma alma, boşanma, karı kovma konularında, ancak dinsel aldatmacalardan yararlanmış olsalar da İslam, dini kullananlara şiddetle engel olmuştur (C. Nuri, 1993:97-98).

Son süreçte aydınlanma ve röresansla gelen ve kadın bağlamını yakından ilgilendiren Batı'nın Hristiyanlık dinine laik tepkisi paralel biçimde genelde Osmanlı aydınlarının da temel yaklaşımını yansıtmıştır. Bu anlamda tekamülcü din anlayışı, dinin geline son aşamada laik bir nitelik kazanması gerektiğini ifade eder. Bunun kaçınılmaz olduğuna parmak basan Celal Nuri, dinin bir vicdan meselesi olduğunu söyler. Çünkü din, bugün bile sınırlarını zorlamakla zulmetmektedir. Kendi dairesi dışına çıkmış bir din, Celal Nuri'ye göre kutsal değil kötüdür. Dairesi içerisinde kalmış bir din ise, sadece kutsal değil aynı zamanda oldukça faydalı, doğal,

zorunlu ve lazımdır. Ve artık medeniyetin geldiği seviye ölçüsünde dinler de otoriter yönünü terk edecektir. Bu belki de kaçınılmaz sonuçtur (C. Nuri, 1331b:66).

Laik tasavvur, dinin vicdan meselesi olduğu anlayışına paralel biçimde aynı zamanda onun temel tezi olan dinin yanlış yorumlandığı görüşünü ve dinde tekamül meselesini bünyesinde birleştirir. İlk olarak Celal Nuri'ye göre, bu anlamda Doğu milletleri dinde vicdani ihtiyaçlarını tatmin eden kuvvetten daha başka bir şey görmüşler ve alışverişte, hareket ve davranışlarda, hatta hayatın en önemsiz hususlarında bile dinin yol göstericiliğine ihtiyaç hissetmişlerdir. Oysa Musa ve İsa dinlerinin tekamül etmiş bir şekli olan İslamiyet, içerdiği bazı yeni hükümlerle dünyevi ve uhrevi hükümleri birbirinden ayırmış olmakla birlikte daha sonraki gelenler kesinlikle bu hükümlerden faydalanamamışlardır. Bu da sonuç itibarıyla dünyevi ve uhrevi hükümlerin birbirinden ayrı bulunmamasıyla İslamiyet'in çöküşünün en önemli nedenlerinden biri olmuştur. Oysa Avrupada din ancak bu şekilde anlaşılabilir olduğundan, Roma papalığının nüfuzu kırılmış ve ruhban sınıfının üstünlüğüne son verilerek, din ve devletin birbirinden ayrılmasıyla maddi ve manevi ilerleme sağlanmıştır (C. Nuri, 1330:96-102) (C. Nuri, 2000:42). İkinci olarak Celal Nuri, laiklik anlayışının geleneksel olarak algılanan dinle bağdaşmadığını vurgularken, (C. Nuri, 1339-1341:194) (C. Nuri, 1331b: 63) eskiye karşı korunmamız gerektiğini düşünür. Çünkü ona göre, Evrimsel süreç doğal biçimiyle işlemeli ve varılması gereken noktaya mutlaka varılmalıdır. Tekamül ve ilerlemeye engel olan kurumlar, sözcüleri baskıcı otoritelerin emri altında cumhuriyet şeklini daha başlangıçta köreltmüş olan ulema örneğinde olduğu gibi geleneğe uyularak korunmakta inat edilmiş olsaydı istediğimiz gibi yaşamın imkanı bulunmayacaktı (C. Nuri, 2000:37, 59) (C. Nuri, 1331a:59). Öyle ki gerçekte İslam hükümeti, mahiyeti itibarıyla bir kamu hükümeti, bir demokrasidir. İslam hükümeti, hürriyet, eşitlik ve kardeşlik esaslarına dayanır. (C. Nuri,1331a:65). Hükümet oluşumu konusunda ise Şeriat, uzun bir anayasa oluşturmamış ve yalnızca genel kanunlarla yetinmiştir. Hükümet, kamuya yani meşverete dayanmalı ve hükümete itaat edilmelidir. (C. Nuri, 1339-1341:204-206). Bu anlamda Celal Nuri açısından İslam Dini, saltanata dayanmayan cumhuriyet rejimini de kabul eder.

## Sonuç

Kuşkusuz Osmanlı son dönemi aydınları, pozitif bilgi ve Batılı değerlerle inandıkları dinin değerleri arasında sıkışmışlık psikolojisi ile çoğu zaman gelgitler ve zihinsel karmaşalar yaşamışlardır. Bu karmaşaların merkezinde olan konular ise çoğunlukla toplumla geleneğin ve dini değerlerin bulunduğu noktalarda ve özellikle Batı ve Müslüman Türk toplumu arasında karşılaştırma konusu olarak göz önünde bulunan alanlarda olmuştur. Bu anlamda kadın konusu, kendi etrafında biçimlenen çehresiyle her tür yaklaşımın ve ideolojik görüşün düşünce ve pratik yaklaşımının radarına girmiştir. Bu aydınlardan biri olan Celal Nuri de kadın konusunda bir bakış açısı ve görüş sergiler.

Son dönem Osmanlı ve ilk dönem cumhuriyetin önemli bir şahsiyeti olarak Celal Nuri'yi (İleri) (1881-1938) kadın (ve örtünme) konusunda bir anlamda farklı kılan özelliklerinden birinin, onun geleneği ve an'ı göz önünde bulunduran yaklaşımı olduğu söylenebilir. Dönemin hakim paradigması etkisinde olmakla birlikte geleneksel değerleri de göz ardı etmeyen yaklaşımıyla Celal Nuri, "İslam'ın modernize edilmesi ve modern değerlerle yeni bir formasyona kavuşturulması gerekliliğini" dillendirir. Çünkü ona göre bu gereklilik toplum yaşamının kaçınılmaz bir biçimde tabi olduğu ve bir zorunluluk olan tekamülle ilgilidir. Kadın da bu anlamda tekamül süreci içerisinde gelişimini tamamlamalı ve çağdaş görünümünü kazanmalıdır. Dine ve geleneksel düşünce ve pratiklere bu bağlamda yaklaşan Celal Nuri, bu modernizasyonu ve yeni formasyonu Batılılaşma karşısında ezilmişlik duygusundan kaynaklandığına dair var olduğunu düşündüğü sosyal algının gerçek dışı olduğu ve İslam'ın



modernist temalara esasta sahip olduđu düşüncesi üzerine bina eder. Nitekim o, din ve sosyal pratikler konusunda tezlerini Müslüman Türk toplumunda, dinin yanlış yorumlanmış olmasına bağlar. Bu yanlış yorumlama ve İslami prensiplerin yanlış algılanması, kötü gelenekler, cahilce ve baskıcı uygulamalar, kadın ve örtünme meselesinde olduđu gibi birçok konunun dine bağlanmasına neden olur. Ona göre kadındaki sosyal statü deęişiminin de özünde yine dinsel çizgiden sapma vardır. Dolayısıyla İslami prensiplerin yanlış algılanması, dinin temel esaslarının dejenere edilmesi, İslam'ın ilkelerinden uzaklaşma, düşünce özgürlüğünün kısıtlanması, yeni ve çağdaş yorumların önüne engeller çıkarma toplumu acınacak bir duruma sokmuştur. Oysa haksız bir biçimde uygarlığa engel olduđu sanısına maruz kalan İslam Dini, toplumda bilinçsizce kısıtlanmış olan kadını görevlerde ve haklarda erkekle eşit kabul etmiş ve ona eşit statü vermiştir.

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# GOTHIC SUBLIMITY: THE TURN OF THE SCREW

## GOTİK YÜCELİK: TURN OF THE SCREW

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### ABSTRACT

This paper seeks to provide an analysis of Henry James's *The Turn of the Screw*, with a particular focus on its relationship to the concept of the sublime as articulated by Longinus and Edmund Burke. The sublime has traditionally been associated with gothic fiction, and the presence of supernatural phenomena, fear-inducing elements, and obscure elements within James' novella add such credibility to the argument that it falls within this tradition. Furthermore, Burke's theoretical framework on the sublime offers valuable insights into the impact of gothic features on the reader. This paper also examines the perspectives put forth by this theory in relation to the potential effects of the stories on gothic. Ultimately, the aim of this study is to examine the novella from multiple angles in light of Longinus' and Burke's concept of the sublime.

Keywords: sublime, gothic, Longinus, Edmund Burke, horror, terror

### ÖZET

Bu makale, Henry James'in *The Turn of the Screw* adlı eserinin, Longinus ve Edmund Burke tarafından dile getirilen yüce kavramıyla ilişkisine özel olarak odaklanarak bir analizini sunmayı amaçlar. Yüce, geleneksel olarak gotik kurguyla ilişkilendirilmiştir ve James'in kısa romanındaki doğüstü olayların, korku uyandıran unsurların ve karanlık unsurların varlığı, onun bu geleneğe denk geldiği iddiasına öyle bir güvenilirlik katmaktadır. Dahası, Burke'ün yüceliğe dair teorik çerçevesi, gotik özelliklerin okuyucu üzerindeki etkisine dair değerli bilgiler sunar. Bu makale aynı zamanda kısa hikâyenin gotik üzerindeki potansiyel etkilerine ilişkin olarak ortaya koyduğu perspektifleri de incelemektedir. Bu sebeple, bu çalışmanın amacı Longinus ve Burke'ün yüce anlayışı ışığında kısa romanı birçok açıdan incelemektir.

Anahtar kelimeler: yücelik, gotik, Longinus, Edmund Burke, korku, dehşet

### I. INTRODUCTION

Henry James, renowned American-born English novelist and playwright as a prolific figure who employs various literary elements into his works is a 19th century social realist, dealing with mostly modernist techniques and themes which evokes awe and inspiration in readers' mind. According to his definition; fiction is "a personal direct impression of life, value depending upon the intensity of impressions and it must have freedom to feel and say." (James, Besant, 1885, p.30). Thus, fiction has the freedom to appeal to and arouse strong emotions and feelings that are not apt for ordinary life. Besides his realistic descriptions and subject matter

“in his intense focus on the consciousness of his major characters, James' major works foreshadow extensive developments in 20th century fiction.” (Wagenknecht, 1984, p.37) Starting from early Victorian social realism, his works shed light into the early modern human inner consciousness and psyche that constitutes most of his works. Apart from his early experimentation with human inner nature, he delves into the consciousness of his characters and bridges the human self and consciousness observed in most of his famous works: *The Spoils of Poynton*, *What Maisie Knew*, *The Jolly Corner*, and *The Turn of the Screw*. Blending with realism and human experimentation, he also experiments on horror fiction and short stories that carry traces of gothic elements and sublimity that have paved the way for his experiments on the human psyche and its affective bond with human nature. His renowned “*The Turn of the Screw*” novella is considered for many as gothic fiction in terms of his explicit experiments on dark settings, gloomy atmospheres, and isolated human beings. The etymology of the term “Gothic” may be traced back to its association with the “Goths,” an ancient Germanic tribe. Over time, this term came to denote Germanic culture and eventually became synonymous with the historical period known as the Middle Ages (Heather, 2018). Because of the rebellious atmosphere and nature, the gothic is associated with terror, horror, dark, gloomy, and fear, which evokes terror and fear in readers’ minds. Apart from its literal usage, Gothic themes are rooted in the 18th century Enlightenment critic Edmund Burke from his “*A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*” which focuses on aesthetic beauty and emotions that arouse in readers’ minds. The notion of deriving pleasure from adversity, suffering, and terror has always served as the foundation for literary analysts in establishing a connection between Gothic fiction and Edmund Burke’s theories, particularly his articulation of the sublime. During the late 18th and early 19th centuries, the literary movement of romanticism witnessed the emergence of gothic literature as a means to engage a wide readership by revealing concealed delights inside the enigmatic, profound, and exhilarating aspects of human experience. This profound, enigmatic human experience that arouses strong emotions is rooted in Ancient times. The adjective “sublime” traces its origins to Longinus, a Greek literary critic, who likened the impact of the sublime to that of a thunderbolt “to seize control of the reader, to take us outside of ourselves with its sudden intensity.” (Morris, 1985, p.30). In his perspective, the concept of the sublime is a distinctive element within the realm of writing, setting itself apart from other elements by its inherent characteristics “great thoughts, strong emotions, certain figures of thought and speech, noble diction, and dignified word arrangement” (Leitch, 2001, p.136). Thus, it would not be wrong to consider sublimity with its direct relation with Gothic literature, since both terms are related to invoking strong emotions that appeal to readers’ minds. The present study seeks to examine the concept of “gothic sublimity,” a term introduced by David B. Morris in his article “Gothic Sublimity” (Morris, 1985). This analysis will draw on references from Longinus' treatise “*On the Sublime*” and Edmund Burke's 18th century conception of the sublime as it pertains to Henry James' gothic novella “*The Turn of the Screw*.” The work blends sublime grandeur with a gothic atmosphere inviting a study that is both awe-inspiring and unsettling.

## II. ORIGINS OF SUBLIME AND SUBLIMITY

Longinus is typically credited with being the first person to refer to sublimity language. Longinus was a Greek rhetorician and literary critic who lived in the first or third centuries AD. He is best known for his treatise on literary criticism, “*On the Sublime*”, which is thought to have been written in the first century as a response to the work Caecilius of Calacte with the same title. Despite the lack of sufficient information about him, it is widely considered that he took a different approach to literature than classical philosophers, such as Aristotle and Plato. Longinus was more concerned with the qualities that make a piece of writing great and the

reasons why people desire to read than he was with the ethics or mechanics of literature. According to Longinus, the concept of the rhetorical sublime pertains to the effectiveness of a written work or oral presentation in evoking an emotional response from its audience, as opposed to just persuading them. Namely, sublimity “is ecstasy or transport, not persuasion” (Pritchard, p. 361). When the author endeavors to elucidate the fundamental motivations behind individuals' inclination towards reading, he posits sublimity as an element possessing potent psychological control over the reader. Longinus proposes that individuals are captivated and transported to an alternate realm through a heightened state of euphoria induced by the grandeur of artistic creation. Within this particular context, it is of utmost significance to differentiate between sublimity and rhetoric, as Longinus perceives sublimity as an artistic faculty that elevates the emotions of readers without actively seeking to persuade them towards a certain viewpoint. According to Longinus, the concept of the sublime pertains to an attribute that characterizes profound, majestic, or grandiose ideas or expressions: “The Sublime, wherever it occurs, consists in a certain loftiness and excellence of language” (Longinus, 1890, p. 1.3). Consequently, the concept of the sublime elicits feelings of both horror and respect, while also possessing heightened abilities to persuade. Currently, a significant issue arises regarding his propositions, as he tends to obscure the distinction between the concepts of the sublime and the beautiful.

On the other hand, 18th century Enlightenment philosopher and social critic Edmund Burke differentiates beauty and sublime in his “A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful” (1757). Burke distinguishes beauty, which is linked to a widely accepted and conventional sense of taste, from sublimity, which involves a departure from established norms and conventions. “Beauty as a category could be seen as part of a discernible history of Taste: the Sublime was that which ruptured the continuity of experience and tradition, a disordering like ‘the spirit of liberty’” (Phillips xv). Burke not only separates beauty and sublimity but also differentiates between many forms of the sublime. In this regard, the author asserts that while the use of the rhetorical sublime evokes a sense of amusement, the presence of grandeur derived from landscapes causes unease and unsettles individuals. The individual is left in a state of astonishment or confusion. Within his body of work, Burke establishes a comprehensive definition of the concept of the sublime:

Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling. I say the strongest emotion, because I am satisfied the ideas of pain are much more powerful than those which enter on the part of pleasure. (Burke, 1990, p. 36)

According to Burke, the concept of the sublime encompasses any phenomenon that elicits a sense of pain in the individual, as suffering is regarded as the most potent emotional experience within the human capacity. According to his argument, the sublime is the most potent aesthetic encounter: combination of fear and anticipation, horror, and admiration. By employing this approach, Burke effectively preserves the concept of sublimity from being confined within the confines of rhetoric, thereby introducing an original viewpoint to its understanding. The concept of sublimity arises from anticipation of adversity and peril. In this context, it bears resemblance to terror. However, it is imperative to maintain a safe distance between the topic and source of awe to avoid succumbing to its detrimental consequences. By doing so, one can preserve the experience of a delightful fear when confronted with a formidable object or scene. For “no passion so effectually robs the mind of all its powers of acting and reasoning as fear. For fear being an apprehension of pain or death, it operates in a manner that resembles actual pain” (Burke, 1757, p.53-54). By combining fear and terror Burke makes a bridge between

sublimity and horror by explaining: “The passion caused by the great and sublime in nature when those causes operate most powerfully, is astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror. (Burke, 1757, p.73). Thus, according to Burke, the feeling of sublime astonishes us and at the same time terrifies us. However, our passion blends fear with the sacred one, thus; it enables us to feel sublime in that way, by being elevated. Burke argued that individuals should simultaneously experience sensations of aesthetic pleasure and anguish. The author posits that pleasure is engendered by beauty, while contending that sublimity, on the other hand, is evoked by agony. Hence, the notion of the sublime retains its significance within gothic narratives, given that the objective of this literary genre is to evoke feelings of horror and anguish. According to Burke, the sublime is characterized by its ability to induce a sense of powerlessness in the subject. In this context, the subject is rendered susceptible to many forms of threats. “When danger or pain press too nearly, they are incapable of giving any delight, and [yet] with certain modifications, they may be, and they are delightful, as we everyday experience” (Burke, 1990, p.36-37). In opposing prevailing notions, Burke posits that the portrayal of dread should not be attacked but rather regarded as valuable.

On the other hand, Immanuel Kant's work, *The Critique of Judgment* (1790), offers a philosophical viewpoint and introduces a novel method to Burke's terms. Kant primarily focuses on elucidating this definition by juxtaposing it with the concept of beautiful. According to Kant, the sublime is a concept that possesses a greater sense of infinitude than beauty. Unlike the beautiful, the sublime can be observed even in objects that lack any observable form.

The beautiful in nature is connected with the form of the object, which consists in having boundaries. The sublime, on the other hand, is to be found in a formless object, so far as in it or by occasion of it boundlessness is represented, and yet its totality is also present to thought. (Kant, 1951, p. 82)

The sublime has always been linked to intense emotions and concepts, often characterized by transcending the ordinary and tangible aspects of our everyday experiences. In her work, Erika Fischer-Lichte articulates the concept of the sublime as a notion that: “affords us an egress from the sensuous world in which the beautiful world gladly holds us forever captive” (Fischer, 2002, p. 196). By doing so, she emphasizes the gap between the concepts of the sublime and the beautiful, seemingly associating the beautiful with sensory perception and physicality while attributing the sublime to rationality and abstractness. From this perspective, the concept of the sublime transcends human awareness and sensory experience.

### **III. EXPLORING THE CONCEPT OF THE SUBLIME IN THE TURN OF THE SCREW**

The narrative commences with a narrator who, during a session of literary engagement with horror tales, proceeds to recite from the written testimony of a governess who has been engaged to provide educational guidance to two young individuals, namely Miles and Flora, under the employment of their paternal uncle. From the initial encounter with the children onward, the governess becomes entangled in a series of extraordinary occurrences and enigmas, as the residence in which the two children reside appears to be afflicted by the apparitions of two previous staff members: Peter Quint, the former valet of the master, and Miss Jessel, the former governess. At first glance, the unidentified new governess heroically initiated an endeavor to liberate the children from the presence of the apparitions and unravel their enigma.

An appearance, of a dreadful kind, to a little boy sleeping in the room with his mother and waking her up in the terror of it; waking her not to dissipate his dread and soothe him to sleep again, but to encounter also herself, before she had succeeded\* in doing so, the same sight that had shocked him. (James, 1898, p.21)

The concept of gothic literature is commonly linked to narratives of terror that share similarities with ancient romances, featuring enigmatic plots set in isolated deserted medieval castles. These tales often incorporate supernatural elements and ambiguities that are eventually revealed. During the late 18th and early 19th centuries, the literary movement of romanticism featured gothic literature as a means to captivate a wide audience. Gothic literature has effectively revealed concealed delights within the realms of obscurity, profundity, and excitement. The notion of deriving pleasure from adversity, suffering, and terror has consistently served as the foundation for literary scholars to establish a connection between gothic fiction and concepts of the sublime. Burke posited that several significant components contribute to the reader's experience of reading, thereby leading to the sublime. In contrast to beauty, dread arises from expansive, grand, enigmatic, unpleasant, and formidable elements. The concepts put out by the individual in question have laid the foundation for the identification of specific elements that define literary works as gothic fiction.

It was a big ugly antique but convenient house, embodying a few features of a building still older, half-displaced and half-utilised, in which I had the fancy of our being almost as lost as a handful of passengers in a great drifting ship. (James, 1898, p.31)

“Vast cataracts, raging storms, lofty towers, dark nights, ghosts and goblins, . . . , dazzling light; low, tremulous, intermittent sounds, . . . , immense, gloomy buildings; tyranny, incarnation, torture” (Morris, p.301). Gothic literature typically falls under the category of works that elicit strong emotions from readers, as stressed in Burke's theory. The application of the philosophy of the sublime is particularly relevant to James's narrative, since he characterizes the forthcoming story, as conveyed by the narrator, as encompassing "general uncanny ugliness and horror and pain" (James, 1898, p.4), which are the fundamental catalysts for the sublime.

What arrested me on the spot – and with a shock much greater than any vision had allowed for – was the sense that my imagination had, in a flash, turned real. He did stand there! – but high up, beyond the lawn and at the very top of the tower to which, on the first morning, little Flora had conducted me. (James, 1898, p. 37)

The apparition that the governess encountered was a ghost and intruder who petrified her. In his *The Grounds of Criticism in Poetry* (1704), John Dennis holds that: “sublime is never without Enthusiastick Passion: For the Sublime is nothing else but a great Thought, or great Thoughts moving the Soul from its ordinary Situation by the Enthusiasm which naturally attends them” (Dennis, 1704, p.359). Among all the fervent or artistic impulses, dread “contributes extremely to the Sublime,” (Dennis, 1704, p.359) Due to the presence of admiration, surprise, and astonishment, it is “ the violentest of all the Passion and it consequently makes an Impression which we can not resist, which is hardly to be defaced: and no Passion is attended with greater Joy than Enthusiastick Terror, which proceeds from our reflecting that we are out of danger at the very time that we see it before us” (Dennis, 1704, p.361). The author enumerates various entities that possess the ability to elicit profound feelings of fear and excitement, such as gods, devils, hell, monsters, lions, earthquakes, torrents, and other similar occurrences (Dennis, p. 361). In according with this, effect of sublime and horror make governess surrender her feelings of awe and astonishment, because it is “an effect of my inability to say, a wonder that a few seconds more became intense” for her. (James, 1898, p.38).

The most salient characteristic of the sublime that can be discerned in James's narrative is the prevalence of ambiguity. From the very beginning, readers are confronted with unanswered questions, compelling them to embark on a quest for the unknown. As Burke himself observed while exploring the origins of the sublime:

To make anything very terrible, obscurity seems in general to be necessary. When we know the full extent of any danger, when we can accustom our eyes to it, a great deal of the apprehension vanishes. Everyone will be sensible of this, who considers how greatly night adds to our dread, in all cases of danger, and how much the notions of ghosts and goblins, of which none can form clear ideas, affect minds which give credit to the popular tales concerning such sorts of beings. (Burke, 1990, p. 76)

James skillfully crafted his narrative to simultaneously baffle and intimidate the reader, incorporating both elements into the story's essential structure. The uncertainty surrounding this situation creates a strong desire in the reader to satisfy their curiosity, as the unknown generates a profound sense of aesthetic horror.

Was there a “secret” at Bly – a mystery of Udolpho or an insane, an unmentionable relative kept in unsuspected confinement? I can’t say how long I turned it over, or how long, in a confusion of curiosity and dread, I remained where I had had my collision; I only recall that when I re-entered the house darkness had quite closed in. (James, 1898, p. 39)

Joseph Addison in his article “The Spectator” frequently connected terror to that which is unusual or unfamiliar, which elicits a sense of pleasure in the mind as it engenders a delightful sense of surprise, satisfies one's curiosity, and introduces a novel concept that was previously unknown, thereby creating a sense of excitement and intrigue. It is “that bestows Charms on a Monster, and makes even the Imperfections of Nature please us.” (No. 412, 541). The new governess's enigmatic personality, combined with Mrs. Grose's revelation about the previous governess's mysterious and untimely death at Bly Manor, heightens the narrative's tension. The absence of any further explanation regarding the cause of the previous governess's death keeps readers engaged and attentive. The tension is further heightened by the initial interaction between the new governess and the spectral apparitions, which enhances the overall reading experience. Thus, “gothic sublimity explores a terror of the unspeakable, of the inconceivable, of the unnamable” (Morris, 1985, p.313). Burke regarded the ambiguity as essential part of sublimity because “to make anything terrible, obscurity, seems in general necessary.” (Burke, 1990, p. 76). Similar to this idea, Longinus linked sublimity with grandeur of thought along with noble diction and figures of speech, he claimed that: “I would confidently lay it down that nothing makes so much for grandeur as genuine emotion in the right place. It inspires the words as it were with a fine frenzy and fills them with divine spirit.” (Longinus, 1890, p.181).

Another person – this time; but a figure of quite as unmistakeable horror and evil: a woman in black, pale and dreadful – with such an air also, and such a face! – on the other side of the lake. I was there with the child – quiet for the hour; and in the midst of it she came. (James, 1898, 54).

Along with Longinus' ideas on sublimity, the effects of the words and genuine emotions invoke readers' mind with frenziness and sway of imagination that leads to sublime. This, what he calls as amplification “language which invest the subject with grandeur.” (Longinus, 1890, p.205).

The apparition had reached the landing half-way up and was therefore on the spot nearest the window. In the cold faint twilight, with a glimmer in the high glass and

another on polish of the oak stair below... On this occasion a living detestable dangerous presence... (James, 1898, p.65)

Apart from Longinus' ideas on amplification, Burke regards this type of loftiness as a productive element of sublime. "The place, with its grey sky and withered garlands, its bared spaces and scattered dead leaves, was like a theatre after the performance – all strewn with crumpled play-bills." (James, 1898, p.77). Hence, "in this respect to one dark and gloomy: the cloudy sky is more grand than the blue and night more sublime and solemn than day." (Burke, 1990, p.114). However, it is not only representation of amplified thoughts and noble of diction, what leads to sublimity as Longinus and Burke might have agreed upon is that; power of imagination. Without imagination, mind can not produce strong emotions which leads to passion and astonishment.

Weight, grandeur, and urgency in writing are very largely produced, dear young friend, by the use of "visualizations" (phantasiai)... For the term phantasia is applied in general to an idea which enter the mind from any source and engenders speech... inspired by strong emotion, you seem to see what you describe and bring it vividly before the eyes of your audience...both indeed aimed at the emotional and the excited. (Longinus, 1890, p.214-15)

The human mind possesses the capability to generate powerful and vivid "phantasiai" through the use of imagination, which can evoke feelings of astonishment, awe, passion, and fear in readers. James effectively employed his grandiose style of diction by combining lofty language and sublime thoughts, thereby confronting readers with a sense of amazement.

Burke posits that darkness and blackness are additional components of the sublime. This is because in complete darkness, people become more susceptible to external forces and hazards, and find themselves in a precarious state without knowledge of potential sources of danger. The individual perceives darkness as a catalyst for the experience of the sublime.

In utter darkness it is impossible to know in what degree of safety we stand; we are ignorant of the objects that surround us; we may every moment strike against some dangerous obstruction; we may fall down a precipice the first step we take; and if an enemy approach, we know not in what quarter to defend ourselves; in such a case strength is no sure protection; wisdom can only act by guess; the boldest are staggered, and he, who would pray for nothing elsetowards his defense, is forced to pray for light. (Burke, 1990, p.209)

The story frequently develops in total darkness, during which the most captivating events typically transpire. Remarkably, candles have a propensity to extinguish just before the manifestations of ghosts, thus creating a palpable sense of fear and suspense. "As to the association of ghosts and goblins; surely it is more natural to think, that darkness, being originally an idea of terror, was chosen as a fit scene for such terrible representations, than that such representations have made darkness terrible." (Burke, 1990, p.210). In addition to the frequent portrayal of darkness, the color black is often associated with ghosts, which can evoke feelings of fear in the depicted scenes. The governess then relates to Mrs. Grose the events that occurred after the initial appearance of Miss Jessel's spectre, which she and young Flora both witnessed, by providing a detailed account of the apparition: "a figure of quite as unmistakable horror and evil, a woman in black, pale and dreadful." (Burke, 1990, p. 51). In this specific situation, the color black is commonly associated with ideas of malice, darkness, uncertainty, and terror, and is seen as the pinnacle of the sublime. "Nature that has given man the power of



using words. Also we expect a statue to resemble a man, but in literature, as I said before, we look for something greater than human.” (Longinus, 1890, p. 279)

#### **IV. CONCLUSION**

After taking into account the aforementioned factors, it can be reasonably argued that Longinus’ theory of the sublime had a significant impact on many writers during the 18th and 19th centuries. One such influential writer was Henry James, who added a unique element to the gothic literature genre. Given these circumstances, it was only natural to combine these two elements to enhance the aesthetic qualities of the work. To put it another way, Henry James unquestionably had the ability to force readers to delve deeply into their own thoughts and question the very foundations of their beliefs, ultimately leading to a significant shift in their perspectives. Consequently, these alterations propelled humanity into a realm characterized by unfamiliarity, vulnerability, and unpredictability, thereby instilling apprehension within both their daily existence and mental faculties. During this particular historical period, the genre of Gothic fiction emerged, and novelists of the era made deliberate choices to embrace it. The genre used to articulate personal perspectives on public issues and dilemmas is referred to as personal opinion expression. Readers passively encounter these uncertainties from a safe perspective. From various viewpoints, gothic fiction can be interpreted as a mechanism employed by readers to respond to and seek refuge.

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## A CONDITIONED POETIC SALVATION: A SOCIO-ANALYTICAL APPROACH TO DONNE’S POETIC CAREER

### KOŞULLU ŞİİRSEL KURTULUŞ: JOHN DONNE’UN ŞAİRLİK KARIYERİNİN SOSYO-ANALİTİK BİR DEĞERLENDİRMESİ

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#### ABSTRACT

As the leading innovator of the Metaphysical school of the seventeenth century, Donne created a secular style at the beginning of his poetic career but was ‘persuaded’ to change his mind and write with a more spiritual and moral content, which brought him the privilege of being ordained in 1615 and appointed as Dean of St Paul’s in 1621. The argument of this study is that, when analyzed from a socio-analytical perspective, there are three major forces of this ‘conditioned poetic salvation’: 1) the religious and political oppression, 2- the difficult life struggles caused by Donne himself, and 3) his concluding that “it was God’s will that he should do so”. It is noteworthy to focus on the fact that Donne could not go on writing independently, free of religious conversion or persuasion, political oppression, and secure from difficult life struggles. This paper aims to analyze Donne’s poetic career from a socio-analytical perspective and specify the socio-political conditions that changed his path to the poetic salvation.

**Key Words:** John Donne, Metaphysical Poetry, Poetic Salvation, Religious and Political Oppression.

#### ÖZET

On yedinci yüzyılın Metafizik ekolünün lider şairi olan Donne, şiir kariyerinin başında laik bir üslubun öncülüğünü yapar, ancak insana ve hayata bakışını değiştirmeye ikna olur ve tematik tercihini değiştirerek, daha manevi ve ahlaki bir içerikle yazmayı ilahi bir görev olarak addeder. Bu tercihi ona sosyal alanda hatırı sayılır ayrıcalıklar kazandırır; 1615’te din adamı rütbesi alır ve 1621’de St. Paul’ün Dekanı olarak atanır. Donne’un dini ve siyasi baskı ve zor yaşam koşullarından dolayı, özgür bir zihinle yazmaya devam edemediği gerçeği üzerinde durulması gereken bir konudur. Donne’un kariyer aşamalarını sosyo-analitik bir perspektifle ele alan bu çalışma, şairin elde ettiği ‘şiirsel kurtuluşun’ üç temel etkenden kaynaklandığını ileri sürmektedir. 1) dini ve politik baskı; 2) Donne’un kendi tercihlerinin neden olduğu zorlu yaşam mücadelesi ve 3) şairin Anglikan Kilisesi’nin emirlerini kabul etmesiyle, hayatı ve şiirsel kariyerinde meydana gelen rota değişikliğinin ‘Tanrı’nın isteği doğrultusunda’ olduğuna inanmasıdır. Bu çalışma, Donne’un şiir kariyerini sosyo-analitik bir perspektiften incelemeyi ve onun ‘şiirsel kurtuluşa’ ulaşmasında rotasını değiştiren sosyo-politik koşulları belirlemeyi amaçlamaktadır.

**Anahtar Kelimeler:** John Donne, Metafizik Şiir, Şiirsel Kurtuluş, Dini ve Siyasi Baskı

**ECOMUSICOLOGICAL NARRATIVES OF AYO BANKOLE 'S MUSIC (OJO MAARO) ON FOOD SOVEREIGNTY, HUMAN WELLNESS AND SUSTAINABLE DEVELOPMENT AMONG THE YORUBA OF SOUTHWESTERN NIGERIA**

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**Abstract**

Zero hunger, Good Health and Wellbeing (SDGs 2&3) among other things are among the Sustainable Development Goals emphasised by the United Nations Educational, Scientific and Cultural Organization (UNESCO 2016). Since Sustainable development focuses on the use of natural resources/environment to enhance human wellbeing and productivity, the need to also ensure safe environment cannot be overemphasized. Therefore this paper examines food sovereignty and human wellbeing in enhancing sustainable development in Nigeria as embedded in the music of Ayo Bankole. This paper employs ethnographic method and Ethnomusicological analysis on the subject matter. The findings of the study revealed that access to good quality food and healthy living are crucial to sustainable development. Therefore, this paper concludes that access to good quality food which sustains a healthy living will go a long way in enhancing productivity which sustainable development is all about in the society.

# **A LITERARY ANALYSIS OF HATE SPEECH IN A MULTI-RELIGIOUS NIGERIA AND ITS IMPACT ON SOCIO-CULTURAL UNITY**

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## **Abstract**

This literary analysis delves into the pervasive issue of hate speech within the context of Nigeria's diverse religious landscape. The paper examines the roots, manifestations, and consequences of hate speech, focusing on its profound impact on socio-cultural unity in a nation marked by religious pluralism. Through an exploration of relevant literary works, speeches, and socio-cultural narratives, the study seeks to unravel the intricate ways in which hate speech contributes to the fragmentation of the social fabric, exacerbating tensions among various religious communities. Hate speech can have significant and far-reaching effects on individuals, communities, and societies. These effects extend beyond immediate verbal harm, impacting various aspects of social, psychological, and cultural well-being. Additionally, the analysis investigates the role of literature in both perpetuating and challenging hate speech, highlighting the potential of literary expression as a tool for fostering understanding, tolerance, and unity. The findings of this study aim to contribute to a nuanced understanding of the socio-cultural implications of hate speech in a multi-religious Nigeria, offering insights that may inform strategies for promoting harmony and cohesion in this diverse and vibrant society.

**Keywords:** literary analysis, hate speech, Nigeria, culture, religion, peace

**AWARENESS OF DIGITAL ECO-LITERACY CONCEPTS AMONG PRE-SERVICE  
SCIENCE TEACHERS OF THE FEDERAL UNIVERSITY OF TECHNOLOGY  
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Nigeria.

**ABSTRACT**

This study investigated the awareness of digital eco-literacy concepts among pre-service science teachers of FUT Minna. The concepts under study include energy management, e-waste management and digital eco-citizenship concepts. Descriptive survey research design was used for this study. This design was considered most appropriate because it is a method involving seeking and searching for opinions of pre-service science teachers at the Federal University of Technology Minna, Niger State through the use of a questionnaire named **QADIEC** with a reliability coefficient of 0.87 using Cronbach alpha. The questionnaire comprised two (2) section response patterns with a modified four-point awareness rating scale. The data collected was analyzed using the frequency count, percentages, mean ( $\bar{x}$ ) scores and standard deviation of each questionnaire item to answer the research questions with the aid of SPSS version 23. The decision rule regarding disagreeing and agreeing was based on a mean range of 0-2.49 as disagree/rejected and a mean range of 2.50-4.0 as agree/accepted. The population for the survey study comprises 525 with a sample of 217 pre-service science teachers in FUT Minna using Krejcie and Morgan's (1970) table. Based on the outcomes of

this research, it was concluded that there was high awareness and lack of practice regarding the concepts of Digital Eco-literacy among pre-service science teachers of FUT Minna. There is growing importance of understanding and addressing the environmental impact of digital technologies, as our society becomes increasingly dependent on digital tools and platforms, it is crucial to raise awareness and educate individuals about the environmental consequences of their digital actions. This research highlights the need for educational institutions, governments, tech companies, and environmental organizations to collaborate in promoting digital eco-literacy, by integrating these concepts into education, fostering critical thinking, and encouraging sustainable practices, we can work toward a more environmentally responsible digital future.

**Keywords:** Awareness, Digital Eco-literacy concepts, Digital Technologies & Pre-service Science Teachers.

## Introduction

Environment is the most pivotal component of the universe which provides man with all the necessary materials needed for his survival and his lineage. Man depends on the environment for food, shelter, oxygen, etc.; yet, he destroys the environment. His remarkable development in science and technology, coupled with high population growth and the frequent exploration of natural resources is resulting in several environmental issues such as erosion, drought, climate change, increase in environmental temperature, etc. These affect every continent and country in the world and have been profoundly explained in the existing literature. Dan (2019), reported that the Sahel region of Africa is the most affected part of the world by the dwindling of natural resources. In Nigeria, the major causes of these environmental issues or problems have been identified as urbanization, overpopulation, deforestation, desertification and pollution (Isife, 2012). Therefore, improving the environment is the responsibility of all members of the society, including educational institutions, teachers and students.

One of the major contradictions in the twenty-first century is the unique technological advancement and economic growth, which have contributed to devastating socio-environmental impacts on humanity despite accruing numerous benefits for people. In the quest for survival, humankind is significantly exposing the planet to severe biodiversity threats, climate change threats, and waste management threats, which pose issues to energy, ecology security, food, and politics which are impediments to sustainable development (Olawuyi, 2015). The African continent is also experiencing various and complex environmental challenges, including the threat of significant extinction of species due to the adoption of a global capitalist system that creates a production treadmill due to its increasing urge for enormous profits (Adenike & Foluke, 2021). The rising demand for products has led to the proliferation of this system in Africa due to its ability to avail products at a lower price. Nigeria is part of this environmental conundrum due to anthropogenic activities contributing to ecosystem degradation, biodiversity loss and reduction in agricultural production (Olawuyi & Olusegun, 2018). Northern Nigeria is under threat due to the Eastward rapid encroachment that threatens sustainable livelihoods while environmental degradation in the Niger Delta continues making the region prone to conflicts due to quests for resource control and environmental justice (Ekwueme et al., 2016). Life-consuming floods, erosions, waste-polluted environs, and naked electric wires found on the ground of the environmental ecosystem, have increasingly become reoccurring issues in environmental challenges that Nigeria has been associated with, in which these challenges raise the need for sustainability education that empowers

policymakers and stakeholders in Nigeria to urgently implement environmental protection measures (Babalola & Olawuyi, 2021). Environmental Education and eco-literacy can serve as a tool for propagating United Nations Sustainable Development Goals (SDGs) in Nigeria, especially those relating to ecological protection (biodiversity), resource conservation and climate change (Adenike & Foluke, 2021). Therefore, in this context, the concepts of ecology, literacy, environmental education, eco-literacy or ecological literacy or environmental literacy, digital literacy and digital eco-literacy are to be discussed concerning Nigeria's ecosystem as the centre of this research study.

Eco-literacy, also known as ecological literacy or environmental literacy, is the knowledge and understanding of ecological principles and concepts that enable individuals to make informed decisions and take responsible actions towards environmental sustainability (Aina, 2016). In Nigeria, as a country with diverse ecosystems and pressing environmental challenges, the concept of eco-literacy plays a vital role in promoting sustainable development. Eco-literacy is crucial for addressing environmental issues, conserving biodiversity, and promoting sustainable development in Nigeria (Ismaila & Salman, 2015). By fostering an understanding of ecological concepts and principles, individuals can make informed choices regarding natural resource management, waste disposal, energy consumption, and sustainable agricultural practices. Eco-literacy also enhances environmental stewardship and encourages the adoption of eco-friendly behaviours at individual, community, and societal levels (Olatoye, et al., 2017). In recent years, there has been an increased recognition of the importance of eco-literacy in Nigeria (Aina, 2016). Efforts have been made to incorporate eco-literacy into formal education systems, develop educational materials and resources, and promote public awareness campaigns on environmental issues (Aigbokhan & Adesina, 2017). However, there is still a need for continued research, curriculum development, and capacity-building initiatives to enhance eco-literacy among different segments of the population in Nigeria (Ogbeide & Ibude, 2018).

Digital literacy refers to the ability to use digital technologies effectively and responsibly to access, evaluate, create, and communicate information. In today's digital age, digital literacy is essential for individuals to fully participate in the social, economic, and educational opportunities enabled by technology. In Nigeria, a country experiencing rapid technological advancements, the concept of digital literacy is of utmost importance. Digital literacy is crucial for Nigeria's socio-economic development, knowledge acquisition, and digital inclusion because it enables individuals to navigate digital platforms, critically evaluate information, communicate effectively, and utilize digital tools for personal and professional growth (Onyebuchi & Ogwo, 2015). Digital literacy also plays a significant role in bridging the digital divide and fostering digital citizenship (Adedoja et al., 2016). In recent years, Nigeria has witnessed efforts to enhance digital literacy across various sectors. The government, educational institutions, and non-governmental organizations have implemented initiatives to provide digital skills training, establish digital literacy centres, and promote digital inclusion programs (Ololube & Agbor, 2017). However, challenges such as limited access to technology and infrastructure gaps still exist, emphasizing the need for continued investment in digital literacy education and policy reforms (Oyewole et al., 2020).

Digital eco-literacy refers to the combination of digital literacy and ecological literacy, encompassing the knowledge, skills, and attitudes required to navigate digital technologies in an environmentally sustainable manner (Eneh & Ndujiuba, 2016). As Nigeria experiences increasing digitalization and environmental challenges, the concept of digital eco-literacy becomes essential for promoting sustainable development. Digital eco-literacy plays a crucial role in fostering environmentally responsible behaviour and sustainable development in Nigeria's digital age because it enables individuals to leverage digital tools and platforms for

accessing environmental information, engaging in eco-friendly practices, and advocating for environmental conservation (Oluwafemi & Omoogun, 2018). Digital eco-literacy empowers citizens to make informed decisions and take actions that contribute to a more sustainable future (Adegoke & Oyelekan, 2020). In recent years, Nigeria has witnessed several developments in the promotion of digital eco-literacy. Non-governmental organizations, educational institutions, and government agencies have initiated programs to enhance digital eco-literacy skills, foster environmental consciousness, and encourage sustainable practices (Adegoke & Oyelekan, 2020). However, there is a need for continuous research, capacity-building efforts, and policy reforms to strengthen digital eco-literacy education and ensure its integration into various sectors of Nigerian society.

Digital eco-literacy awareness refers to the level of knowledge, understanding, and consciousness among individuals in Nigeria regarding the intersection of digital technologies and environmental sustainability (Adegbite & Adekunle, 2017). As Nigeria undergoes rapid digital transformation and faces pressing environmental challenges, promoting digital eco-literacy awareness becomes crucial for fostering sustainable development. Digital eco-literacy awareness plays a vital role in encouraging individuals to adopt environmentally responsible behaviours and leverage digital tools for sustainable practices (Olawumi & Akinbode, 2018). By raising awareness about the environmental impact of digital technologies and promoting best practices, Nigeria can harness the potential of the digital revolution to address ecological concerns and advance sustainable development goals. Recent developments in Nigeria have seen increased efforts to promote digital eco-literacy awareness. Non-governmental organizations, government agencies, and educational institutions have initiated awareness campaigns, workshops, and policy discussions to raise consciousness about the environmental implications of digital technologies (Iyamu & Abolarin, 2019). Future directions should focus on integrating digital eco-literacy awareness into educational curricula, fostering collaboration among stakeholders, and promoting sustainable digital practices through innovative strategies.

Energy management, as a crucial component of digital eco-literacy, emphasizes the responsible and efficient use of energy resources in a digitally connected world. It involves harnessing digital technologies and data-driven approaches to reduce energy consumption, lower environmental impact, and promote sustainability. Energy management is the process of monitoring, controlling, and optimizing the use of energy in various sectors, including industrial, commercial, and residential. It aims to reduce energy consumption, improve energy efficiency, and promote sustainability. Digital technologies, such as energy management software and smart meters, enable real-time data collection and analysis.

E-waste management is a critical concept within the framework of digital eco-literacy, focusing on the responsible handling, recycling, and disposal of electronic waste generated by digital technologies. E-waste includes items like old computers, mobile phones, and other electronic devices. This concept aligns with sustainability principles and emphasizes minimizing the environmental impact of digital technology consumption. Digital eco-literacy involves advocating for eco-design principles that make electronic devices more durable, repairable, and recyclable. Extending the product lifecycle can reduce e-waste generation. Another aspect of e-waste management is promoting the reuse and refurbishment of electronic devices. Reusing electronics or extending their lifespan through repairs can significantly reduce e-waste.

Digital citizenship involves responsible and ethical online behaviour. Therefore, digital eco-citizenship is a concept within the framework of digital eco-literacy that emphasizes responsible and environmentally conscious behaviour in the digital age. It entails understanding and practicing sustainable digital habits, reducing the environmental impact of



digital technologies, and contributing to global efforts to mitigate the ecological footprint of the digital world. Digital eco-citizenship begins with adopting sustainable digital habits.

### **Statement of the Problem**

Environmental issues have become increasingly significant in recent years, necessitating a focus on eco-literacy awareness and knowledge to promote sustainable behaviours and attitudes. However, there is a lack of comprehensive research examining the specific viewpoints and approaches of pre-service science teachers towards digital eco-literacy awareness in this region. As global environmental concerns continue to escalate, the need for comprehensive environmental education becomes imperative to foster sustainable practices and attitudes among future generations (Smith, 2018; Johnson et al., 2020). Considering the importance of digital eco-literacy and the need for a digital ecologically literate society, the Nigerian government through the National University Commission (NUC), introduced a general and compulsory course titled Environmental Education and Sustainable Development which is to provide every person with opportunities to acquire knowledge, values, attitudes, commitment, and skills needed to protect and improve the environment for sustainable development. One common problem associated with the Federal University of Technology Minna in Niger State is poor energy management and e-waste management especially in and around students' hostel which often results in the pollution of the hostel environment and blockage of drainages, leaving electrical appliances turned on in the daylight (like bulbs, fans, air conditions, etc.) even when not in use. This may make someone wonder if members of the university community are digitally and ecologically literate considering their exposure to learning experiences relating to ecological management and environmental protection, hence the need to investigate the reason for these problems to solve them. Therefore, this study aims to determine the awareness and practices of digital eco-literacy among Pre-service Science Teachers of the Federal University of Technology, Minna. Despite the increasing integration of digital technologies in education, there is a lack of understanding of their usage regarding the ecological aspects of digital literacy among pre-service science teachers (Adebayo & Ajibola, 2018). This knowledge gap hinders their ability to effectively incorporate environmental sustainability concepts into their teaching practices.

### **Aim and Objectives of the Study**

This research aims to investigate the awareness of digital eco-literacy concepts among pre-service science teachers of the Federal University of Technology Minna, Niger State. Specifically, the study sought to achieve the following objectives:

1. to examine the level of awareness of the concept of energy management among pre-service science teachers of FUT Minna.
2. to examine the level of awareness of the concept of e-waste management among pre-service science teachers of FUT Minna.
3. to examine the level of awareness of the concept of digital eco-citizenship among pre-service science teachers of FUT Minna.

### **Research Questions**

The following research questions are raised:

1. What is the level of awareness of the concept of energy management among pre-service science teachers of FUT Minna?

2. What is the level of awareness of the concept of e-waste management among pre-service science teachers of FUT Minna?
3. What is the level of awareness of the concept of digital eco-citizenship among pre-service science teachers of FUT Minna?

### Research Methodology

Descriptive survey research design was used for this study. This design was considered most appropriate because it is a method involving seeking and searching for opinions of pre-service science teachers at the Federal University of Technology Minna, Niger State through the use of a questionnaire. The population for the survey study constituted all the pre-service science teachers in FUT Minna which comprises 525 pre-service teachers. A two-stage sampling technique will be employed to select the respondents. Judgemental (purposive) sampling will be used to select pre-service teachers based on their academic level (i.e. 100-500). From the selected levels, a simple random sampling technique will be applied to select pre-service teachers who will participate in the study using Krejcie and Morgan's (1970) table to obtain 217 respondents. A structured survey questionnaire named **Questionnaire on the Awareness of Digital Eco-Literacy Concepts (QADIEC)** was designed based on the concepts of Digital Eco-literacy to elicit information from pre-service science teachers of FUT Minna. The instruments comprise two (2) section response patterns, section A comprises the Demographic data of the respondents while Section B comprises 13 items to address the research questions. Thus, **QADIEC** is presented in a modified four-point awareness rating scale which is composed of Very Much Aware (VMA) =4 points, Moderately Aware (MA) =3 points, Slightly Aware (SA) =2 points and Not Aware (NA) =1 point. The instrument was vetted for face and content validity by four (4) experts from the Department of Science Education and Educational Technology Department, Federal University of Technology, Minna. The researcher reconstructed the instrument based on the suggestions of the experts.

In determining the reliability of the instrument (questionnaire), the researcher piloted the questionnaire to 28 students from the Educational Technology Department within SSTE because the students did not form part of the study. The pilot study enabled the researcher to determine the clarity, readability, appropriateness and adequacy of the instrument and the scores obtained from pilot testing were computed using Cronbach alpha in which the result obtained gives a reliability coefficient of 0.87 for the **QADIEC**. The data collected was analyzed using the frequency count, percentages, charts, mean ( $\bar{x}$ ) scores and standard deviation of each questionnaire item to answer the research questions with the aid of Statistical Package for Social Sciences (SPSS) version 23. The decision rule regarding disagreeing and agreeing on an item for **QADIEC** was based on a mean range of 0 - 2.49 as disagree/rejected and a mean range of 2.50 - 4.0 as agree/accepted.

### Results

#### Analysis of Demographic Data

##### Demographic Distribution of Respondents

	Frequency	Percentage %	Valid Percent
Male	123	59	59
Female	87	41	41
Total	210	100%	100%

### Students Level of Study

	Frequency	Percent	Valid Percent	Cumulative Percent
200	60	28.6	28.6	28.6
300	50	23.8	23.8	52.4
400	40	19.0	19.0	71.4
500	60	28.6	28.6	100.0
Total	210	100.0	100.0	

### Age Bracket

	Frequency	Percent	Valid Percent	Cumulative Percent
15-18	03	1.40	1.40	1.40
19-22	70	33.3	33.3	34.80
23-26	101	48.1	48.1	82.90
27-30	32	15.2	15.2	98.10
30-Above	04	1.90	1.90	100.0
Total	210	100.0	100.0	

The table above shows that the student in the sampled school is FUT Minna, School of Science and Technology Education (SSTE) Department of Science Education, they constituted 210 respondents which is 100% of the sample. The number of male respondents is 123, which is 58.6% and the number of female respondents is 87, which is 41.4%. The questionnaire was administered to all levels except 100L which was used to test for reliability; 200L (30.0%), 300L (18.57%), 400L (41.43%) and 500L (10.00%). Their ages ranged between 15-18 years is 1.40%, 19-22 years is 33.3%, 23-26 years is 48.1%, 27-30 years is 15.2% and for above 30 years 1.90%.

### Analysis of Research Questions

The data collected were analyzed using mean and standard deviation to answer the given study questions. The following were the questions and the analysis:

**Research Question 1:** What is the level of awareness of the concept of energy management among pre-service science teachers of FUT Minna?

### Analysis of Mean (x) of Respondents on the Energy Management

S/NO.	ITEM	N	Mean (x)	Standard Dev SD	Decision
1.	Energy management involves energy consumption and conservation	210	3.23	0.82	Highly Aware
2.	Digital devices (like laptops, smartphones, drones, CCTV, webcams, and so on) consume energy	210	3.24	0.84	Highly Aware
3.	Digital device usage affects energy consumption and the environmental ecosystem	210	3.06	0.83	Highly Aware
4.	Energy-saving features or apps (like optimizing apps, battery saver apps, and so on) available on your digital devices	210	3.25	0.80	Highly Aware
5.	Sustainable energy management practices involve optimizing energy use and adopting renewable energy sources	210	2.98	0.88	Moderately Aware
	<b>Grand Mean</b>		<b>3.15</b>	<b>0.83</b>	

The result presented in the table above revealed that the respondents agreed that items 1,2,3, and 4 were "Highly Aware", at the same time, having "Moderately Aware" in item 5 with a grand mean (x) of 3.15. This implied that there is high awareness among pre-service science teachers of FUT Minna on the concept of energy management.

**Research Question 2:** What is the level of awareness of the concept of e-waste management among pre-service science teachers of FUT Minna?

**Mean (x) of respondents on the E-Waste Management**

S/NO.	ITEM	N	Mean (x)	SD	Decision
6.	E-waste management is important as it helps in the conservation of the ecosystem	210	3.10	0.80	Highly Aware
7.	Digital technology contributes to the generation of electronic waste (e-waste)	210	3.02	0.86	Highly Aware
8.	Responsible e-waste disposal mechanism for environmental conservation involves the 3Rs (reduce, reuse and recycle)	210	2.90	0.84	Moderately Aware
9.	Responsible disposal of digital devices when they are no longer of use includes removal of some parts like batteries, and personal information, checking for appropriate recyclers, checking for reuse or donation, and so on	210	3.01	0.90	Highly Aware
<b>Grand Mean</b>			<b>3.01</b>	<b>0.85</b>	

The result presented in the table above revealed that the respondents agreed that items 6,7 and 9 were "Highly Aware", at the same time, having "Moderately Aware" in item 8 with a grand mean (x) of 3.01. This implied that there is high awareness among pre-service science teachers of FUT Minna on the concept of e-waste management.

**3.2.3 Research Question 3:** what is the level of awareness on the concept of digital eco-citizenship among pre-service science teachers of FUT Minna?

**Mean (x) of respondents on the Digital Eco-Citizenship**

S/NO.	ITEM	N	Mean (x)	SD	Decision
10.	Digital eco-citizenship involves using digital technologies in ways that minimize their negative impact on the ecosystem	210	3.10	0.87	Highly Aware
11.	There are digital platforms and reliable information sources (like Facebook, Instagram, Twitter, Google, and so on) where you can learn about ecosystem management	210	3.20	0.79	Highly Aware
12.	There are digital and online activities, initiatives or campaigns related to activism on deforestation, wildlife preservation, water resource management and sustainable agriculture.	210	3.14	0.80	Highly Aware
13.	There are Government policies regarding the use of eco-friendly and non-eco-friendly technologies within the ecosystem	210	2.90	0.84	Moderately Aware
<b>Grand Mean</b>			<b>3.09</b>	<b>0.83</b>	

The result presented in the table above revealed that the respondents agreed that items 10,11 and 12 were "Highly Aware" and at the same time, having "Moderately Aware" in item 13 with

a grand mean ( $\bar{x}$ ) of 3.09. This implied that there is high awareness among pre-service science teachers of FUT Minna on the concept of digital eco-citizenship.

### **Conclusion**

Based on the outcomes of this research, it was concluded that there is high awareness of the concepts of Digital Eco-literacy among pre-service science teachers of FUT Minna, and there is growing importance of understanding and addressing the environmental impact of digital technologies. As our society becomes increasingly dependent on digital tools and platforms, it is crucial to raise awareness and educate individuals about the environmental consequences of their digital actions. This research highlights the need for educational institutions, governments, tech companies, and environmental organizations to collaborate in promoting digital eco-literacy. By integrating these concepts into education, fostering critical thinking, and encouraging sustainable practices, we can work toward a more environmentally responsible digital future "(Adela et al., (2018); Kim et al., (2017); Lee and Kim (2017)."

### **Recommendations**

Some general recommendations based on common findings in this study include:

1. Digital eco-literacy concepts should be integrated into formal education systems at various levels by creating a curricula that teach students about digital sustainability, online environmental impacts, and how to use digital tools responsibly. Also, there should be collaboration between environmental organizations, tech companies and educational institutions through which a multidisciplinary research approach like this can be encouraged and may provide more effective measures in addressing digital eco-literacy challenges.
2. Critical thinking when it comes to digital consumption should be encouraged. Teach individuals to assess the environmental impact of their digital activities, such as the carbon footprint of streaming services or the energy efficiency of electronic devices.
3. Public awareness campaigns about the environmental consequences of digital technologies should be launched/raised. Use social media, workshops, and educational events to inform the public about the issues and potential solutions.
4. Tech companies should be encouraged to adopt sustainable practices and transparently report their environmental impact in which consumers can be able to make informed choices about the products and services they use. Also, they should prioritize the creation of user-friendly tools that allow individuals to measure and track their digital footprint which can help users understand the environmental impact of their online activities and make adjustments.
5. Governments can implement regulations and incentives to promote digital sustainability. This could include tax incentives for green data centres, carbon pricing for internet services, and regulations on e-waste management. Also, innovation in green technology should be supported for sustainability, such as renewable energy sources for data centers and energy-efficient hardware design.

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# MULTILINGUAL COMPETENCE AND ITS ROLE IN THE ALBANIAN UNIVERSITY SYSTEM

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## **ABSTRACT.**

One of the essential problems that the educational system must face is the ability of pupils/students (society) to face with the labour market. This market, just like the society, is in constant evolution and the basis of education should not only be knowledge, but also skills and dexterity, which will enable professionals from different fields to respond to the growing demands of the employment system.

The European education system encourages its beneficiary, the European citizen, towards analytical and creative thinking, open to new cultural experiences, be these linguistic experiences as well. In a world of continuous globalization and constant movements, multilingual communication becomes an increasingly important element of the curricula of the pre-university and university education system.

In response to these challenges, the European Union, from the beginning, emphasized the clear definition of values, which would facilitate the creation of a single economic and commercial, political, and cultural entity. Taking impetus from the above introductions, the main aim of this paper is the approach and evidence of the development of multilingual and intercultural competences in the curricula of the university system in Albania, the comparison between different subject curricula in different Albanian universities and the practical benefits that students receive in directly from the application of these skills.

Keywords: multilingual competence, intercultural competence, globalism, curriculum, communication, education.

## **1. INTRODUCTION**

Globalisation and new technologies have led to a situation where foreign languages and communication have an increasingly important role in the labour market and hence language learners across the world operate in increasingly transnational and super diverse contexts. To support learners’ multilingual development and answer to the demands of the rapidly evolving knowledge economy, there is a need to develop multilingual pedagogies in Higher Education. Policy papers and strategic documents on different societal levels mention terms such as multilingual competence (Commission, 2019), twenty-first century skills (OECD, 2018) and global citizenship (UNESCO, 2019), all of which are considered central for a successful adaptation in changing study and work environments. In accordance with the above mentioned requests, Albania and the Albanian University Education System have been struggling with incorporating and managing multilingual skills in the range of the higher education system programs. As a matter of fact, most of the university programs in Albania have got English (most of the cases) and rarely other foreign languages as part of their curricula only in the first



year of their Bachelor studies. This evidence undisputedly affects the whole process of foreign languages learning at university, wherein there seems to exist very little possibility and opportunity for them to further elaborate and develop their competences and skills in this aspect. At the same time, prior language learning experiences (referring here to elementary and secondary schools) may make it challenging to adjust to a multilingual learning environment. That is why teaching and learning through multilingual competences might facilitate the whole process of university studies and future work experience for young people.

## **2. METHODOLOGY AND MAIN RESEARCH QUESTIONS**

Policies and pedagogies cannot automatically create learning if they fail to recognize the learner`s own meaning-making processes. Hence, this article will explore first year university students` discourses to examine how the students make sense of their own relationship with language learning. Its aim is to combine and build on previous discursive belief and agency studies as well as recent multilingualism research to gain insight into how multilingual learners construct their language learning reality and how important foreign language learning is to the model of the Albanian university system. The pedagogical objective of the article is to provide new understanding of learner beliefs that could be utilised in foreign languages classes to expand students` language awareness and reflection skills and thus help them develop their multilingual repertoires as young professionals entering working life. Some main research questions this article aims to find an answer are:

How are these multilingual competences converted in aims and standards in the Albanian education system?

How are multilingual competences defined and practised in the Albanian university system?

## **3. EIGHT MAIN COMPETENCES TO BE INCLUDED IN THE UNIVERSITY SYSTEM**

The European approach, having a stimulus towards inclusiveness as described in the European framework, has finalized a list of eight main competences to be included in the University system, which do not only refer to the way these competences should be accomplished within the university degrees, but also to the concrete benefits they might bring to the students themselves. Below, these competences will be listed and further explained in details.

1. Literacy competence. Literacy is the ability to identify, understand, express, create and interpret concepts, feelings, facts and opinions in both oral and written form, using visual, sound/audio and digital materials across disciplines and contexts. It implies the ability to communicate and connect effectively with others in an appropriate and creative way. Development of literacy forms the basis for further learning and further linguistic interaction. Depending on the context, literacy competence can be developed in the mother tongue, the language of schooling and/or the official language in a country or region. The literacy competence, taken into consideration within the Albanian university system, consists of a mixture among cognitive context, personal context and physical context. This definitely implies an awareness of the impact of language on others and a need to understand and use language in a positive and socially responsible manner. (Commission, 2019)

At the same time, this competence enables the professionals/citizens in searching, using, adapting, creating and reflectively understanding multimodal information for communication and action in daily life. (Commission, 2019)

2. Cultural awareness and expression competence. This competence requires knowledge of local, national, regional, European and global cultures and expressions, including their languages, heritage and traditions, and cultural products, and an understanding of how these expressions can influence each other (Commission, 2019). It requires an understanding of one's own developing identity and cultural heritage within a world of cultural diversity and how arts and other cultural forms can serve as a way to view and shape the world. Interacting and mediating in intercultural exchanges, being aware of potential conflict between one's own and other ideological positions and attempting to find common criteria, negotiating agreement on places of conflict and acceptance of difference is sometimes not possible are other types of necessary elements to be discussed within the cultural awareness and expression competence. Meanwhile, it is still important to have an open attitude towards, and respect for, diversity of cultural expression together with an ethical and responsible approach to intellectual and cultural ownership.

3. Multilingual competence. A positive attitude involves the appreciation of cultural diversity, an interest and curiosity about different languages and intercultural communication. (Commission, 2019). The European Union addresses multilingualism related issues, as an instrument for recognizing a commonality of interests, a common area in which competences constructed in different mutually complementary cultural contexts are exchanged and validated. Institutionalizing a symbolic area of exchange of intercultural competences serves to regulate the disparity of the values exchanged, and more specifically the different modes of perception coming into contact in a multilingual and multicultural area. Multilingual individuals tend to be more interested on cultural exchange and "better" global citizens. In the fundamentals of European integration and inclusiveness is of a major interest the communication between different ethnic, ergo, cultural backgrounds, so, competences such as multilingualism and multiculturalism are the backbone of the political, economic, social and cultural cohesion.

4. Intercultural competence includes knowledge, attitude, discovery and interaction skills, interpretation and relating skills and critical awareness of a culture. What all these elements have in common is this "item" of communication which links intercultural competence with foreign language learning and multilingual competence. Furthermore, intercultural competence is considered as a form of ability of a person to not only to interact with people communicating in foreign languages, but also to adapt to new cultural and lingual settings and behaviours.

5. Digital competence, DigComp, involves the "confident, critical and responsible use of, and engagement with, digital technologies for learning, at work, and for participation in society" (Commission, 2019).

6. Personal, social and learning to learn competence. It includes the ability to cope with uncertainty and complexity, learn to learn, support one's physical and emotional well-being, to maintain physical and mental health, and to be able to lead a health-conscious, future-oriented life, empathize and manage conflict in an inclusive and supportive context (Commission, 2019).

7. Citizenship competence is based on knowledge of basic concepts and phenomena relating to individuals, groups, work organizations, society, economy and culture. The perpetual effort to create a common European political, social and economic space is creating new conditions for a common European identity and concept of citizenship (Commission, 2019). It includes support for social and cultural

diversity, gender equality and social cohesion, sustainable lifestyles, promotion of culture of peace and non-violence, a readiness to respect the privacy of others.

8. Entrepreneurship competence refers to the capacity to act upon opportunities and to turn ideas into action that has value for others (Commission, 2019). It includes taking initiative, creativity, innovation, critical thinking and problem solving. It requires the ability to work in collaboration with the others and to plan projects of cultural, social or financial value.

#### **4. MULTILINGUAL COMPETENCE AND INTERCULTURAL COMPETENCE AS INTERRELATED WITH ONE-ANOTHER, A GENERAL THEORETICAL BACKGROUND**

Multilingualism, international communication, transcultural competence, global competence and citizenship, cross-cultural awareness, intercultural sensitivity are only some of the terms that were, in many cases, used in relation to or interchangeably with intercultural competence.

In 2006, Deardorff proposed a model of intercultural competence consisting of 15 components divided in 4 (interrelated) categories: attitudes, knowledge & comprehension, desired external outcome and desired internal outcome. Moreover, Deardorff proposed a definition of intercultural competence saying that intercultural competence is “the ability to communicate effectively and appropriately in intercultural situations based on one’s intercultural knowledge, skills and attitudes” (Deardorff, 2006, p. 247).

According to Byram, intercultural competence includes knowledge, attitude, discovery and interaction skills, interpretation and relating skills and critical awareness of a culture (Byram, 2000). In FLL, it has been defined as a form of ability of a person to behave adequately and in a flexible manner when confronted with attitudes, expectations and actions of representatives of foreign cultures (Mayer, 1991). What all these definitions have in common is this “element” of communication which links intercultural competence with foreign language learning and multilingual competence. Namely, the development of intercultural competence involves intercultural training and exchange of ideas but foreign language learning plays a vital role in this process. Being in these terms, it is already impossible to consider intercultural and multilingual competences as apart from one another. This phenomenon occurs as a result of several reasons.

Learning several languages additionally facilitates development of intercultural competence. Multilingual competence enables high-quality information and opinion exchange (Božinović & Sindik, 2013) between an even greater number of members of different cultures and thus paves way to quicker development of intercultural competence (which is a rather slow process due to its complexity). Moreover, multilinguals are said to possess increased metalinguistic awareness, greater creativity and cognitive flexibility and more diversified mental abilities (Cook, 1995) which greatly influence the development of key competencies defined by European Reference Framework for key competencies for lifelong learning.

#### **5. THE IMPORTANCE OF MULTILINGUAL COMPETENCES IN THE ALBANIAN EDUCATION SYSTEM**

Cultural and linguistic competences are mainly and generally referred to in the Albanian legislations as:

1. Communication and expression competences,

2. Personal competence,
3. Citizenship competence.

Being just a list of competences (as previously paraphrased according to the European Framework), they have to be properly adapted to the Albanian context and standards, so a necessary diagnosing question would be:

How are these competences converted in aims and standards in the Albanian education system?

1. Communication and expression competences are defined as ‘the ability to communicate in our mother tongue and foreign languages, being fluent in communication or expressing ideas, concrete or abstract concepts by using any medium of communication’.
2. Personal competence is defined as ‘the ability to acknowledge, respect and evaluate one’s cultural and national values, and respect the others’ ones as well by distancing themselves from any kind of discrimination’.
3. Citizenship competence is defined as ‘the ability to act in a correct way by promoting and protecting the environment, promoting and respecting human rights and cultural identities’.

Theoretically explained and developed, as above-mentioned, these competences seem to be adequately elaborated, but practically referring to what we, as lecturers and students do, in our everyday experiences, they unfortunately seems to be lacking some of the main attributes and traits they should have.

## **6. PROBLEMS ENCOUNTERED IN THE ALBANIAN EDUCATION SYSTEM ABOUT MULTILINGUAL EDUCATION.**

As any other types of methodological competences and techniques recently introduced in the Albanian education system, multilingual competence and skills have to be further elaborated and practiced not only in a mere article, but also in everyday teaching and learning activities and experiences. Professionals seem to suffer the consequences of a series of lacking elements from the system of Education in Albania, which needs to be supported with the right policies and reforms. Education is generally speaking considered as the key towards the completion of the gaps in learning competences. The accomplishment of such goals must rely not in a holistic training course, but, instead, we must create the grounds of fulfillment of the cultural and linguistic related competences through effective education.

Basically, multilingual and multicultural competences can and should never be considered superior to national, regional or local heritage.

Meanwhile, the identification of a series of problems encountered in the Albanian education system is definitely the first step towards possible solutions and improvements to be accomplished in the future.

1. Foreign languages training. Although, learning and teaching foreign languages are defined as a priority in the education policy documents, still teachers and lecturers tend to focus more on grammar and writing by allowing some limited time to speaking and listening activities. At times, it is given the primary impression that our students spend more time and effort into doing grammar exercises and writing different types of essays, rather than getting involved into speaking and listening activities. Considering the necessary skills needed for proper communication in different multilingual

contexts, the focus should be put in a more engaging involvement in these skills and competences.

**2.** Limited intercultural opportunities to create personal experiences. The Albanian education system should implement policies which encourage intercultural experiences from a young age. In fact, in the recent years, students studying in Albanian universities have been continuously involved in certain international projects and mobilities, such as Erasmus + learning mobility program. These students have shared different studying backgrounds, methods and practices with other colleagues living and studying abroad. These experiences have undisputedly enriched the way they communicate ideas, deal with practical learning situations and getting to know and evaluate foreign languages, cultures and attitudes. The broader your outlook, the more tolerant and accommodating you become. The chances of having close, personal, interactions with those different from you—whether in age, physical ability, gender, ethnicity, class, religion, race, or nationality—are increasing daily. However, still, this opportunity cannot be offered to anybody, which leads to just a small number of lucky students who have had such an invaluable experience.

**3.** Several disciplines meant to transmit more information about multicultural values and symbols tend to be specifically reduced in quality and quantity which is easily interpreted into more efforts and increasing costs in preparing better and more successful professionals related to different fields of study and work in the labor market. Several departments in the Albanian universities have been following some unfavorable policies and politics about the spread and learning of foreign languages. If you have a quick look at different braches curricula in the university of Elbasan, English is treated as only a module lasting just for a semester having only between 30-45 classes and being limited to just a year, the first year of study. Whereas, another late development completely avoided English for Specific Purposes as a really subject in the Master Studies. This situation is really problematic; it does not enable the students to enlarge their knowledge and use of foreign languages, as a key of success in the students` future professions.

**4.** The Albanian education system does not stimulate especially children and young adults, contacts with cultural interest points such as museums, religious objects, exhibitions, memory related destinations etc.at the same time, Folklore and cultural heritage seems to be underestimated and peripheral. Better professionals should possess some related knowledge so that the transmitting the cultural information would become pertinent to different stratum of audiences. Such cultural experiences enable the pupils and students to have a full understanding and evaluation of their national identity, and, at the same time, they make them appreciate and critically evaluate different known and unknown cultural values, beliefs and customs.

**5.** Raising self-awareness and creating multicultural experiences by offering better textbooks and the possibility for young adults to self-evaluate their cultural heritage in comparison with the other surrounding cultures. This drawback is closely linked with the previous mentioned point. The main reason for studying intercultural communication is to develop sensitivity to various cultural heritages and backgrounds to better understand your own identity. Recognizing and respecting ethnic and cultural diversity are important steps on the road to valuing the ways in which diversity enhances and enriches the quality of our civilization.

**6.** Creating soft skills, such as communication skills, intercultural communication skills etc. can facilitate the comprehension and practical use of multilingual

competences. The Albanian education system should encourage the implementation of well-structured soft skills building process, not in a sporadic underestimated way. The soft skills will not just unlock doors closed for generations; it will open those doors and, thus, resolve misunderstandings, miscommunications, and mistrust through honest, open, positive, healthy communication.

## 7. CONCLUSIONS

In a world of continuous globalization and constant movement there is no escaping from intercultural and multilingual contacts and communication. The university system in Albania should necessarily reinforce the importance and role of multilingual and intercultural competences as related with the other range of skills and competences which enable the students to be more successful professionals having a widespread frame of opportunities and possibilities of inclusiveness and cooperation. As such, it is never enough to just write an article about these issues. Identification and diagnosis of problems is merely the first initial step towards necessary improvements and practises that the government, responsible ministries, universities, faculties and departments should accomplish. All the groups of interest should get more involved in the whole process of better multilingual and intercultural communication, leading to fruitful exchanges and future improvements.

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## **DEVELOPMENT OF SUSTAINABLE ECONOMIC INITIATIVES ROOTED IN THE TRADITIONAL KNOWLEDGE OF RAJI COMMUNITY**

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1 Rastogi, Kavita. 2002. "Raji: language of a vanishing Himalayan tribe". *Linguistics of Tibeto-Burman Area*. 25.2:155-167. 2 Raji Alphabet Reader (2010), A Descriptive grammar of Raji (2012) and Raji –Hindi-English Dictionary (2019)

3 An Evaluation of Raji Revitalization Program funded by SEL –Society for Endangered and Lesser known Languages, Lucknow, India ( Dr Vishnu Singh & Dr Madri Kakoti worked as co- Investigators)2017

Raji (ISO639-3) is spoken by a tribe named Banraji / Raji / Banmanus / Banrawat / Rajbaar, presently inhabiting in the submontane region of the west-central Himalayas in the state of Uttarakhand, India. Raji is an ethnonym used both for a group as well as for the language they speak. According to the 2011 Census their total population in India was around 732. A culturally contiguous Raji- Raute tribe lives in the southwest and western regions of Nepal which has led some scholars to pin the number of native speakers at 3760 (2011 Census, Ethnologue).

Rastogi (2002)<sup>1</sup> has established that Raji falls between 'c' (endangered) and 'd' (nearly extinct) groups established by S.A. Wurm (1998) and it can be called a 'potentially endangered' language 'at stage 6' of Fishman's GIDS (1991). She has also developed linguistic resource material<sup>2</sup> for the community yet the state of affairs is not very different. Threat and endangerment of Raji is magnified by the negative attitude of its native speakers. Ground work conducted recently<sup>3</sup> by the authors has revealed that even though the desire to speak their language and see it flourish exists, the voice is feeble and often drowned by the need to cater to more immediate and urgent necessities of life i.e. education, employment, etc. All these circles use languages other than their native tongue, so adopting and adapting to the 'mainstream' languages (Hindi & Kumauni) has become a matter of survival. They seem to be acutely aware of the fact that their mother tongue has very little scope in promoting upward mobility and the attitude of the dominant group is also not very encouraging.

In this presentation we will discuss about the efforts employed and challenges faced by us to develop sustainable economic initiatives to revitalize Raji language and culture along with the community members.

# **CONTRIBUTION OF INCIDENTAL TERMINOLOGY ACQUISITION MECHANISMS ON THE ACQUISITION OF ENGINEERING TERMINOLOGY**

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The dynamic and intricate discipline of civil engineering demands a deep comprehension of several technical terminologies and concepts. The process of incidental terminology acquisition—in which students pick up technical terms accidentally while engaged in practical application projects—is an important component in determining their competence in technical terminology. The importance of incidental terminology acquisition for students studying civil engineering will be addressed in this article, along with its underlying mechanisms and potential benefits for terminology acquisition and improved communication in their field. Terminology is important in civil engineering.

The field of civil engineering demands fluency in technical language and covers a wide range of specialized knowledge. In this industry, where engineers work with a variety of stakeholders, including architects, contractors, and government officials, effective communication is essential.

A shared understanding of terminology facilitates seamless communication, reducing the likelihood of misunderstandings and errors in project execution.

This article investigates some mechanisms of incidental terminology acquisition for engineering students. The sample of the study were the students of civil engineering, where some of these instruments were implemented and their effects on terminology acquisition were later distinguished and analyzed. At the end of the semester, students were tested on their terminology acquisition and a questionnaire was handed to them. Incidental terminology acquisition occurs organically during various learning activities, such as lectures and collaborative projects, classroom discussions, games, etc. Moreover, “out of class” activities such as watching videos, watching documentaries, visiting sites, reading technical literature, etc. also contribute to the unintentional learning of terminology. The preceding mechanisms were implemented in this study. The outcomes revealed that these mechanisms play a significant role in the enhancement and acquisition of technical terminology by engineering students.

**Keywords:** Acquisition, engineering, terminology, mechanisms,



## Introduction

Learning that happens accidentally through activities in which learning is not the learner's conscious purpose is known as incidental learning. Regarding language acquisition, the very first example refers to children watching cartoons in the English language and unconsciously learning the language. The same happens with adults, watching movies in a certain language just for fun, while on the other hand unintentionally learning that language. It is vital to comprehend incidental learning because it can be advantageous in a variety of settings. As a result, we will try to dwell more on the theoretical part of incidental learning in this paper, along with the practical aspect concerning mechanisms. In the end, some benefits of the implementation of these incidental terminology acquisition mechanisms will be stated.

Word acquisition through incidental exposure is not an all-or-nothing phenomenon (Laufer, 1998, cited in Reynolds. B et al, 2022)<sup>i</sup>. It is complex, and much has been dwelled upon this aspect.

Vocabulary learning has drawn a lot of scientific interest in recent decades. Numerous studies have argued that vocabulary is an important component of learning a second language, particularly when learning it unintentionally.

According to Webb (2008)<sup>ii</sup>, meaning knowledge can be incidentally acquired by language learners, 1st and 2nd language learners through reading (Teng, 2022)<sup>26</sup>. Furthermore, it appears that researchers acknowledge that once a student intentionally learns the first thousand words in the early phases of classroom instruction, reading a lot and figuring out the meaning of unfamiliar words is the primary method of expanding one's vocabulary(Huckin & Coady,)<sup>27</sup>. Huckin and Coady also pointed out that the texts that are of personal interest to learners seem to facilitate incidental vocabulary acquisition.

Traditionally, reading has been the first tool with which learners of a foreign language have been presented with initially, which is supported by Nation who states that “ The majority of exposure that second or foreign language learners have to a target language has traditionally been from reading and it continues, however, along with the development of technology and its involvement in every field of life, it has affected learning be it intentional or incidental.

Sok S.( 2014), states that the interpretations of incidental learning in past and current L2 vocabulary literature can be categorized into one of three definitions: 1) Learner-oriented definition: learning that occurs as a consequence/by-product of a main task where the focus of the learner is on meaning; 2) method-oriented definition: learning that takes place in experiments in which subjects are not informed ahead of time about an exam; 3) pedagogy-oriented definition: learning that takes place in a classroom where meaning is the primary pedagogical focus.<sup>28</sup> While referring to second interpretation, the fact the students shouldn't be notified in advance that they will be tested on specific words or terms is essential. Not being told in advance that there will be a post-test is a key criterion of incidental learning research

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<sup>26</sup> Day, R. R., Omura, C., & Hiramatsu, M. (1991). Incidental EFL vocabulary learning and reading. *Reading in a Foreign Language*, 7, 541–551. Cited in *Incidental vocabulary learning from captioned videos: Learners' prior vocabulary knowledge and working memory* Mark Feng Teng (2022)

<sup>27</sup> Huckin, T., & Coady, J. (1999). Incidental vocabulary acquisition in a second language: A review. *Studies in Second Language Acquisition*, 21(2), 181-193.

<sup>28</sup> Sok. S (2014) Teachers College, Columbia University Working Papers in TESOL & Applied Linguistics, 2014, Vol. 14, No. 2, pp. 21-37 Deconstructing the Concept of 'Incidental' L2 Vocabulary Learning

(Hulstijn, 2003)<sup>29</sup>. Most of the researchers do not emphasize this fact, which makes it difficult to know if the learning is truly incidental (De Vos, Schriefers, Nivard & Lemhöfer, 2018)<sup>30</sup>.

On the other hand, while dwelling on incidental learning, implicit learning and by-product learning are sometimes used interchangeably while referring to the same phenomenon and the same state of “unawareness of learning”. Schmitt (1998) has explained at great length the role of awareness in implicit and explicit teaching-learning, the definition of the former being “learning without awareness” whereas the latter is, “learning with awareness”.<sup>31</sup> In order to have the desired and aimed outcomes regarding vocabulary learning and acquisition, we think that there should be an amalgamation of both by means of different methodologies and techniques.

Thomas N. (2020)<sup>32</sup> states that extensive reading and listening should be promoted to enable incidental learning, but class time may be better spent on activities that focus learners’ attention on target vocabulary with a combination of explicit and implicit instruction. However this paper, will have on its focus some incidental terminology mechanisms and their effectiveness at engineering students. We will focus on reading, being a “traditional” form of incidental learning and in listening which in contrast was found to be of improvement for vocabulary retention in advanced learners (Vidal, 2011)<sup>33</sup>. Taking into consideration what (Berger et al 2014) assert that specialized vocabulary can only be learnt when contextualized.

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## Methodology of Research

Research work on the phenomenon of incidental terminology acquisition will be focused on the main mechanisms implemented throughout the teaching-learning process.

*The research question of this study is:*  
To point out some incidental terminology acquisition mechanisms implemented during the teaching-learning process to engineering students.  
To point out the effectiveness of these mechanisms in terminology acquisition

The sample of the study were 1st year students of Hydrotechnical Engineering. The study was conducted during the first semester and a test was handed to them regarding terminology acquisition at the end of the semester. Each mechanism employed in different classes had as a target the acquisition of at least 30 engineering terms. These served as the main tools used to define the role of each mechanism in incidental terminology acquisition.

*The three main mechanisms applied were:*

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<sup>29</sup> Hulstijn, J. (2003). Incidental and intentional learning . In C. Doughty, & M. Long (Eds.), *The handbook of second language acquisition* (pp. 349-381). Oxford, UK: Blackwell

<sup>30</sup> De Vos, J. F., Schriefers, H., Nivard, M., & Lemhofer, K. (2018). A meta-analysis and metaregression of incidental second language word learning from spoken input. *Language Learning*, 68, 906–941

<sup>31</sup> Schmitt, N. (1998). Tracking the incremental acquisition of second language vocabulary: A longitudinal study. *Language Learning*, 48 (2), 281-317, retrieved from *The effect of explicit and implicit teaching vocabulary on Iranian EFL learners vocabulary* March 2017 [Studies in English Language and Education](#) 4(1):15 DOI:[10.24815/siele.v4i1.7001](#)

<sup>32</sup> Thomas N. (2020) Incidental L2 vocabulary learning: Recent developments and implications for future research

<sup>33</sup> Vidal, K. (2011) A comparison of the effects of reading and listening on incidental vocabulary acquisition. *Language Learning*, 61(1),219.258.

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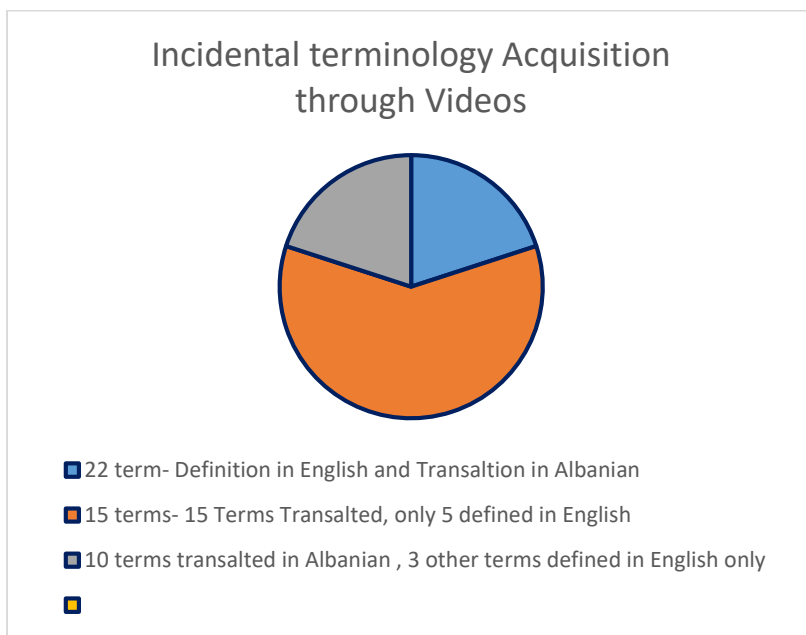
*Videos and Captioned Videos* as a fruitful mechanism when acquiring terms incidentally. One group from Civil Engineering was given the task to research and pick some videos, or documentaries and make a summary of what it is. The teacher suggested to them some documentaries and short captioned videos where they could find the aimed content. As a by-product students would acquire some new terms. The content's subject referred to the largest buildings and most complex structures in the world.

*Reading.* The second group of students was given the task of searching for reading specific topic material related to their field of study. They were told to make a PowerPoint presentation of the material and then to present it in front of the class. There was no specific information given to the students referring to the learning of the new terms. While the focus was on the content and on the meaning of the content through reading and the presentation in front of the classroom as a product, our by-product was the acquisition of terminology part of the reading material. The subject of this reading activity referred to construction projects such as roads, buildings, and dams.

*On-site activities* – The third group of students of Civil Engineering was sent to a site several times, during the semester. There was a site adjacent to our Faculty, therefore we took advantage of it and sent the students there to see the procedure followed to construct a building. The target words of this extracurricular activity were terms referring to *machinery*- Excavator, grader, roller, mobile crane, scoop tram, etc. *Types of foundations*- Shallow foundations, deep foundations, combined foundations, etc *Features of specific foundations*; eg shallow foundation (mat or raft Foundation, spread footing, strip footing, etc)along with their components: Piles, columns, rebars, shafts, bells, etc.

Each of these groups was then tested on terminology acquired from these activities.

*The results obtained were as follows:*  
The first class, had videos, captioned videos as an incidental learning mechanism.



Only 5 students gave a definition and translation into Albanian for more than 22 words. 15 Students, gave the meaning of 15 Words in Albanian out of which only 5 could be defined in English by them.

While the other 5 students gave the translation for 10 words, the definition for 3 others without translating them in Albanian.

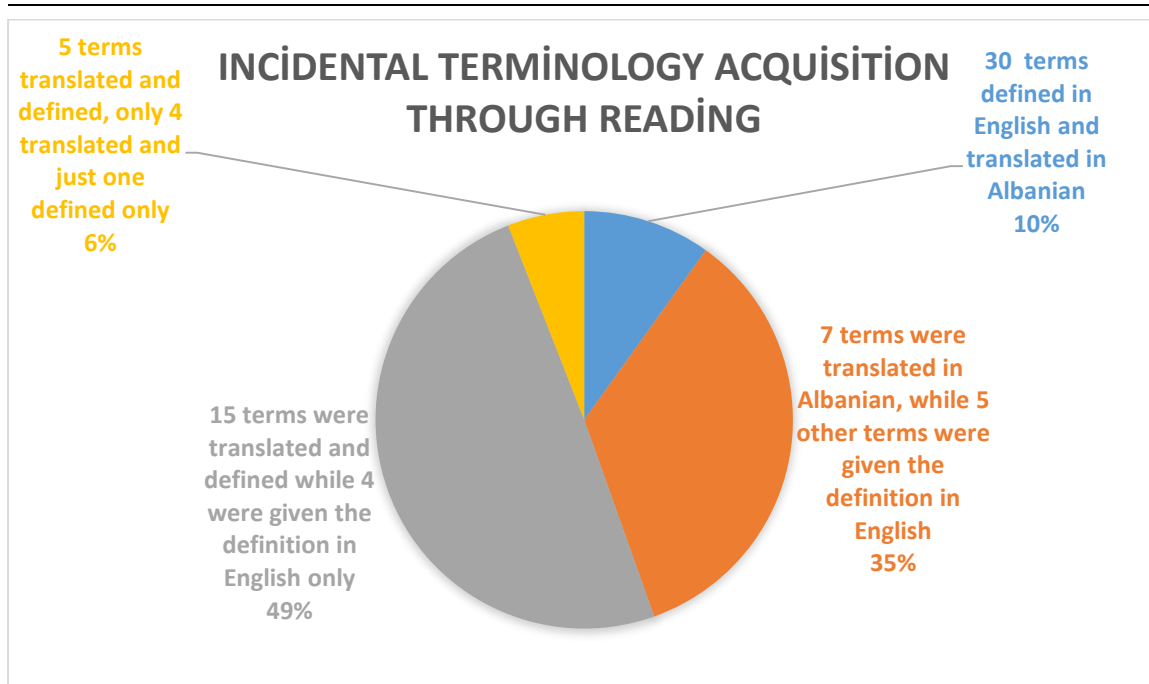
*The second Class had Reading as an Incidental Learning Terminology.*

The results of the test on terminology acquisition through reading concluded these results:

Out of 30 terms related to roads, buildings, and dams, only 2 students had fully acquired the 30 terms they were asked to. They had given the right definitions and translations for each of them.

7 Students gave the translation for 10 and the definition for 5 terms. 10 Students translated 15 and defined 4. 6 students translated 5 terms and defined just one term.

*Fig. 2 Incidental terminology through reading*



The third class had On-site activities as an incidental specialized vocabulary acquisition mechanism.

Different from the other two classes, here we had some unexpected results where, students' acquisition of terms referring to types of machinery and types of foundations, differed. Most of the students could define and translate 10 terms referring to machineries, while as for the definition and translation of terms, students could define only 3 and as for the translation in Albanian only 5 terms were translated, even though it wasn't the right terminology used the meaning of the concept was conveyed.

### Discussion and Conclusion

Incidental specialized vocabulary learning mechanisms can be beneficial. The choice of mechanisms implemented is subject to some factors, such as the level of English as well as the field of study of students. Due to students' positive approach towards technology, the way they have embraced technological tools, and the amount of time they spend on them, it was noticed that the most productive and effective mechanism was Captioned Video, where students' acquisition of terms was higher. Their screen time, even though was focused on content, had terminology acquisition as a fruitful and effective by-product. Listening has become a very important incidental learning tool for learners, who learn and acquire considerable knowledge both intentionally and incidentally.

Authentic reading materials concerning students' fields of interest enhance motivation resulting in more benefits. Accordingly, even though they had a task to read the material and make a PowerPoint presentation of the content, the by-product didn't meet our expectations. Students could not give definitions or translations for most of the words. This is also devoted to the fact that students don't tend to read as committed as they would pleasantly watch a documentary.

The on-site experience was interesting and productive regarding terminology acquisition, however not as expected. They had a tendency to get distracted while on-site rather than being attentive to the explanation of the site construction of the teacher in English.

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We think that enhancing exposure to and interaction with words in contexts creates desirable conditions for the acquisition of new vocabulary, especially when dealing with English as a specialized field of study and specialized vocabulary. Incidental vocabulary learning is a longitudinal process; therefore, research benefits from tracking incidental learning over time and with more than one text (Schmitt, 2010; Webb and Chang, 2015a, 2015b). The results of the observation showed that students' benefits on terminology acquisition from incidental learning mechanisms were considerable however, the necessity for a combination of incidental and intentional learning must be present.

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<sup>ii</sup> Huckin, T., & Coady, J. (1999). Incidental vocabulary acquisition in a second language: A review. *Studies in Second Language Acquisition*, 21(2), 181-193.

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