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Chapter 1

LINGUISTIC VARIATION ACROSS BOUNDARIES: LEXICAL VARIATION THROUGHOUT GENERATIONS IN THE GERMAN-TURKISH CONTEXT¹

Hatice Deniz CANOĞLU²

1 This study is based on a part of my doctoral dissertation published in Germany under the title “Der deutsch-türkische Mehrsprachigkeitskontext. Etappen des Sprachwandels im Generationenverlauf türkischer Migranten” (The German-Turkish Multilingualism Context. Stages of Language Change of Turkish Immigrants throughout Generations, Berlin: Frank&Timme, 2023) (Dissertation: “Die Dynamik der Sprachvariation in der Generationenfolge türkischer Migranten in Deutschland. Eine empirische Untersuchung zu den Dimensionen des Sprachwandels im deutsch-türkischen Mehrsprachigkeitskontext”; eng. “The dynamics of language variation throughout generations of Turkish migrants in Germany. An empirical study on the dimensions of language change in the German-Turkish multilingual context”, Ege University, Institute of Social Sciences, 2023, Supervisors: Prof. Dr. Saniye Uysal Ünalın, Prof. Dr. Yadigar Eğit).

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1. Introduction

Language is entirely context-dependent: It is produced in a context, but it also has the capacity to co-produce new contexts itself (cf. Gumperz / Hymes 1964; Gumperz / Hymes 1972; Labov 1972; Gumperz 1982). This is particularly evident in the context of migration: Migratory movements create an indispensable corridor for the condensation of new prototypical contexts that are ethno-culturally and socially shaped and linguistically diverse. They create a relational space in which different layers meet (linguistic, cultural, social), often colliding with the boundaries of the two worlds and creating an intermediate space for hybridizations (cf. Erfurt 2003: 20ff; Hinnenkamp / Meng 2005: 11). The fact that different languages interact with each other as a result of migration opens up a new space in which these languages enter into a reciprocal relationship with each other and with the others. In this way they take on a new form.

The central idea of this study is that the Turkish migration movement to Germany in the 1960s gave rise to new forms of self-representation that are subject to considerable change throughout generations. The German-Turkish migration context is subject to constant fluctuation. As a result, the social boundaries that used to be strictly defined are disappearing. In the context of migration, the permanent oscillation between opposites gives rise to new forms of cultural self-representation. The establishment of the cultural other in the majority removes, modifies, and resets social barriers, to which individuals also respond by reshaping their understanding of culture. In the urban interstices of Germany's major cities, foreign cultures come into contact with each other and mix their own cultural self-understanding with foreign cultural concepts (cf. Wiese 2012). As a result, it is not only the ways of life and lifestyles of different cultures that merge in the migrant milieu, but also their languages: New linguistic contact phenomena are being constituted in the multilingual spaces of movement in Germany (Hinnenkamp/Meng 2005: 11). In their encounters with German culture, Turks form new socio-cultural forms of self-representation with their own structural characteristics and use them as a communicative resources in dealing with cultural otherness.

Based on this hypothesis, in order to reveal the linguistic innovation potential of each generation and their significance for language change, the following study aims to investigate these linguistic structures constituted in the German-Turkish multilingual context with regard to their connection with generational affiliation. Using the example of Turkish migrant generations, this study examines how migration-related mixed languages emerge in multilingual contact situations, how they change and develop from one generation to the next, and which specific variation mechanisms each generation uses to express its socio-cultural identity. The main concern here is to understand lexical variables as important points of contact between

different cultures and to show their structural dimensions in the context of multilingualism. On the basis of examples from everyday speech, this study tries to find out in which conversational contexts the three generations of Turkish migrants use the structures of the language of origin and the standard language as communicative resources and at which points they deviate from standard German.

2. Linguistic Variation in the Context of Migration: An Overview of Research Approaches

Linguistic diversity has grown enormously over the last few decades and is now a subject of intense research in the debate on migration and integration. In the new world order, it is inevitable to perceive multilingualism as a social reality as well as migration, in which refugees and migrants play a decisive role as main actors (Clyne 1996, 19; Ehlich 2005, 47; Plewnia/Rothe 2011, 215f). It is impossible to define migration without considering how it affects language. One of the reasons for this is that the heterogenization of society also leads to the heterogenization of language. The varieties of the German-Turkish multilingual context are an integral part of everyday life in Germany and shape academic and media discourse in a variety of ways. In this context, research approaches are focusing especially on language mixtures in the context of German-Turkish multilingualism and are concentrating mainly on the paradigm shift from 'national' to 'cultural', from 'homogeneous' to 'heterogeneous' and from 'monolingual' to 'multilingual' patterns of thinking (Erfurt 2003, 5; Gugenberger 2010, 67). The ongoing discussion around the concepts of migration, language, and integration is therefore forms a fundamental structural moment for the establishment of language variation as a genuine field of research in Europe and beyond.

The study of linguistic variation sheds light on migratory events in a particular way by incorporating cross-linguistic perspectives. The processes of linguistic variation in the context of migration are embedded in a historical, political, sociological and socio-cultural context. Therefore, purely linguistic theories, which refer only to the analysis of linguistic structures, are not sufficient to cover the topic. For this reason, culture-related concepts of life must also be included in the analysis in order to be able to elaborate the multilingual variation practices of migrants. This is where the study of language variation enters the picture. It conceptualizes the multiple forms of language and analyzes them in relation to culture. In other words, language variation research brings out differentiated views on different dimensions of multilingualism and thus provides a theoretical approach to explore linguistic variation mechanisms in the context of German-Turkish multilingualism. In this context, the research on language variation provides a multifaceted framework for this study to explain the processes of variation in the context of migration.

The very important common starting point of theoretical approaches to language variation are, according to Clyne, language contact situations “where two or more languages are in contact” (1996, 12)¹. The sociolinguistic view of the term reveals the performative nature of language variation by focusing primarily on the dynamic interplay between language, speaker, and social context. The individual’s linguistic and socialization process with the surrounding cultural context is given particular attention. Oksaar also sees a constructive moment for language contact in people’s interactive relationships with their social environment: “Language contact arises from direct or indirect social interaction of the speakers, influenced by the units of the communicative act and its sociocultural context” (1996, 1). Language contact thus produces new forms of self-representation, which develop most strikingly through language variation.

The double presence of different languages in migrant-specific contact situations is particularly revealing when lexical units of the foreign culture become established and modified in the vocabulary of the majority language. For the staging and reception of multilingual competence of different generations of Turkish migrants in Germany, the lexicon is an important surface. The creative energy of multilingualism is most evident in the lexical language use of migrants. In the constant interplay between languages, integrating foreign elements into one’s vocabulary is the simplest and most common form of linguistic and cultural adaptation (cf. Weber 2010, 2). Given this fact, migrant-specific vocabulary serves as a plausible basis for the main argument of this study, which is based on the fact that variation-specific language games in vocabulary directly influence current language change processes in the context of migration.

3. Data and Methods

The data of the study is based on the analysis of audio recordings of the daily lives of three generations of Turkish immigrants living in different parts of Germany, as part of a sociolinguistic and ethnographic research². Kreuzberg, Neukölln, Wedding and Spandau, the Berlin suburbs with the largest immigrant populations, were chosen as the main research sites, with additional recordings made in Hamburg, Düsseldorf, Hanover, Munich, Stuttgart, Kiel, Nuremberg and their surrounding areas, where Turkish immigrants live in large numbers. The recordings collected during the field

¹ Quotations from German works and sources have been translated into English by the author.

² This study is based on data from the fieldwork conducted in Germany as part of my doctoral dissertation (“Die Dynamik der Sprachvariation in der Generationenfolge türkischer Migranten in Deutschland. Eine empirische Untersuchung zu den Dimensionen des Sprachwandels im deutsch-türkischen Mehrsprachigkeitskontext”; eng. “The dynamics of language variation throughout generations of Turkish migrants in Germany. An empirical study on the dimensions of language change in the German-Turkish multilingual context”).

research were transcribed according to GAT (Discourse and Conversation-Analytic Transcription System) transcription rules, supported by the ethnographic observations and notes of the field researcher (Selting 1998, p. 91–122; Selting 2009, p. 353–402). The migration biography of the family and the age of the participants turn out to be the most important criteria and decisive features in the study of the linguistic variation mechanisms of Turkish migrant generations, as they provide basic information about the generational affiliation of the participants (cf. Backus 1996). For the analysis of the language profiles of the first generation of guest workers, a group of participants over the age of 65 is used. A study group of migrants aged 40-60 represents the second generation. For the third generation, Turkish migrants between the ages of 17 and 39 are selected. A total of 91 test persons (56w / 35m) from three generations between the ages of 17 and 84 are available for the study, whose everyday conversations will be ethnographically examined, processed by conversation analysis and sociolinguistically evaluated in the following.

4. Lexical Variation Throughout Generations in the German-Turkish Context

The vocabulary of a language develops from the historical memory of a culture. Admittedly, this is due to the fact that lexis is the most expressive part of language. It can be used to cognitively express an individual's cultural imagination in a variety of ways. According to this view, lexical units serve as important mediators of discourse-pragmatic categories within a language system. The use of new lexical items in a language evokes language change, the roots of which go back a long way, and continue to the present day. The lexicon is constantly changing as new elements are added and modified. In this way, over the course of centuries, the potential factors of influence create a language that is appropriate to the socio-political and historical conditions within each culture.

Although German and Turkish are “typologically and historically unrelated languages” (Kahramantürk, 1999, 14), they come into contact with each other in the context of migration and thus imply a constitutive element for the formation of specific forms of communication among Turkish migrant generations. The German-Turkish multilingual context thus denotes a highly transparent space in which the boundaries between these two unrelated linguistic and cultural communities become more fluid, allowing new linguistic forms to emerge. In this context, the migrant-specific lexicon is the first starting point for the systematic description of migrant-specific variation mechanisms, as it is “the most unstable area, and the earliest in all contact situations” (Sirim 2009, 17). Accordingly, the lexis is characterized by high variability and dynamism. As the most prominent area of grammatical

transparency, it provides an important breeding ground for language change processes in the German-Turkish multilingual context. In order to homogenize with new lexical units, openness and flexibility are required, because the lexis of a language only emerges through dialogical constellations of different referents, most of which have been described as incompatible. From these points of view, the vocabulary of a language is both complex and controversial, because on the one hand it is considered to be capable of communication and action because of its flexibility, but on the other hand it is often misunderstood because of its multimodality.

On the basis of the conversation records of Turkish migrants, an attempt is made to explain the linguistic behavior of individual generations according to their lexico-semantic characteristics and to relate these to the current processes of language change. Lexicology is the field that is most affected by contact with foreign cultures. In order to be able to explain the ambivalent character of lexis throughout generations Turkish migrants, the collected data is categorized according to generational characteristics and related to previously traced generational images. Each generation is analyzed and evaluated, both individually and in interaction with other generations. The following analysis focuses on the corpus evidence that describes the linguistic-communicative actions of the three migrant generations in terms of lexical features. Therefore, it will be discussed in which lexico-semantic areas the deviations from the German standard occur and which examples of deviations from the standard are to be interpreted as linguistic innovations. Subsequently, in order to shed more light on possible language change phenomena and their social-symbolic function in the different generations, an attempt will be made to derive a generation-specific differentiation of the linguistic variation mechanisms of the different generations.

4.1 The Processes of Lexical Variation in the First Generation

As mentioned above, lexicon is the first pole of language that is directly influenced in the process of language acquisition. It is not surprising, therefore, that the clearest features of the first generation's language profile are found in the lexical area. The reason for this is simple: Right at the beginning of language acquisition, they have access to terms that are useful in everyday life. Since they have not yet mastered the grammatical and structural rules of German, they use the native-language pattern of Turkish as a basis. As a result, it is immediately apparent in their conversations that they mix the structures of their language of origin with the newly acquired lexical resources. Consequently, they have a form of language constructed around their lexical-semantic knowledge that deviates strongly from the typical and canonical forms of standard German. In this context, it must be remembered that German of the first generation is basically limited to oral communication.

In their conversations, the members of this generation use the spoken language constructions of German and fill in the semantic gaps with their interactional-contextual knowledge. In this way, they give the guest workers' German its special character. Thus, for the following lexical categorization of the corpus material, it is important to include the context-dependent features in the analysis in order to reveal the interactional-grammatical discourse contexts in conversations of the first generation.

The adoption and integration of the structures of the language of origin in conversation and the resulting interference phenomena of the learner's language are important indicators of the of the language use of the first generation (cf. Clyne 1968; Meisel 1975; Keim 1978, 1982, 2002). When encountering German-speaking people, the participants of the first generation tend to fall back on the familiar patterns of their language of origin. According to Keim, this leads to "an increasing expansion and semantic differentiation of the lexicon" (1982, 434). Despite the grammatical distance between the two languages, Turkish provides a semantic point of reference for the interaction-typical organization of what is said in German.

The following transcriptions show how respondent ME's conversations are largely filled with lexico-semantic structures of Turkish (ME: 28-29; 80-85):

- 28 ME: ja gut gemacht (.) ich möchte noch zehn oder fünfzehn
29 **kilo noch abmachen**
[yes well done (.) i would like to take off (lose) another
ten or fifteen kilo]
- [...]
- 80 UK: oh (.) das ist aber schön [in] der zeit
[oh (.) that's nice in the time]
- 81 ME: [ja] monat drei(.)
82 **kilo geben**
[yes three months give kilo]
- 83 UK: hm
- 84 ME: aber erst mal/erst mal sechs **kilo geben** (.) erst
85 einmal eine monat (.) dann langsam wieder
[but first of all/first of all give six kilo (.) only once a
month (.) then slowly again]

This is essentially a literal transfer from Turkish. The expression "kilo geben" (82, 83) is derived from its Turkish equivalent *kilo vermek* (literal translation=*give weight*; std. eng.=*lose weight*) and transferred directly to German by a literal transfer. Another typical structure of guest workers, the infinitive construction with the verb *machen* (=make), should not be overlooked in this sequence: "ich möchte noch zehn oder fünfzehn kilo abmachen" (28-29, literal translation= *i would like to*

take off another ten or fifteen kilo, std. eng.= *i would like to lose another ten or fifteen kilos*). With this expression, ME makes use of an adoption from Turkish that is most widespread in the migration context, namely the “decomposition of verbs” through *machen*-constructions, whereby “complex predicates are broken down into more elementary ones” (Meisel 1975, 37; cf. Keim 1982, 434). This is a firmly established phenomenon of Gastarbeiterdeutsch (Guest worker-German). The participant ME activates her lexical knowledge of Turkish in order to compensate for the linguistic overload of German. (cf. Weber 2010, 117-118). Instead of the standard usage *abnehmen* (=lose weight), the speaker imitates the Turkish construction *kilo vermek* (=give) with the phrase *kilo abmachen* (=take off). It can be assumed that the participant is not able to evoke the standard verb *abnehmen* from her speech register “due to a lexical gap in German” (Keim 2002, 144). Therefore, for the continuation of the interaction, the momentary reference to Turkish seems necessary. For this very reason, she uses the infinitive construction *kilo abmachen* as an information stylistic gap filler to optimise the lexico-semantic gaps in the momentary language use. What is special is that the *machen*-construction used here, as a standard form typical of guest workers, has a high degree of variability. The verb *machen* experiences an additional construction extension in that the participant ME uses the verb *machen* - in contrast to the common usage in the first generation - in a combination trio with the prefix *ab* (noun+prefix+*machen*). The meaning of the sentence is primarily based on the prefix *ab*, with the Turkish noun *kilo* has a secondary meaning. Furthermore, another characteristic feature of the first generation occurs in this example, expressed by Clyne as “a tendency towards analytical structures” (1968, 37; cf. Meisel 1975, 37 “analytical paraphrases”; Keim 1982, 434 “analytical constructions”). This involves, as described above, with the example of the expression *abmachen*, a paraphrase of “lexical units which speakers regard as ‘somehow difficult’” (Meisel 1975, 37). Apparently, the participant ME experiences similar difficulties with the standard language verb *abnehmen*, so that by inserting the verb *machen* she facilitates not only the language structure but also the communication process.

The following sequences are examples of how the direct transfers from Turkish were formed and which lexical criteria were used (RA: 27-32; 364-367; 64-66; 45-49; ME: 1-4; 70):

- 27 RA: dreizehn jahre **auf den gefahren** (.)und ich hab so (.)
 [thirteen years of driving on that (.) and I have so (.)]
 28 einer (2.0) baufirma arbeiten auch wieder lkw fahren
 [a (2.0) construction company work also again driving truck]
 29 acht jahre ich hab baufirma gearbeitet und denn nach
 [eight years I have worked construction company and then
 after]
 30 dem äh neunzehnhundertneunzig ich bin mal äh (.)

31 [the uh nineteen hundred ninety i am uh (.)]
 ruhestand geworden und **von die zeit** ich immer halbes
 [retirement and from the time (since) I always been for half]
 32 jahre türkei halbes jahre deutschland gewesen (3.0)
 [a year turkey half a year germany(3.0)]

364 RA: ja dann war ich möchte nicht mehr **von die zeit** nicht
 [yes then I would not like to work any more from the time]
 365 mehr arbeiten (.) war ich mal grade siebenundfünfzig
 [I was once just fifty-seven]
 366 jahre alt war das äh früh rente gegangen(2.0)ja aber
 [years old that uh early retirement (2.0) yes but]
 367 für uns reicht das []
 [for us that is enough]

64 RA: **von die zeit** (.) wir sind immer noch deutschland und
 [from the time (.) we are still germany and]
 65 der war neunzehnhundert/ äh (2.0) neunzig ich bin
 [that was nineteen hundred/ uh (2.0) ninety i am]
 66 rente gegangen (2.0)
 [retired (2.0)]

45 RA: ich bin erstmal [] bei bosch arbeiten
 [i'm first working at bosch]
 46 HA: [erstmal] ach so bei
 [first oh so at]
 47 bosch hat er angefangen []
 [bosch he started]
 48 RA: [zwei jahre] ich habe beleibt
 [two years i have been working for bosch]
 49 und die beide schon firma (.) **nebenseite** (2.0)
 [the two companies were next to each other]

1 ME: ((am telefon)) hallo UW ich wünschen (.) gute flieg
 [((on the phone)) hello UW i wish (.) good flight]
 2 (.) **deine hause gesund kommen** (.) und **ML und SE** (.)
 [(.) come your home healthy (.) and kiss ML and SE (.)]
 3 **küssen** (.) **für mich küssen** (.) ja(.) ja (3.0) **ja gott**
 [kiss for me (.) yes(.) yes (3.0) yes god]
 4 **sei/** (.) **ja gott schützt uns** (.) allaha emanet
 [/ (.) yes god protect us (.) god keep you]

70 ME: ja: immer (.) aber jetzt **gott sei dank** ich bin so
 [yes: always (.) but now thank god i am so]

These sequences are examples of mechanisms typical of guest workers that arise in direct lexical transfer from Turkish. For example, the expression

“und die beide schon firma (.) nebenseite” (49) is a context-dependent direct transfer from Turkish. The word “nebenseite” in Turkish means *yan taraf* (=side). Here, the participant actually means the following sentence in German: *The two companies were next to each other*. The expression “dreizehn jahre auf den gefahren” (27) also contains a clear interference error in the language of origin. Participant RA has literally transferred the Turkish idiomatic usage *araba üstünde olmak* (27, standard eng.=to drive, literal translation=to be on the car) or *araba üstünde direksiyon sallamak* (standard eng.=to drive for a very long time, literal translation=to shake the steering wheel on the car,) to German by inserting the phrase “auf den gefahren” (=driven on that). With this direct transfer, he semantically gives his sentence the following meaning: *I drove this car for 13 years*. These sequences show that the first generation tends to weave heritage language structures into their conversations in an action-relevant way, depending on their expressive needs in German. In doing so, they first activate their lexical knowledge in Turkish in order to reconstruct it in turn in German. Further examples of this are the systematic use of the expression “von die zeit” (std eng: *since*, literal translation=*from the time*) in various contributions of RA: “von die zeit: t ich immer halbes jahre türkei halbes jahre deutschland gewesen” (=since then I have always been in Turkey for half a year and in Germany for half a year) (Z. 31); “ich möchte nicht mehr von die zeit nicht mehr arbeiten” (=i don’t want to work since then) (364); “von die zeit (.) wir sind immer noch deutschland” (=since then we still live in Germany) (64). Here he tries to place the temporal adverb of standard German *seitdem* (=since) into his conversation in terms of information structure. In his later remarks, he takes up the same structure “von die zeit” again when he uses the standard German temporal reference *seitdem* (=since) in terms of content. Thus, it can be seen that there is no arbitrary recourse here, but a systematic conventionalization. Every time the participant RA is supposed to use the content *seitdem* (=since), he retrieves the corresponding reference word “von die zeit” from his lexical repertoire.

In the last two contributions mentioned above, a similar behavior can be observed for conventionalizations in the generation of guest workers. What is action-guiding about these contributions is that the participant ME makes very frequent use of idiomatic expressions in them. These idiomatic expressions seem to be transferred from cultural areas of Turkish that are not present in German. For example, the expression “deine hause gesund kommen” (2) is adapted into the conversation from the Turkish phrase *sağ salim evine dön* (=come back home safely). The expression “gott schützt uns” is also derived from the Turkish phrase *allaha emanet ol* (god keep you), as is the case with the expression “gott sei dank” (70) (=thank god). It can be assumed that the participant uses it in place of the Turkish phrase *allaha*

şükür or *çok şükür* (=thank god). The sentence “ML and SE küssen (.) für mich küssen” (2-3) (=kiss ML and SE for me) would also be rendered differently in standard German: *gib ML und SE ein Küsschen von mir* (=give ML and SE a kiss from me). This is because such culturally idiomatic phrases are generally not in use in German. Consequently, the participant automates her lexical knowledge in both languages when she wants to refer exclusively to certain culturally specific constellations in Turkish. Beyond these interactions, it can be assumed that a substantial part of the interference phenomena in the first generation conversational data can be attributed to these cultural differences. In ‘speaking German’, the guest workers activate not only their linguistic but also their cultural background knowledge in order to furthermore fill in cultural gaps in the German lexicon. Since language, according to Eğit/Eğit, “reflects the culture of a linguistic community and is thus to be understood as part of this culture” (2011, 281), it seems logical that lexical diversity and grammatical complexity in the context of migration are also culturally determined.

The analyses show that grammatical reductions in the first generation take place mainly through the addition of differential relations in German to the lexico-semantic structures of Turkish, which are already present in the linguistic repertoire of the first generation. This happens by the speakers of the first generation putting their linguistic repertoire in Turkish into the active mode when encountering speakers of other languages, which also gives the speech of guest workers its significant character. In this way, a typical pattern of language use emerges for the first generation, which is recognizable in the data material of different test persons and appears as a linguistically simplified German of the Turkish guest workers, provided with interferences.

4.2 The Processes of Lexical Variation in the Second Generation

Adopting and integrating the structures of the language of origin into conversation is also a popular tool among speakers of the second generation. By using mixed-grammatical constellations in their language practices, the speakers express their participation in two different social worlds, namely in the German-Turkish multilingual context. This fact is concretized in the corpus by two different conversation modalities: The transfer - even direct repetition - of language structures of Turkish into German and the subsequent extension of the German standard (cf. Füglein 2000, Androutsopoulos 2001, Auer 2003, Dirim / Auer 2004, Keim 2008).

The following sample sequence provides important observations in this context (BU: 12-24):

- 12 BU: türkei kommst wir werden **çeşme** fahren **mit/mit otoban**
 [you come turkey we will go çeşme with/with highway]
- 13 (.) **und dann otoban fertisch** (.) sind wer da (.) **und**
 [(.) and then highway finished (.) we are there (.) and]
- 14 **dann** werden wer dieses weg (4.0) fahren **und dann auf**
 [then we will drive this way (4.0) and then on]
- 15 **der linken seite rechte seite kommen dieser äh: bauern**
 [the left side right side come these uh: farmers]
- 16 (.) die haben **so [schö:ne obst**]
 [(.) they have so goo:d fruit]

In this example, different forms of expression patterns of the second generation can be observed, in which the strong lexical influence of Turkish is recognizable: Elliptic-analytic constructions (“und dann otoban fertisch”, 13), accent and sentence breaks. Primarily, the embedding of Turkish structures into German through the “stringing together of several fragmentary sentences” (Füglein 2000, 62) is to be noted. Exemplary in this context is the statement “wir werden çeşme fahren mit/mit otoban (.) und dann otoban fertisch (.) sind wer da” (12-13), where Turkish serves as a semantic landmark for participant BU. The influence of Turkish is evident not only in the overemphasis of words “wir” (=we), “warden” (=will) and “fahren” (=drive), but also in the direct adoption of the Turkish noun “otoban” (=highway). There are two nouns “otoban” and “autobahn” (=highway) that sound phonetically similar, but at the same time have a direct semantic relation to each other. Thus, it is not surprising that BU adopts a version of Turkish articulation that corresponds to his hard Kanak accent. Something similar also applies to the phrase “wir werden çeşme fahren mit/mit otoban” (12-13, =we will go to çeşme with/with highway). The omission of the preposition *nach* (=to) before the noun *çeşme* is a common expression, with the direction of the action expressed by the noun *çeşme*. The German-Turkish combination “mit otoban“ is also a striking example of the ‘common’ bare prepositional phrase (PP) of Turkish migrants, which can be traced to the direct transfer of meaning from its Turkish equivalent *otobanla çeşmeye gideceğiz* (=we'll take the highway to çeşme). The direct lexico-semantic transfer from Turkish becomes even clearer in the analytical construction “und dann otoban fertisch (.) sind wer da“ (13). Here, the participant BU transfers the Turkish statement *ve sonra otoban bitti mi (.) oradayız* (=and then highway finished (.) we are there (.) and) word-for-word - even in the same syntactic order - into German. A similar context-dependent direct transfer occurs again in the following formulation: “und dann auf der linken seite rechte seite kommen dieser äh: bauern“ (14-15, =and then on the left side right side come these uh: farmers). Semantically, the Turkish expression *ve sonra sağda solda şu çiftçiler geliyor* is integrated into the

In the sequences, as can be seen from the transcriptions, a way of speaking is revealed through borrowing. Specifically, there is an ‘extreme’ lexico-semantic transfer from Turkish, which can be classified as “typical oral conversational behavior” of the second generation in the public sphere (Füglein 2000, 68). A closer systematic examination shows that the second generation follows the socially consolidated conversation patterns of the first generation in the course of the interaction. It is precisely this patterning of language use that is captured in the data and confirmed ethnographically through participant observation. In this context, it is important to note that these spontaneous linguistic expressions are often associated in the research literature with interference phenomena from the language of origin. For example, YU practices a similar interference phenomenon when she searches for a term appropriate for the conversational context in her linguistic input and thereupon resorts to a hybrid verb “dansen” (253) - a combination of the German *tanzen* and Turkish *dans etmek* (=dance), where the verb suffix *-en* is appended to the first part of the Turkish verb *dans* and ‘germanized’ in this way. Following this, another direct transfer “bauch tanzen” (=göbek dansı (tr.), belly dance (eng.), 253-254) occurs. With this infinitive construction, YU refers to oriental dance, which actually exists in standard German as the noun *belly dance*. From a grammatical point of view, these deviations from the German standard are to be classified as interference caused by the language of origin; from a discourse-functional point of view, however, an interference error is always present when a communicative-functional aspect of the language is brought to the fore in terms of conversational strategy, e.g. for maintaining communication in the everyday life of migrants. Even stranger than this example is the reappearance of the same infinitive construction “bauch tanzen” (287) at the end of the conversation - but just with a completely different connotation. This time, the respondent uses the infinitive construction to express her hunger in the Turkish conventionalization *karnım zil çalıyor* (=my stomach is rumbling). The same can be observed in the expression “zugemacht fernsehen” (BU: 61, = closed TV). Although BU uses the standard German form *ausmachen* (=turn off) in several places in his speech material, a frequent second-generation interference error of origin appears in this sample sentence. It should be noted in this context that there is more at stake here than a simple interference error of the second generation: The structures of the Turkish language of origin are inserted into the conversation in order to eliminate the momentary communication problems and to facilitate the transmission of information. The same is true for the expression “wir haben (.) viel gesucht gesucht gesucht aber” (HN: 14, = we searched (.) a lot but), which again has to be interpreted in an error-independent way. The triplication of the conjugated verb *gesucht* (=searched) is semantically related to Turkish. The respondent thus places the focus of the sentence on her constant and futile search for an apartment by describing this search as an

ongoing process through the triple repetition of the verb. Turkish serves as an expressive frame of reference that reinforces the semantic impact of the statement, as is also the case in the following field diary entry: “*isch mach doppel doppel zucker rein*” (SF, =*ben çiftler çiftler şeker atıyorum* (tr), *I put double double sugar* (eng.)). It is clear from this example that the respondent semantically uses the Turkish reduplication *çiftler çiftler* or *ikişer ikişer* to make her statement more expressive. The word reduplication “*doppel doppel*” gives the statement a new and strengthened nuance of meaning (cf. Wiese/Polat 2016). In this context, it is also interesting to note that the corpus contains a large number of iterations, reduplications, triplications, and onomatopoeia that are semantically related to Turkish but lexically related to German.

It should be emphasized at this point that Turkish is an expressive language, which is known for its rich inventory for verbalizing emotions. Thus, it is not surprising that the participants benefit from this richness of expression in their conversations. In particular, the speakers semantically incorporate Turkish in the oral rendition of everyday conventions. On the basis of these sequences, it could be demonstrated that the second generation can deal with lexico-semantic structures of two languages relationally and creatively. As a result, in their everyday linguistic-communicative practices, they more often incorporate such experiential variations of expression. These momentary simplifications on the lexico-semantic level are verbal coping strategies of the participants for the challenges of migrants’ everyday life and are therefore not primarily due to their lack of German competence, but rather testify to a creative use of the language (Keim/Androutsopoulos 2000, 2).

The following sequence manifests another discourse-functional conventionalization that cannot be understood without cultural background knowledge (EN (G2), SE(G3), SU(G2), DR(G2): 587-607)

587 EN: escht ja:: (.) kafam ((SU lacht)) kapandıktan sonra
 588 [anlıyorum]
 [really yes: (.) my head ((SU laughs)) i understand after
 the machine shuts down]
 589 SE: [eve::t]
 [yes]
 590 SU: **mein kopf bügelt**
 [i'm getting my head ironed]
 591 ((Gelächter))
 [[(Laughter)]]
 592 EN: mein kopf (.) başım mı ütülendi oluyor (.) yok
 [my head (.) is it i'm getting my head ironed (.) no]
 593 SU: kafam (.) başım ütülendi
 [my head i'm getting my head ironed]
 594 DR: kafa ütülendi
 [head got ironed]

- 595 EN: başım şişti olmuyor mu?
[my head booms is it not ok?]
- 596 SU: [bügeln]
[ironed]
- 597 DR: [o başka] kafamı ütüleme diyorlar ya
[it is something else] [they say do not iron my head]
- 598 EN: başım şişti
[my head booms]
- 599 SU: **mein kopf ist dick geworden**
[my head has become thick]
- 600 ((Gelächter))
[((Laughter))]
- 601 SU: **[fett geworden]**
[has become fat]
- 602 SE: [şimdikiler şey] diyor ama: (.) ((unverständlich))
mein kopf ((lacht))
[nowadays they say (.) my head]
- 603 SU: ja:
[yes]
- 604 EN: yani
[also]
- 605 ((Gelächter))
- 606 SU: aynen
[exactly]
- 607 EN: meine güte
[my goodness]

This is an excerpt from a conversation in the Turkish women's group in which the highest frequency of CS practices was recorded in the corpus. This group of women meets regularly once a month to cook a Turkish dish together while discussing everyday topics. On the day of the voice recording, they use a machine to make the Turkish dish *içli köfte* (=stuffed bulgur balls, bulgur dumplings filled with minced meat). The noise of the machine disturbs the participants so much that they can only express their emotional mood in Turkish, which creates a funny atmosphere in the group. The expressions *kafam ütülendi* (literal translation= *my head got ironed*) and *başım şişti* (=my head booms) corresponding to the situation are difficult to translate into German because the meanings of these expressions do not match their literal meanings. Possible constructions in German for these idiomatic expressions are *mein Kopf dröhnt* (=my head is pounding) and *mein Kopf platz* (=my head bursts). In addition to this linguistic incongruity, the ironic reaction of the women is also noteworthy in this sequence. Since the transfer of the Turkish phrase *kafa ütulemek* to German is difficult for them, the participants are amused by this and, as it were, play with their own language. Here at the same time again a large authority difference between the generations of Turkish migrants is noticeable. A learner-language direct transfer often observed in the first generation “mein kopf bügelt”, “mein kopf ist dick geworden”, “fett geworden” sounds unusual for the participants of the

- [had (gep)green eyes that was so coo:l=]
 167 ER: =was hatte sie für augen?
 [what kind of eyes did she have?]
 168 SE: **güpgrüne augen** [war so süß]ja so: hell=
 [(ge)pgreen eyes [was so cute]yes so: bright=
 169 ER: [was ist güp? was ist güp?]
 [what is güp? what is güp?]
 170 =hell? [] so grün wie=ne schlange? []
 [bright? [] as green as=a snake? []]
 171 SE: [ja] [ja]
 [yes] [yes]
 172 ER: oder grün wie grass?
 [or green like grass?]
 173 SE: egal aber es war[rischtisch schön es war rischtisch]
 [no matter but it was [really beautiful it was really]]
 174 ER: [oder grün wie (.) petersilie?]
 [or green like (.) parsley?]
 175 SE: süß (.) ja **petersilienaugen** hatte sie
 [sweet (.) yes parsley eyes she had]
 176 ER: **petersilien ist aber dunkelgrün du meinst hellgrün**
 [but parsley is dark green you mean light green]
 177 SE: (.) **isch mein grün**
 [i mean green]
 178 ER: so wie al pesto?
 [like al pesto?]
 179 SE: ja al pesto
 [yes al pesto]
 180 ER: okay ja aber=
 [okay yes but=]
 181 SE: =**al pesto grün**
 [al pesto green]

This dialogue provides a basic model example for the following considerations by describing the linguistic variability competence of the third generation in more detail and showing how German is enriched by the creative use of a Turkish reduplication and thus contributes to the development of an intercultural basis of understanding in the context of multilingualism. Participant SE uses the Turkish adjective intensification *güpgrün* in her statement “isch hab gestern so ein kleines mädchen gesehen sie hatte güpgrüne augen das war so gei:l” to emphasize the beauty of the girl’s eye color. What is characteristic for this example is that the reduplication here is not done by a language change, but by the direct transfer of the Turkish reduplication adjective *yemyeşil* to German, thus Germanizing the expression in question in a striking way: The color adjective *green* is thereby compounded with the sound-like prefix *güp*, which can also be observed in its Turkish equivalent *yemyeşil* (güp+green; yem+yeşil). In the adjective reduplication *yemyeşil*, the first two sounds of the word *yeşil* are connected to the word with the help of the fusion letter *m*. Adjective or adverb intensifications are intra-linguistic reduplications usually

constructed with the fusion letters *p, s, m, r*: *ye + m + yeşil* (=bright green, natural green); *ma + s + mavi* (=bright blue, sky blue); *kı + p + kırmızı* (=bright red); *ça + r + çabuk* (=very fast).

In the sample dialog above, the reduplication *güpgrün* is used to describe the girl's eyes figuratively and thus activate the listener's imagination. Through the reduplication, SE gives the dialogue a vivid pictorial mood, which can be perceived visually in this case: "güpgrüne augen" means that the eyes have an intense green color, which can be metaphorized with the dense, lush green in nature. Through this visually-rich description, SE creates a dynamic nuance in the conversation, which leads to a playful ambivalent dialogue among the interlocutors. Although HE also recognizes the Turkish expression, he deals with his friend's language playfully. In doing so, he associates the idea generated by SE with different shades of green in order to find out whether SE means light green or dark green by *güp*: "was ist güp? was ist güp?" (169, = *what is güp? what is güp?*), "so grün wie=ne schlange" (170, = *as green as a snake?*), "oder grün wie grass? " (172, = *green like grass?*), "oder grün wie (.) petersilie?" (174, = *green like (.) parsley?*), "so wie al pesto?" (179, = *as al pesto?*). As already mentioned, Turkish is a rich language in imagery and emotionality. In order to elaborate her statement visually, SE resorts to Turkish here, which gives her access to a linguistic network of expressive metaphorizations within which she can fill the lexico-semantic gaps in German.

Another direct transfer from Turkish into the language of origin can be seen in the use of fixed phrases. The following transcription shows how the conversations of the third generation are largely overfilled with formulaic conventionalizations from Turkish. (ER: 274-275; HA: 315-316; SE: 219-220; BE: Field book entry; JE: 48-50; EA: 163-164; SE: 145-146):

- 274 SE: er denkt auch so: er kann bis türkei fahren
[he also thinks so: he can drive to turkey]
- 275 ER: **valla ischwör auf koran** isch könnte das
[valla i swear on koran i could do that]
- 315 HA: erstens sag nischt valla und zweitens **isch schwöre auf**
316 **mein tod** isch wäre in zwei tagen in der türkei
[first of all don't say valla and secondly i swear on my
death i would be in turkey in two days]
- 219 SE: **ischwör auf meine mutter** die haben drei bis vier
220 punkte bekommen (.) chemie auch (.) ein junge hat
[i swear on my mother they have three to four points (.)
chemistry also (.) a boy has]

000 BE: **mach nisch auge**
 [don't make eye (don't give the evil eye)]

These conversational situations represent one of the most frequently encountered forms of direct transmission in the language of origin, whereby the speakers' linguistically reflective handling of their cultural and religious affiliation is clearly expressed. Of particular importance is the functionally appropriate use of the expression pattern *auf etwas bzw. jmdn. schwören* (=swear on something or someone) where a literal transfer from Turkish can be observed: "valla ischwör auf koran" (275, =*valla kuran üzerine yemin ederim* (tr.), *i swear on the Koran* (eng.)); "ischwör auf mein tod" (315, 316 =*valla ölüm üzerine yemin ederim* (tr.), *i swear on my death* (eng.)); "ischwör auf meine mutter" (=valla *annem üzerine yemin ederim* (tr.), *i swear on my mother*). Through the direct transfer from Turkish, the participants try to emphasize the truthfulness of the respective utterance and thereby create a certain credibility in the interlocutor. Swearing on the Koran, swearing on death and swearing on the mother are metaphorical references with particularly strong religious connotations. They help to underpin the reliability of the statement. Such conventionalizations seem to have been transferred from traditional taboo areas of Turkish, which are closely connected to Turkish culture but foreign to German culture. The idiomatic expression "mach nisch auge" (=don't give the evil eye, *literal translation=don't make eye*) gains special attention, whereby the Turkish conventionalization *göz etme* or *gözün kalmasin* is transferred into German. The phrase "mach nisch Auge" is a culturally tabooed transfer from Turkish that is often used to avert the evil eye. In this context, the eye is associated with the evil and envious gaze directed at another's happiness, success, or property. The phrase is closely associated with the 'nazar' culture that is firmly rooted in Turkish culture: *nazar etmek*. 'Nazar' is a cultural belief in Turkish and means evil eye that can bring someone bad luck or misfortune. The participant BE makes use of the metaphorical shaping power of Turkish. Since such culturally based idiomatic expressions are generally not used in German, respondent BE automates her lexical knowledge in Turkish when she wants to refer exclusively to certain culturally specific constellations. Thus, it can be said that Turkish thereby serves not only as a semantic basis for the reception and (re)production of lexical structures in German, but also as a cultural point of orientation. From this point of view, the conventionalizations presented here, in which a systematic formulaic transfer from Turkish takes place involuntarily, provide striking examples of the dense interconnectedness of cultural diversity in the language system of the third generation.

Noteworthy in these dialogue examples is the striking dynamic between the mental vocabulary systems of German and Turkish. Turkish functions here as a source of innovation that offers the speakers creative freedom for grammatical reconstructions.

5. Discussion

The results of the data analysis showed that the linguistic reduction and innovation mechanisms of different generations differ significantly in terms of their construction dynamics.

This ambivalence can be observed especially in the analyzed data of the first generation. Although a variety of lexico-semantic analysis categories were documented in the language material of the first generation, it emerges in the course of the data analysis that their language settings are crowded with systematic simplifications. Since the generation of guest workers did not acquire the German language directly in life practice until they were older, their language attitudes are nourished by coping with the communicative challenges of everyday German-speaking life. The reason for the diversity of variation on the lexical level analyzed above is that the speakers of the first generation already possess mainly the lexical terms useful for their life in Germany at the beginning of their foreign language acquisition. Due to their lack of grammatical competence in German, they use the native-language pattern of Turkish as a basis for this. In this respect, these linguistic simplifications should not be understood as simple linguistic weaknesses, but rather as natural adaptations of the guest workers to their new environment. As indicated above, when encountering German speakers, the first generation predominantly resort to the familiar expressive pattern of Turkish, thus succeeding in semantically differentiating the participants' existing lexical competencies (cf. Keim 1982, 434). Turkish serves as a point of orientation for the interaction-typical organization of the grammatically complex structures of German. Another classical form of origin-language transfer is evident in the area of cultural conventionalizations, which is mainly shown in the speech material of the first generation in the word-for-word direct transfer of idiomatic expressions. In this process, the speakers activate not only their linguistic but also their cultural background knowledge in order to lexically fill culture-related gaps in German. The results of the analyses show that a considerable part of the interference phenomena of the guest worker generation is due to these cultural differences. The speakers thereby simplify the standard linguistic structures of German by semantically generalizing them (cf. Clyne 1968, 138; Hinnenkamp 1982, 189; Riehl 2004, 107). On the basis of these empirical findings, it can be stated that for the generation of guest workers, the communicative-practical relevance of their linguistic forms of appropriation is in the foreground, which gives guest worker German its

special character: a German provided with interferences and linguistically simplified, which comes about through a communicative-productive relationship with Turkish (cf. Meisel 1975: 17, 33). In doing so, they transfer the lexico-semantic structures of Turkish into their conversations and expand them with additional relations of difference in German. This use of language can be classified as a pragmatic coping strategy of the first generation that guest workers resort to when they feel insecure in the German language. In summary, the linguistic creativity of guest workers is a reflection of their communicative needs. Precisely because of this extraordinary communicative function, the grammatical reductions cannot simply be classified as interference errors in the language of origin, but rather as survival strategies in a foreign-language everyday life (cf. Keim 2002: 134).

The adoption and integration of structures of the language of origin into the conversation is a popular stylistic device among the second generation. In contrast to their parents' generation, in which this type of construction has a low grammaticality, the second generation use two different conversational modalities for this purpose: First, structures in the language of origin are transferred into German, thus productively extending the standard German construction (cf. Füglein 2000, Androutsopoulos 2001, Auer 2003, Dirim / Auer 2004, Keim 2008). A closer look at the results of the analysis reveals an important insight: The second generation do not make use of fixed components of Turkish because of their linguistic inadequacy. Rather, they attempt to use these structures to displace the complexity of German in order to convey action-relevant information in a practical way. Consequently, they tend to select mainly structures with high expressive potential from their Turkish language repertoire in order to be able to express more with a small number of lexical stylistic devices. As the results of the analysis show, the lexico-semantic language use of the second generation shows similarities to that of the guest workers, but is extended by more grammatically complex constructions. Although at first glance typical traces of guest workers can be recognized, the second generation is characterized by a practically error-free systematization of this pattern of expression, which can be observed in its (re)semantization according to the situation. In this context, it is interesting to note that the participants of the second generation have a great variety of constructional extensions at their disposal, which show up not only in the form of reductions typical of guest workers, but also in the form of innovations (Kern 2011, 226; 2013, 263).

In the language material of the third generation, the adoption of the structures of the language of origin is also a frequently recorded pattern of lexico-semantic variation. In the data material of the third generation, in addition to culture-specific conventionalizations from Turkish, other creative new constructions occur. For example, the reduplication form *güpgrün*, in which the Turkish adjective intensification is Germanized, represents a prime

example of linguistic variability competence of the third generation. If we look at this evidence, it becomes clear that a pragmatic-aesthetic vocabulary expansion emerges here, which in turn can be traced back to the multilingual creative potential of the third generation. Overall, the empirical results show the following: When the relationship to the German language becomes more intensive, the variance of the speakers also becomes more differentiated. As empirically demonstrated at different points in this study, there is a clear correlation between the dynamics of variation and the German competencies of each generation as well as their participation in different social worlds in the German-Turkish multilingual context. Members of the third generation acquire linguistic and cultural hybridity competence from birth, which is evident both in their grammatical transparency and in their expressive ability (cf. Wiese 2012, Cindark 2010, Keim 2008). Compared to previous generations, the positive record of migration and the creative dynamics of multilingualism are noteworthy in the third generation. The members of this generation are competent speakers, capable of filling semantic voids through the use of complex-structured strategies. Thus, the participants of the third generation succeed in expanding the standard structures of German in multiple ways through productive recourse to their multilingual language repertoire.

6. Conclusion

Summarizing the results of the data analysis, it becomes clear with regard to the hypotheses and questions of this study stated at the beginning, it becomes clear that each generation of Turkish migrants in Germany has specific language mechanisms that differ from one another in terms of their construction dynamics. As the results of the analysis presented above show, different language patterns can be identified in each generation, which can be categorized differently in terms of language systems. While the innovative power of the guest worker generation lies exclusively in their interactive handling of different communication difficulties, systematic linguistic innovations can be observed in the second and third generations, which can be interpreted as starting and continuation points for language change processes. The first generation overcomes the grammatical barriers between German and Turkish through analytical constructions that can be traced back to learner language simplifications. In contrast, the direct transmissions of the second generation indicate their communicative-practical dynamics. By reconstructing the structures of the language of origin, the participants of this generation try to fade out the linguistic-systematic complexity of German in order to convey practical, action-relevant information in spontaneous communication. The third generation, on the other hand, has a reflexive language awareness that is not only tied to their Turkish identity of origin, but is multicompetent and hybrid in nature. The linguistic variation mechanisms

of the third generation are due to their advanced linguistic competence in both languages, to their linguistic sensitivity and thus to their grammaticality.

As these empirical findings demonstrate, generational affiliation has an impact on language behavior. In the context of German-Turkish multilingualism, each generation directly or indirectly influences the dynamics and processes of human coexistence. They are strongly influenced by the demands of the German majority and social upheavals, but at the same time they have an impact on German culture, history and language by developing a particular generational pattern of perception that contours and dynamizes social boundaries. Like the individual generations, the language attitudes of these generations and the ideas about the Turkish migrant language have gone through different stages in the course of migration history. In coming to terms with their position as outsiders, each generation produces a new cultural pattern of self-representation and has had a positive and negative impact on the history of migration, whether as "guest workers" or as "people with a migration background".

The results and findings of the data analysis reveal the dynamic character of the multilingual environment and the immigrant generations and their impact on the German language. In the study, it was found that the linguistic variables used by Turkish immigrants when speaking German differed highly across generations. The linguistic variation mechanisms of Turkish immigrant generations have a dynamic character and have continuously changed and developed throughout generations. Although children, young people, adults and the elderly all speak the same language, there are significant differences between these generations. In order to cope with the linguistic and cultural diversity of German-Turkish coexistence, Turkish migrants have developed new strategies throughout generations. Each generation has its own generation-specific language that represents the dynamics of the time, and the case of generations of Turkish immigrants has shown that these processes of linguistic change do not negatively affect the German language, but on the contrary, they enrich the German language and lead to a positive change in the classical concept of immigrants in German society.

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Chapter 2

AN ECOCRITICAL APPROACH TO MARIANNE MOORE'S "THE FISH": MARINE ECOSYSTEM UNDER THREAT

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INTRODUCTION

Born in Missouri in 1887, Marianne Moore was an innovative Modernist poet, critic, and editor of the early 20th century; she produced a remarkable body of literary works in the avant-garde period of the 20th century. After the publication of her *Collected Poems* in 1951, she won the Pulitzer Prize, the Bollingen Prize for Poetry and the National Book Award. In fact, Moore's recognition within the avant-garde coterie came even earlier. Her poetic works were initially published in the *Egoist* and *Poetry* magazines in 1915. Her first book of poems, *Poetry*, was published in 1921 and the second book, *Observations*, in 1924, which won the *Dial* Award.

The literary circle of acquaintances Moore was engaged in included William Carlos Williams, T. S. Eliot and Wallace Stevens. Her engagements with *The Dial*¹ established her reputation. She worked as an acting editor of *Dial* magazine from 1925 to 1929. In his 1925 essay "Marianne Moore," William Carlos Williams commented on her poetry by describing it as "the vastness of the particular. . . [s]o that in looking at some apparently small object, one feels the swirl of great events" (Williams, 1925, as cited in Elder, "Emlen Etting: Three Films," 2001-2005, p. 55). Upon the publication of *Marriage* in 1923, T. S. Eliot ranked her among the "five contemporary poets—English, Irish, American, French and German" (Eliot, 1923, as cited in Raphael, 2016, para. 1), Eliot, in his introduction to Moore's *Selected Poems*, praised her poetry:

My conviction, for what is worth, has remained unchanged for the last fourteen years: that Miss Moore's poems form part of the small body of durable poetry written in our time; of that small body of writings, among what passes for poetry, in which an original sensibility and alert intelligence and deep feelings have been engaged in maintaining the life of the English language. (Eliot, 1935, p. 19)

As Gibert-Maceda notes, "There is no doubt, that Eliot sincerely admired Moore's style which he described as precise, brilliant and innovative" (Gibert-Maceda, 1995, p. 67). Moore's narrators' visual characterizations and collage-like narratives drag the readers into a dilemma between reality and imagination. Using vivid colors, textures and shapes, her poetic narrators paint a scene in the readers' minds and leave the comment to the reader, which separates her from her contemporaries. This uniqueness is what makes Moore's poetic style worthy of interest today.

Most of Moore's early poems are considered the epitomes of Imagist poetry with the use of image-rich, condensed and plain structures in free

¹ *Dial* was a prestigious American modernist magazine published impermanently between 1840 and 1926. In the final course of the magazine, from 1920 to 1929, it served as an influential publication for modernist literature. See more details at <https://modjourn.org/periodical-database/>

verse, natural imagery, and economical word choice. Like her Imagist fellows, such as Ezra Pound, H. D. and Richard Aldington, Moore was inspired by the natural world; however, her works differ from her contemporaries. She crafts her own unique and idiosyncratic poetic style by suggesting a compact image with peculiar and striking themes, such as ecological concepts, the relationship between human and non-human universes, biology, animals and the aquatic life.

Moore was deeply interested in the environment, animals, sea creatures and the marine science; she studied Biology and Histology at Bryn Mawr College in Pennsylvania. In her interview with Donald Hall, she characterizes her descriptive sensitivity, her literary experimentations and her interest in biology and laboratory studies:² “I found the biology courses—minor, major, and histology—exhilarating. Precision, economy of statement, logic employed to ends that are disinterested, drawing and identifying, liberate—at least have some bearing on—the imagination, it seems to me” (Moore, 1961, para. 21). “In 1924 [Moore] published ‘Sea Unicorns and Land Unicorns,’ a poem examining four exotic beasts—narwhals, unicorns, sea lions and lions—and their celebrated, if unreal, relationships to one another” (Haft, 2003, p. 28). Among her sea poems depicting the marine world and the sea creatures are “A Jelly-Fish” (1909), “Sojourn in the Whale” (1917), “The Fish” (1921), “A Graveyard” (1921), “An Octopus” (1923), “No Swan So Fine” (1932).

This article investigates the objects, concepts and symbols in Marianne Moore’s “The Fish” and reconstructs them with alternative meanings with reference to ecocriticism, a recently elaborated critical theory. In this article, I would argue that Moore’s narrator in “The Fish” merges human and non-human universes to draw attention to human exploitation of the marine world. I would also argue that, in this way, the narrative voice intends to construct social responsibility and ecological consciousness for protecting and renovating the marine environment. Thus, Moore’s narrator warns humans against about ecological threats by foreshadowing the future ecological issues. Within this concept, this article also intends to reveal the unique features of Marianne Moore’s poetic works, which disentangle her from her contemporaries.

1. ECOCRITICISM AND ECOLOGICAL CONSCIOUSNESS

As human beings, we are a part of the natural world, not apart from or above it. Our survival is subject to the survival of the earth. The plants, animals, forests, lands, mountains and water bodies are all parts of the ecosystem. The industrial revolution brought about new technologies and man’s sensation of nature has substantially changed over time. In today’s modern world, man no longer identifies himself with nature, but rather consumes the natural

2 See the full version of Moore’s interview with Donald Hall at *Paris Review*, <https://www.theparisreview.org/interviews/4637/the-art-of-poetry-no-4-marianne-moore>

resources, and even perceives them as commodities. Thus, nature cannot serve us efficiently any more. While we destroy nature, we also destroy our future. It is no secret that the natural world is in trouble and we have come to our environmental crisis. As Ağın and Horzum suggest, “Human’s limited apprehension of and crippled relation to nature, predicated on a false belief in possessing an agentic throne due to having advanced technology, bring about their cataclysmic end” (2021, p. 154). Alienating ourselves from nature and damaging it bring about a destructive crisis both for mankind and the ecosystem.

Having emerged in 1970s, ecocriticism is an interdisciplinary study that investigates the relationship between ecology and literature. Since ecology is a global phenomenon and that nature is a social construct, poets, dramatists and fiction writers often address ecological and environmental issues in their works. Ecocriticism portrays the nature-human alliance as well as human and non-human universes in both constructive and detrimental ways.

The influential studies on ecocriticism were initially introduced by William Rueckert, Joseph Meeker and Neil Evernden. The term “ecocriticism” was coined by William Rueckert. Rueckert defines ecocriticism as an “experiment with the application of ecology and ecological concepts to the study of literature” (1996, p. 105). Rueckert’s focus was “the application of ecology and ecological concepts to the study of literature” (as cited in Glotfelty & Fromm, 1996, p. 107). Neil Evernden suggests, “everything is connected to each other” (1996, p. 93) with an aim to establish ecological consciousness. Cheryll Glotfelty defines ecocriticism as the “study of the relationship between literature and the physical environment” (1996, p. 18). As for the relationship between literature and the science of ecology, William Howarth argues that “We know nature through images and words, a process that makes the question of truth in science or literature inescapable, and whether we find validity through data or metaphor, the two modes of analysis are parallel” (Howarth, 1996, p. 77).

Most ecocritics think that the anthropocentric view, which places humans at the centre of the universe, as well as its connection with nature, limit the eco-centric understanding of the natural world. “Religion, philosophy and the industrial revolution (technology) are the significant elements that form the anthropocentric worldview and they make the anthropocentric worldview stronger in order to abuse and destroy nature” (Tosca, 2020, p. 126). This view gives humans an unlimited dominion and authority, ignoring other natural elements as well as animals on the earth. As Glotfelty maintains “ecocriticism takes an earth-centered approach to literary studies” (1996, p. 18). The theory of ecocriticism aims at subverting this man-centered view and replacing it with the eco-centered approach through literary works in order to open up the paths for ecological consciousness.

The concept of ecological consciousness is often associated with the ecological behaviour of humans. By developing an ecological consciousness and awareness, we are able to learn how to appreciate and protect nature. Serpil Opperman, in her influential article “Ecocriticism: Natural World in the Literary Viewfinder,” draws attention to the significance of ecological consciousness:

The growing number of ecologically informed critical studies, however, signals the necessity to develop an ecological or environmental criticism in the profession of the humanities, as well as to bring ecological consciousness to the practice of literary criticism. (1996, p. 31)

Ecocriticism intends “to find a common ground between the human and the nonhuman to show how they can coexist in various ways, because the environmental issues have become an integral part of our existence” (Opperman, 1996, p. 31). In this context, ecocriticism, through an eco-centric perspective, repositions man’s role within the natural environment. Within this context, ecopoetry, contributing to the eco-centric worldview, entails ecological awareness.

Ecopoetry generally refers to poetic works that embody ecological themes, such as environmental injustice, ecological consciousness, animals, waterscapes, extinction of species, pollution, climate change and deforestation, among others. As a subset of conventional nature poetry, the concept of ecopoetry is a flourishing and varying field in literature. With the emergence of literary studies giving a specific emphasis to the environmental problems at global level, ecopoetry needs a more critical perspective in terms of humans’ relationship with nature since it generates a wide dimension of proliferating concepts and ideas. Thus, it should be considered as a creative and inspiring pathway in the environmental literacy.

The relationship between humans and nature was a dominant theme in romantic poetry. Poetic works of the Romantic period generally placed emphasis on the intense feelings of human beings that were inspired by nature and aimed to conjure up the imagination of the readers. Romantic poets, such as Wordsworth and Coleridge often perceived the natural world as a space to search for self and emphasized the oneness of mankind with the natural world by dominating passion over logic. In this context, ecopoetry differs from conventional romantic poems. Hein Berdinesen outlines the main differences between ecopoetry and traditional nature poetry as follows:

Ecopoetry is biocentric (all organisms have objective purposes), it is anti-anthropocentric (not just humans have moral rights), it is environmentally ethical (recognizes and builds on ethical principles about the environment) and it presupposes an understanding of the fact that our natural environment consists of dynamic process (nature is

not static). In short: Human beings have a moral responsibility towards nature, something which ecopoetry seeks to communicate. (Berdinesen, 2018, p. 88)

It was Jonathan Bate who used the phrase “Romantic Ecology” in his pioneering work, *Romantic Ecology: Wordsworth and the Environmental Tradition*, published in 1991. Later, he developed his ecopoetics theory in *The Song of the Earth* in 2000. As for the connection between poetic and practical language, Bate suggests that “Ecopoetry is not a description of dwelling with the earth, not a disengaged thinking about it, but an experiencing of it” (2000, p. 42).

As one of the well-known sea poems of Marianne Moore, “The Fish” portrays the imagery of the sea with the detailed characterizations of the sea creatures. Ranta likens the poem’s structure to the rhythmic waves of the sea: “there is a definite attempt to give the movement and rhythm of the poem over as much as possible to the naturalistic action of the sea” (Ranta, p. 247, as cited in Dixon, 2014, para. 1). Moore’s narrator brings the water imagery to the stage through her depiction of the sea and the sea creatures in a modern way that we can explore from an ecocritical perspective.

2. THE “WATER” IMAGERY

Water imagery has always been a concept that has inspired poets, writers and artists in their textual and artistic productions. Poems, novels and artworks are replete with water images introduced in different settings, such as seas, lakes, oceans and rivers. The water image is often used metaphorically and allusively to represent a deeper and hidden meaning of an object, a person or an idea. Thus, this image, related with the meaning it evokes, makes the texts and artworks open to alternative and possible interpretations for ideal readers and viewers.

Throughout history and traditionally, the image of water has been used to represent lighter and positive concepts, such as transformation, purification, fertility, growth, healing, purification and the source of life. However, as Igrutinović also notes, “Water imagery is used to describe both the peaceful dissolution and cruel destruction by nature” (2012, p. 114). Thus, apart from these positive themes, this imagery has also been used to depict negative concepts, such as darkness, death, or destruction.

The relationship between water and human can be seen in many artistic works. The water image is often used in surreal art and literature as a phantasmagorical image, blurring of real and imaginary elements. Analogously to Moore’s “The Fish” and from the intertextual aspect, Spanish Surrealist painter Pablo Picasso, one of the most prolific artists of the twentieth century, frequently uses the water and fish images in his surreal works. Picasso’s 1939 painting, *Night Fishing at Antibes*, can be seen in Figure 1:



Figure 1. *Night Fishing at Antibes* by Pablo Picasso, 1939. Courtesy of MoMA, New York.³

As the title suggests, this large composition displays a nocturnal scene in Antibes, a coastal city in the Mediterranean. The contrasted violet and dark blue colors with various green shades are brightened with yellow highlights, giving the sense of a brilliant improvisation. Two girls stand on the breakwater; one of them holds onto her bicycle and licks an ice cream cone. The central motif is the two fishermen with their heads down. One of them angles a fish through the light of a lantern while the other seems to be confused by the upcoming consequence. The yellow moon that appears as a nocturnal image in the sky and the lanterns are used to get the attention of the fish. Here, the fisherman's attempt to catch the fish signifies humans' impact on the marine life. Composed in the aftermath of World War I, this work epitomizes the gloomy atmosphere of the war while also anticipating the impending dreary years. However, alternatively, the fisherman's uncompleted act as well as the bright moon shining in the sky evoke hope in this dark atmosphere. From the intertextual perspective, the bright moon in the painting can also be associated with the "sun" image in "The Fish" that will be discussed later in the close analysis of the poem; it gives life to the marine environment that is being destroyed by human beings.

The reflection of water has also been the object of interest in artworks throughout history, from mythology to surrealism and impressionism.⁴ To give an example, a masterpiece of Italian Baroque artist Caravaggio is *Narcissus* (c.

³ *Pesca Nocturna en Antibes* (Spanish). The original copy is housed in MoMA, New York. <https://www.moma.org/collection/works/78433>.

⁴ See, for example, Claude Monet's impressionist works for the reflections in the water. <https://www.artstudio.org/reflections-in-the-water-reflections-of-oneself/>

1597-1599),⁵ depicting Narcissus, a beautiful young man in Greek mythology, who gazes upon the water and falls in love with his own reflection.

As Igrutinović suggests, “Water is also persistently used to express the unconscious and the eternal life” (2012, p. 112). Writers such as the British author Virginia Woolf also employs the image of water in her literary works. Her novels, such as *To the Light House* and *Waves*, among others, are replete with water-related images. Woolf employs waterscapes and underwater images like rivers, seas and lakes, and metaphorically uses them in her literary works to refer to human unconscious feelings as well as the theme of death. To give an example, a reference is made in *To the Light House* to “the lake of one’s being” (Woolf, 1964, p. 74) and the mental states of men are depicted as “pools of uneasy water” (Woolf, 1964, p. 153). According to Roger Poole, for Woolf, the image of water represents “the deep pull of unconsciousness, easy death. Water is dissolution of the self in something greater than the self” (Poole, 1978, p. 266-271). As a driving source and a universal symbol in nature, water plays a significant role in art and literature as it captures the readers’ imagination and opens up multiple aspects for creative interpretation.

3. A CRITICAL ANALYSIS OF “THE FISH” AS AN ECO-POEM

Composed in 1918, “The Fish” was published in the August 1918 issue of *The Egoist*. It later appeared in Moore’s 1921 collection, *Observations*. It is a rare and puzzling poem which penetrates the mind of the reader with its sonic and graphic imagery beyond its plain language. Moore’s anonymous narrator crafts the poem as a painting of an artist, reducing the earth into a brush stroke on a canvas of the sea. An eerie beauty captures the reader through a surrealistic undulation.

Stylistically, the poem features an unusual typography with its use of textual gaps, enjambments, em-dashes and the sequence of binaries, such as “opening” and “shutting” and its graphic illustrations. Thus, the poetic style of the text subverts the traditional language forms. The poem consists of eight stanzas written in syllabic verse with an unsettled tone. Each stanza begins with a one-syllable line and then expands like an immense stream; each line has a specific pattern of syllables. American modernist poet Wallace Stevens, in a 1935 review of Moore’s *Selected Poems*, comments on the poem: “In *The Fish*, for instance, the lines move with the rhythm of the sea-fans waving to and fro under water. They are lines of exquisite propriety” (Stevens, 1935, as cited in Putnam, 2007, p. 55). The use of enjambments forces the reader to trace the missing syllable in the next stanza, which is the evocation of the tidal waves crashing up on the shore and catching momentum.

⁵ See Caravaggio’s *Narcissus* at <https://www.caravaggio.org/narcissus.jsp> The original copy is housed in the Galleria Nazionale d’Arte Antica in Rome.

Moore's metaphorical and witty characterizations pose special challenges and reciprocal interactions to the readers. As Ranta suggests, "Marianne Moore's poetic depiction of the sea offers special challenges to her reader" (Ranta, 245, as cited in Dixon, 2014, para. 1). The whole poem is converted into an organism, a fish. Paradoxically, the poem is not directly about a fish.

On the surface, the poem revolves around the relationship among the sea, sea creatures and the acts of the sea upon a cliff. However, when viewed from a deeper perspective, the poem metaphorically portrays the man-made exploitations to the aquatic world. While the setting is the sea in which humans cannot live, the scars of the man-caused abuse are obvious. Thus, the poem depicts the human exploitation to the sea. However, the poem is open to alternative interpretations; as there are hidden signs offering hope to human beings who have experienced loss and grief. In this context, the poem might thematically be divided into two sections. While the first section, consisting of the first five stanzas, poses the narrator's visual observations of the sea and the sea creatures with direct and indirect depictions, the second section, comprising of the last three stanzas, justifies the visual scenery and the narrator's ecological concerns about the marine ecosystem under threat.

3.1. THE VISUAL SCENERY OF THE EXPLOITED SEA

In the untraditional inaugural lines, the unnamed narrator submerges the readers into the dark green water *in media res*,⁶ as if opening a gate for the reader to dive into it. The poem opens with the image of the fish, "wad[ing] through" the sea. As a unique feature of the poem, the title is a part of first line:

The Fish

wade

through black jade.

Of the crow-blue mussel shells, one keeps

adjusting the ash heaps;

opening and shutting itself like (lines 1-5)

Here, the use of "wade"—like "walk"—instead of "swim" or "jump" metaphorically represents that the sea is not very deep and the fish "wade through" the sea from the land. Thus, the narrator brings the landscape and waterscape together. Alternatively, "the fish" might be associated with a human who is "wad[ing] through the non-human cosmos, the sea. The "black jade" signifies both the destruction and the renewal processes of the

⁶ *In Media res*: in or into the middle of a narrative or plot.

natural world. While the color “black” ominously represents the destroyed sea, the “jade” vitalizes it. The “crow-blue mussel shells,” “adjusting the ash heaps” are “opening and shutting itself.” The rhythmic pattern of the mussel, “adjusting,” “opening,” and “shutting,” creates a continuing motion as breath, which symbolizes the circle of life in the “black[-green]” sea. The sequential use of the two binaries, “opening” and “shutting,” creates the cycle of life, which shows that the sea manages to survive in its own flux. The cyclical nature of the sea is colourful and dynamic in its constant flow. The “mussel” [adjust]s itself to “the ash heaps” in its own order. However, the “ash heaps” also signify a negative connotation. From the semiotic and biblical aspects, the “ash” represents death and cremation. Thus, it is metaphorically argued that the “mussel” is surrounded by stress, threat or death.

The narrator does not give a hint about a clear start or an end for the actions of the “mussel.” As Hugh Kenner suggests, the poem is like “a mosaic which has no point of beginning” (1975, p. 99). The last line of the first stanza is carried over to the next stanza, depicting the acts of the “crow-blue mussel” as “an injured fan”:

an

injured fan.

The barnacles which encrust the side
of the wave, cannot hide

there for the submerged shaft of the (lines 6-10)

The enjambed lines of the second stanza reveal more details about the destruction that has occurred in the sea; the “mussels” are moving as they are “injured” and destroyed, but they can still survive in their own cycle. “The barnacles,” on the other hand, are stuck within the waves; they are also under threat danger and cannot hide themselves as the “submerged shafts” as the “sun” penetrates into the depth of the sea:

sun,

split like spun

glass, move themselves with spotlight swiftness

into the crevices—

in and out, illuminating (lines 11-15)

Here, after earlier negative connotations, such as “dark,” “ash” and “injured,” the sun suggests promise for the waterscape and signifies the concept of life through the image of the “sun.” This argument implies that there is still hope for the aquatic life. Intertextually, the “sun” image can

be associated with the “moon” image in the sky in Picasso’s *Night Fishing at Antibes*. The bright moon, splitting into the sea with its brightness in the painting also evokes hope in this gloomy atmosphere. Here, the “spotlight” asserts that each human-caused damage is crystal-clear and evident. Just like the “mussel,” “opening” and “shutting,” the sunlight also enters “in and out” “into the crevices” quickly, “illuminating” the exploited sea and the sea creatures:

the
 turquoise sea
 of bodies. The water drives a wedge
 of iron through the iron edge
 of the cliff, whereupon the stars, (lines 16-20)

The ecological scene is darkened again through the depiction of the “cliff” that reveals the human scars. However, the transition in the third line of this stanza, beginning with a capital letter, gives a space for the reader to reconsider these arguments and awaken consciousness about the ecological threats in the waterscape. Through these characterizations, Moore’s narrator brilliantly exhibits that although the sea is a non-human entity, it is a living organism, constantly interacting with the marine species living inside it. Paradoxically, both “the turquoise sea” and the “cliff” are depicted as hard as an “iron;” the sea waves meet with the “cliff” by producing hard sounds. This integration brings life and a continuous flux to the other animals, “slid[ing] each on the other”:

pink
 rice grains, ink-
 bespattered jelly-fish, crabs like green
 lilies, and submarine
 toadstools, slide each on the other (lines 21-25)

The fifth stanza opens with the portrayal of a more vivid scene. Like the “crow-blue mussel shells,” other colourful sea organisms “pink jelly-fish,” “green crabs” and “submarine toadstools” also meet beneath the sea by “slid[ing] each on the other,” which reiterates the constant cycle of the marine world. Here, the tone of the narrator moves on to a darker scene; the “submarine toadstools” can be associated with the war submarines or submarine wrecks that damaged the marine ecosystem during World War I. This argument of the narrator signals the marine threats as well as human-scars in the aquatic world.

3.2. THE MARINE THREAT

In the second section of the poem, Moore's narrator's tone becomes more intense and critical. While the first section depicts the visual images, the second section justifies them by illustrating the human-caused abuse on the marine ecosystem:

All
 external
 marks of abuse are present on this
 defiant edifice—
 all the physical features of (lines 26-30)

The use of capitalization indicates emphasis in the middle of the sentence, disclosing the sensitivity of the scene. The narrator moves on to a more serious tone and forces the reader to develop consciousness about the ecological damage and threats in the marine biodiversity. Thus, the theme of human destruction on the marine environment becomes obvious. "All external abuse" represents humans' carelessness and violent interaction with the natural world. However, the narrator clearly points out that these "external" scars are only on the surface. Both the sea and the marred "cliff" still survive against the detrimental human threats; there is still life in the marine environment. The sea is characterized as an immense space, defying itself against the violence it has experienced: "defiant edifice." From the lens of the narrator, humans have left scars everywhere with "all the physical features," which is connected with the word "ac- / cident":

ac-
 cident—lack
 of cornice, dynamite grooves, burns, and
 hatchet strokes, these things stand
 out on it; the chasm side is (Lines 31-35)

Here the narrative voice highlights the violence by articulating it in a fragmented form. This break also signifies the human intervention in the aquatic life. Here, the "dynamite grooves," "burns," and "hatchet strokes" all depict the catastrophic effects of the World War I, but the landscape and waterscape still "stand" and survive in this order. The "chasm side" of the "cliff" on which the sea hits is dead:

dead.

Repeated

evidence has proved that it can live

on what cannot revive

its youth. The sea grows old in it. (Lines 36-40)

The phrase “Repeated evidence” evokes that the history repeats itself. The human scars of the war are evident on the natural world and that we cannot reverse time. However, life and death co-exist in nature; there is still life in dead places.

From the intertextual aspect, Moore’s 1921 poem “A Graveyard” bears more pessimistic characterizations related to human anxiety as well as the effects of human exploitation on the natural world. The narrator depicts “a man, looking into the sea” (line 1) and characterizes the sea as a deep and mysterious burial space for the dead: “The sea has nothing to give but a well excavated grave” (line 6). The sea is also defined as a “collector” (line 11) in the poem as it responds quickly “to return a rapacious look” (line 11). However, in “The Fish,” the “sea” as a waterscape and the “cliff” as a landscape in nature would continue living together and binding up their wounds.

CONCLUSION

Produced both in the destructive and gloomy ambiance of World War I and the male-dominated avant-garde coterie of the twentieth century, Marianne Moore stands out as an unconventional female figure who contributed not only to the imagist poetry, but also to the initial wave of Modernism. Even though she was often grouped as a member of the Imagist movement, Moore used Imagism’s the natural imagery and the precise language patterns in her idiosyncratic style and maintained unusual themes to address to the global problems and ecological concerns, which disentangles her from her contemporaries. Her sense of ecological consciousness comes from her deep interest and academic experience with biology and natural sciences. Some of her sea poems brilliantly depict the biodiversity of the natural world. Moore’s “The Fish,” often interpreted as a conventional imagist poem by literary critics, is an exceptional sea poem beyond its time. It depicts the damages and threats on the marine biosystem and awakens ecological consciousness for the preservation and renewal of the aquatic life. Within this scope, this paper closely explores the text from an ecocritical perspective.

Ecocriticism is a growing and reformist trend displaying the human-nature alliance in both constructive and destructive ways. As an ideal setting for biodiversity with unlimited water, the sea functions as a massive space, harbouring a great number of sea species and plants. However, recent decades

have witnessed environmental problems in the marine ecosystems all over the world, which leads us to reconsider the interaction between the natural world and the mankind. It is obvious that humans' detrimental interventions on the marine ecosystem have increased in today's modern world. Apart from natural hazards like earthquakes, tsunamis, hurricanes and landslides, human actions, such as over-fishing, human-made trash, coal removal, illegal mining activities, destructive anchoring and chemical pollution have damaged the sea biodiversity and marine environment. Furthermore, war attacks and nuclear threats also affect the natural habitat negatively. In this context, reading "The Fish" through an ecocritical approach aims to lead the readers to become conscious through an environmental lens.

Marianne Moore's "The Fish" was produced both in the lively and inspiring early Modernist coterie and the catastrophic atmosphere of World War I. Written more than a century ago, Moore's "The Fish" is a timeless poem, foreshadowing how the marine ecosystem would be damaged in the future. Moore's narrator brings together human and non-human universes and calls on humanity for an ecological consciousness. Apart from the negative connotations, which many critics argue in their interpretations, the poem also gives hope for the constant flux of the life cycle by fusing darkness with sunlight. The sea is depicted as a home embracing humans and non-humans. As such, the narrative voice invites modern and postmodern readers to reconsider the marine biodiversity under threat, challenging the conventional norms of the romantic revival. The poem ends with a serious reminder to mankind: "The sea grows old in it," warning us all against the anthropocentric reasons of the environmental crisis: nature grows old, so does human existence.

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Chapter 3

PALE CREEPING ALTER EGO OUT OF THE YELLOW WALLPAPER

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INTRODUCTION

The Yellow Wallpaper is probably the best but the least known short story of Charlotte Perkins Gilman and it is the short story which is attributed to her least (Duignan, 2023, s. 1).

The short story sparkingly focuses on the strenuous process of the existence struggle of women. It is one of the *raison d'être* of dialectics. Nevertheless, it is a thousand-year history of dichotomous endeavor of the oppressed against the oppressor just like colonized versus colonizer. It is like part of women's history which is in essence the struggle of the argument against the counter-argument in philosophy. From this standpoint, just like the long history of humanity, the woman protagonist fights against the opponent who is seemingly on her side for her life. Though this is a short story, the struggle process is elaborately and complicatedly long and disturbing. The sufferings out of the struggle which disable the protagonist for life long are just like an unwritten fate. However, this is not a God-sent repercussion. Furthermore, the oppressing and colonizing agents in society into which her husband is integrated function against the nature of personhood. On the other hand, therefore, her struggle seems to be epic in that it symbolizes one of the most oppressed and colonized elements of personhood which is womanhood. Whatever liberating and democratizing the American society of the age is, there is undoubtedly an epic and metaphorical suffering of half of humanity that is women. The short story mostly focuses on the above-mentioned process which summarizes part of human existence.

Taking the other side of the coin into consideration, there is a denouement for the process of struggle. However improper it is, it is a way of liberation in one sense. Yet, the sense is much worse than the process. The ontology of the solution of the denouement is a paraphrase of the process because the psychopathologically created solution is the reproduction of the bitter fate of women. Although seemingly the protagonist emancipates herself from the vicious circle that interrupts her for life it is not that. Because, women of that age were stigmatized and labeled as psychologically imbalanced and unstable. The instability is the side product of patriarchy. Women have been identified with imbalances and instability which leads to psychopathology. Henceforth, the history-long struggle between oppressor against oppressed and colonized versus colonizer recycle in social a cultural domain and it reproduces itself and the short story by Gilman provides us with a tool to receive this sociological process and denouement. Though the plot takes place in a sphere of elaboration, Charlotte Perkins Gilman and her short story is not a magical tool to disenchant the deep suffering world into which women have been born.

For a long time, The Yellow Wallpaper was reinterpreted as a gothic horror story whereas in 1973, it was reinvented as feminist fiction and likewise

was published in the Feminist Press. Thereby, the short story has been considered as successful feminist fiction, however, at the same time, it has been rediscovered from a variety of other discourses, namely deconstructive, reader response, psychoanalytic, new historicist, cultural studies, discourse theory, etc. Henceforth, it has been so provocative that conflicting multi-discursive and ambivalent readings have been viable since then (Wolter, 2009, s. 195).

The *Yellow Wallpaper* was created by Charlotte Perkins Gilman who was born in Hartford, Connecticut in the United States in 1860 and died in Pasadena, California in 1935. She was an American feminist activist, lecturer, author, publisher, and one of the leading theorists in the United States who served in contributing to the women's mainstream (Kuiper, 2023, s. 1).

Charlotte Perkins Gilman was an unsuitable woman for doing household chores plus she suffered from melancholia which ultimately turned into a nervous breakdown. Her short story *The Yellow Wallpaper* was an exceptionally realistic first-person narrative of a lady who suffered from a mental disease though she was psychically attractive she was emotionally poor and deserted. Among her contributions to the mainstream in the United States, her publication *Women and Economics* was an outstanding call for women's independence economically. The women in the United States of that age were romanticized by conventional fantasies of femininity and maternity (Kuiper, 2023, s. 1).

This book chapter is the extended and advanced version of the proceeding under the same title presented in the 8th International World Women's Conference conducted in Ankara, and organized by the Institute of Economic Development and Social Researches Institute (IKSAD in short in Turkish), New Delhi University, Baku Girls University, and Ankara Metropolitan Municipality. The proceeding was prepared by Asst. Prof. Dr. Orhun Burak SÖZEN from Gaziantep University Faculty of Science and Letters Western Languages and Literature Department and Usame ÇOLAKOĞLU, Master of Arts (MA) Thesis Student in Migration Studies Thesis MA Program in the Institute for Migration at Gaziantep University. Thus, the proceeding was presented by Asst. Prof. Dr. Orhun Burak SÖZEN face-to-face in Ankara on the 18th of September, 2023.

METHOD

In any research, there is at least one presupposition thereby, every interviewer continuously makes choices prioritizing relevant the convention of research and relevant theories plus the data gathered. Henceforth the choices s/he makes are bound by the presupposition s/he makes (Jones, 2004, s. 258).

Psychoanalytical criticism has been deeply influenced by Sigmund

Freud's psychodynamic theory. Thereby, this method played a major role in artistic analysis in the 19th century. It has been viable in philology, translation studies, and likewise since then reflecting Freud's subconscious modal by way of the author's psychic world, sexual complexes, and the psychodynamic aspects of protagonists and antagonists. As a whole, it is a way of analyzing and interpreting the spiritual, and thereby bodily existence of all relevant persons in the literary work. According to Freud, every individual has her desires and motives, however, s/he has to adapt them into sociocultural beings or otherwise s/he has to either repress or hide them. Thereby, the actualization of such satisfaction is based on imagination and fantasies. And, according to Freud, art is concerned with the imagination of the creator and the artistic work. Moreover, Sigmund Freud puts forward that an artist is close to a neurotic in terms of imagination creativity, and actualization of dreams, fantasies, and desires. Therefore, the artist enables her audience to satisfy their fantasies and imagination without feeling embraced. Henceforth the dynamics of creativity of the author are the desires, dreams, fantasies, and imagination of the author that she could not overtly display. This act resembles the reproduction of our subconscious being in our dreams. Thus, any artistic work is the streaming of the artist's subconscious. Yet, it cannot be denied that any artistic world is any document that conveys the author's desires, fears, and symbols. On the other hand, this method has not been only viable for the author's biography but at the same time, it delineates the characteristics of the artistic work (Moran, 2020, s. 149-152).

The sequence we asked questions one after another during the interview, the way we modify them in the interview as well as elaborating and omitting some of them in a recycling way (those in a recycling way) allows us to maintain a balance between restricting the structure versus restricting ambiguity (Jones, 2004, s. 258).

A deep interview with Prof. Dr. Bahadır Bakım denotes the above-mentioned characteristics as expected from a well-defined deep semi-structured interview.

This study is both interdisciplinary and multidisciplinary based on a threefold disciplinary and methodological basis. The theoretical and methodological triangle is in a sense reproduction of psychodynamic and feminist boundaries. The feminist representation of theory and method is on both textual interpretive and translational analytical planes. The textual analyses inquire about the deep meaning in-between the lines psychodynamically and, on the other hand, the deep meaning furnishes us with tools of feminism, womanhood, and femininity. The translational analysis sheds light on what took place on the following planes: patriarchy and repression of womanhood in both the source culture (the United States) and target culture (Turkiye). Thereby, both the American patriarchy of age and the

existing patriarchy in Turkiye in recent times are involved. These analytical, theoretical, and methodological tools allow us to measure the degree of suffering: a widespread existence of the malady in that women become a kind of representation of insanity imposed upon them by their husbands, fathers, and brothers as the hegemonic agents against women. Textual and translation analysis has been based on selected excerpts that reproduce social suffering. Henceforth, the relevant answers will have been searched through the research questions that follow in the sense that social paradox and social dissociation have been implied between the lines.

Within this book chapter, the answers to the following research questions will have been interrogated and thereby interpreted and concluded in the relevant sections. Henceforth, the research questions are as follows:

1. What are the repercussions of the social structure of the United States of the age on women in general?
2. Are the above-mentioned repercussions deep and intensive for a woman's spirit and body?
3. Could they also be associated with psychopathology?
4. What is the association between dissociation and patriarchy?
5. What are the repercussions of the patriarchal structure on the formation of alter egos?
6. Is the denouement of the short story a remarkable epiphany? If so, in what ways?
7. How could the effect of liberating her away from obstacles around her open the door for the track of epiphany denouement?

The problematic of this book chapter is interrogating how her alter ego functions to detach her from non-existence within the context of psychodynamic and feminist perspectives.

LITERATURE REVIEW

Dissociative disorder is the repercussion of negative childhood traumas and experiences, which traumatizes a person's ego deeply and straightforwardly. The disorder is not as destructive and deeply severe as schizophrenia in which creative productivity is very limited or nonexistent. Society may play an accelerating role in the development of dissociative disorder, a typical example of which is a patriarchal social structure that may not affirm the psycho-social development of women unlike men who are arguably and at least sometimes hegemonic (Bakım, 2023).

Those patients who suffer from the disorder may experience both visual and auditory hallucinations, which are manifestations of sophisticated

psychopathological mechanisms through which alter ego(s) intricate life experiences metaphorically (Bakım, 2023).

In this dissociative disorder alter ego(s) are the representation and reproduction of ideal identities of the persons' ego, thereby alter ego(s) denote, though in a metaphorical sense, the personality in which the person ideally wants to exist (Bakım, 2023).

Those who suffer from dissociative disorder most probably have depersonalization. Depersonalization is the loss or distortion of the sense of reality. Depersonalization is incompatible with ego because a rational consideration of reality is broken by hallucinations and delusions. For example, seeing an in-existing woman or hearing the voices of nonexistent beings are observable in those people who suffer from depersonalization (Wallace, 2023, s. 238).

From another perspective, there are a variety of different feminist translation practices. The first but not the least one is the encouragement of female translators to the translation work in a plethora of ways, thereby such translators become visible whether they are feminist or not. Thereby, women have maintained their careers within the world of literature. The latter is though not all texts created by women could be attributed to feminism. Plus, the encouragement of translation of the pieces written by women is a contribution to the feminist translation practice. Henceforth, feminist practices of translation could be observed indirectly, too (Bozkurt, 2014 , s. 109).

For the feminist practice of translation, it is crucial to deconstruct the traditional practices of translation, which have been constructed through patriarchy in society. Henceforth, whether the translator or author is a man or woman, a feminist translator makes use of a variety of strategies that are feminist. Therefore, they woman-handle the texts thereby making the text visibly feminist. Such feminist strategies have been characterized by Canadian feminist scholars as supplementing, prefacing/food noting, and hijacking (Bozkurt, 2014 , s. 109).

However, psychoanalysts from the feminist tradition have objected to Freud's conceptualization of women as dependent on men and acting childishly in a less moral way. These negative characters in need of more affection than men have been substituted by positive desirable and stronger characters. All those pictures of women were based on Vienna of the age when patriarchy and sexism were rewarded. However, the need for affection is highly preferable which makes women more successful both in education and at work. The contrary development in the age of feminism has also dethroned the reality based on intrapsychic psychopathology. Furthermore, feminist psycho-dynamic scholars such as Jean Baker Miller, Nancy Chodorow, and Carol Gilligan have theorized a new conception of women's typology and

the so-called internal dysfunction of women has been replaced by a group of external parameters (Turkel, 2000, s. 232).

Miller's psychodynamic theory has been based on a model of women that uses and prioritizes the power of women around some themes:

1. The significance of the patriarchal milieu and based on inequality between sexes. Thereby, women have not been adequately in power to act in society, leading to being unnoticed, misunderstood, and disempowered.
2. The power arising from affective ties makes women more developed and successful in struggling against hegemony.

Women's potential to establish healthy growth and development which stem from women's advantages in social relations and emotional well-being (Turkel, 2000, s. 233).

One of the most important claims of feminist translation practice is the requirement of accessing the intellectual women who were earthed by the dusty pages of history. Such intellectual women had objected to traditionally viable value judgments of the societies they had lived. However, they were earthed and thereby lost by patriarchy. Henceforth, it is the function of the feminist translation to unearth them and to establish their viability and their existence for now and future. Thus, the age of feminism enables translation studies to rewrite former heroines, their gender quality and being, and their womanly mannerisms of the historical eras. Since gender awareness is an important tool for feminism, it thereby both censors and celebrates womanly aspects, which were eradicated from history by patriarchy on purpose (comp. Flotow, 1997, s.30-34).

The above-mentioned information verifies that translation has played a major role in accessing the unavailable knowledge including the experiences and creative works of a lot of earlier women intellectuals, artists, and authors (Flotow, 1997, s. 30).

On the contrary, before the feminist psychodynamic tradition women were formerly considered sick psychopathologically, *hysterically utmost dependent*. Thereby, Miller's new conception has been based on a set of ideas hypothesized by Horney and Thompson in that the psychopathology of women is the repercussion of the conflict between individual women and the larger society (Turkel, 2000, s. 233).

In society, those cultural conflicts that healthy people tolerate are the *raison d'être* of neuroses. Plus, it is very difficult to make the distinction between a healthy individual and a neurotic. Freud deeply considered the reasons underlying such psychopathology however he failed to recognize a sociological orientation from which neuroses stem giving the biological

orientation utmost priority. He tends to explain the sociological phenomena via psychic agents and thereby, his libido theory as for the fundamentals (Horney, 2022, s. 187-188).

In society, even a normal individual is scared of being unsuccessful and this expectation is realistic due to the probability being of unsuccessful in a competitive society. Furthermore, as success is such a strong hardship in a competitive society, the self-respect of individuals is thus affected negatively. Moreover, such competitiveness, hostility, and threats impose on an individual the feeling of isolation moreover. If emotional isolation is integrated with the fears, anxiety, and uncertainties of an individual's ego, there becomes a psychological disaster. A neurotic person is one who experienced the hardship imposed by society culturally in his childhood, who could not solve any of them, and thereby, who paid a big cost. Heretofore, the neurotic is the stepchild of culture (Horney, 2022, s. 190-192).

The woman protagonist has been disabled to write by her husband. With all his medical engagement she step by step becomes obsessed with the paper in her attic room. This is the start of obsessed recurring of chaotic experiences out of which another imprisoned woman was re-born. This brilliant colorful story signifies white middle-class wives driven mad by the at that time patriarchy in the United States. As a whole, this story is thereby a feminist classic, even a transformation in feminist fiction in the United States of the age. Because, this classic is both a feminist suffering story of the woman protagonist, and at the same time a criticism of the American society of the age from a feminist critical standpoint (Lanser, 1989, s. 415).

From a feminist standpoint, the short story holds an inquiry about the concepts of authorship, interpretation and text. From this perspective, it is a privileged piece of feminist fiction, an inquiry into writing and reading with a gendered lens. The narrator has a kind of local discourse: a voice against her husband's overwhelming voice and a voice of understatement, misery, suffering and covertly powerlessness. Furthermore, Gilman's narrative and plot stand for a kind of female aesthetics with outrages the unheard suffering, which is the revelation of metaphoric and textual extension of the patriarchy of the age. Moreover, the existence of economic social, psychic, and literary sufferings as a side product of womanhood and resistance throughout the strenuous woman spirit and body (Lanser, 1989, s. 418).

Carol Gilligan devised a moral development model only for women. Although women are considered failing agents of individuation and autonomy, they have a different orientation to the world which connects them to others in society and commit valuable actions. Women's morality has roots in non-violence, the wish not to offend others, and care for and nurture others. Women have a broader view of social relationships. Furthermore, women care

about the social group considering loyalties and keeping the well-being with reflections of altruism (Turkel, 2000, s. 234).

DISCUSSION

As seen in the citation from Ann Ruth Turkel in the Literature Review, the ex-nominated woman protagonist is the victim of the patriarchal American society of the age where there is a conflict between her existence and the society that imposes on and labels her as being hysterical, and too dependent. Thereby, it is a fake affection and support by her husband for her to become *healthier*. Henceforth, what makes her sick is the just combination of patriarchal society and her so-called caring and so-called affectionate husband. Therefore, the main agent on which her psychopathology was based has a double negative effect keeping her in a vicious circle. However, her endeavor to break the vicious circle has been interrupted by the bars of a panopticon. Furthermore, her affection and care for others with spirited altruism with all its moral profundity become a burden for her. She is both misunderstood and misbehaved by her husband, relatives, and society. This is a highly negative failure of the patriarchal society, unjust, unfair, and intolerable. Society is not only the culprit but also a moral organizer of a network of crimes.

The following excerpts have been quoted from the source text in English *The Yellow Wallpaper* and the target text in Turkish *Sarı Duvar Kağıdı*:

“Now why should that man have fainted? But he did, and right across my path by the wall, so that I had to creep over him every time!” (Gilman, Herland and The Yellow Wallpaper, 2015, s. 216)

“*Ne diye bayıldı ki bu adam şimdi? Ne yapalım, bayıldı işte, hem de duvarın hemen önüne, yolumun üzerine! Her geçişimde üzerinden sürünmek zorunda kaldım!*” (Gilman, Sarı Duvar Kâğıdı, 2022, s. 30)

Though the woman protagonist idealizes her husband’s attributes, in fact, as a man and her husband, he constrains her wife in many ways: he threatens her as a dependent child and he destroys her creativity which metaphorically stands for her fertility and motherhood. From this angle, the position of the husband is just like the effect of a market agency that tries to monopolize every means of production. Thereby the position of the husband is a big constraint against her achievement in life.

“I don’t like to look out of the windows even – there are so many of those creeping women, and they creep so fast.” (Gilman, Herland and The Yellow Wallpaper, 2015, s. 215)

“*Pencerelerden bakmak bile istemiyorum – etrafta sürünen bir sürü kadın var, bir de öyle hızlı hareket ediyorlar ki.*” (Gilman, Sarı Duvar Kâğıdı, 2022, s. 29)

In this visual hallucination, the woman protagonist reproduces her desire to escape from patriarchal constraints as fast as possible by way of her squeezing alter egos. The alter egos are so willing the escape from constraints that they fly away.

“Then I peeled off all the paper I could reach standing on the floor. It sticks horribly and the pattern just enjoys it! All those strangled heads and bulbous eyes and waddling fungus growths just shriek with derision!” (Gilman, Herland and The Yellow Wallpaper, 2015, s. 214)

“*Sonra uzanabildiğim her yerden söktüm duvar kağıdını. Korkunç derecede zor yalnız, desen de bundan zevk alıyor resmen! Tüm o boğulmuş kafalar, patlak gözler, her tarafta bitmiş mantarlar alaycı çılgınlık atıyor!*” (Gilman, Sarı Duvar Kâğıdı, 2022, s. 28)

The woman protagonist suffers from a plethora of visual hallucinations the essence of which is the reproduction of social constraints. In this awkward and satirical mood, she pathologically reproduces the social limits that frequently operate in a disguising manner against women.

“I’ve got a rope up here that even Jennie did not find. If that woman does get out, and tries to get away, I can tie her!” (Gilman, Herland and The Yellow Wallpaper, 2015, s. 214)

“*Burada Jennie’nin bile bulamadığı bir halat saklı. Eğer o kadın dışarı çıkıp kaçmaya çalışırsa bağlarım onu!*” (Gilman, Sarı Duvar Kâğıdı, 2022, s. 28)

As Bakım emphasizes the alter ego of the woman protagonist who runs for her emancipation and liberty in society, a dream that the protagonist looks for lifelong though she can never achieve it by the constraints of the society. Emancipations of liberty are so gorgeous that she cannot control her streaming desire for liberty. Roping up the alter ego is the reproduction of the constraints of the society that women at the times cannot help suffering.

“That was clever, for I wasn’t alone a bit! As soon as it was moonlight and that poor thing began to crawl and shake the pattern, I got up and ran to help her.” (Gilman, Herland and The Yellow Wallpaper, 2015, s. 213)

“*Zekice bir bahaneydi çünkü aslında yalnız falan değildim. Ay ışığı çıkar çıkmaz o zavallı şey dolanmaya, deseni sallamaya başladı. Hemen koşup ona yardım ettim.*” (Gilman, Sarı Duvar Kâğıdı, 2022, s. 27)

The woman protagonist in the short story is the step-daughter of the American society of the age as available in the citation from Horney in the literature review. That is why, the psychopathological personality of the protagonist suffered from the competitiveness, uncertainties, and lack of self-respect and self-confidence imposed by both her husband in particular and

patriarchal society in general. Her force major is creativity by way of writing. Within this perspective, she is metaphorically castrated by her husband and milieu. Her struggle to survive is reproduced by a kind of formation of psychopathological existence, that is hallucinations and delusions. This way out is a kind of vicious circle in that it reproduces her slavery.

The woman protagonist whose name has been ex-nominated just implying the overwhelming repression of patriarchy and society, suffers from dissociative disorder. Thereby she, as the quotation above the notes, sees a kind of hallucination in which her alter ego(s). The hallucinational alter ego(s), as explained by Bakım, are idealized forms of her unrealized desires, dreams, hopes, and wishes that patriarchy and society have been eroding out of her real life. However, this is not something psychiatrically acceptable and normal. Henceforth, her above-mentioned desires come through in a kind of reality that are psychopathological reproduction of patriarchy. Because this is a vicious circle. Henceforth, she can never attain her real goals in such a social order furthermore through psychopathology she suffers deeper than other ordinary women.

Both the excerpt above and the topic and standpoint of the short story delineate a kind of feminist translation practice because the short story purposefully deconstructs the social constraints of patriarchal society and also makes its woman translator visible by every means of translation study.

CONCLUSION

The American society of that age had a panoptical effect on women. Henceforth, women suffered from social, familial, and cultural constraints. However, the endeavor of the woman protagonist to break the vicious circle was limited by her psychopathology. She was emancipated and liberated from patriarchal ties metaphorically and psychopathologically which became another constraint. Though this seemingly implies a short and to-the-point denouement it is more elaborated and sophisticated than expected.

If the short story is considered an intellectually and discursively enriched text, there are three planes to inquire: As this study focuses on both source and target texts, the comparative textual analysis delineated in the discussion, and the concluding verification through comparative analysis signify the translator of the target text in that she has maintained the equivalence between two texts from a feminist standpoint. Thereby, the reception of the target text for the Turkish audience aims at creating the same feminist impact. From this angle, the argument of the feminist standpoint made by the citation available in the literature review has been verified as a benefit for the reception of a feminist impact. Therefore, a gender-based that is feminist translation has been achieved in light of this argumentation. Henceforth, the translator *Sevda Deniz Karali* has made a double effect through her translation. She

maintained a kind of equivalence in the Turkish audience and the latter is she also contributed to the feminist mainstream both globally and nationally likewise.

For personhood, keeping fit is both an aim and a dream. This fact has been verified by a lot of means throughout the history. One of the means is the doctors themselves and their image in people's comprehension and their concrete healing effect on folks. However, these elements are very significant but they are not always actualized in that sense in factuality. The short story is such a case it is like an excerpt from real life. Just like the husband of the protagonist who is a physician capsizes the notion of healing. He has a paradoxical effect on his wife. As a rule, he must cure his wife with all his affection and care. Yet, his impact on her makes the situation vice versa. The Gordian knot here is the paradoxical effect is the punishment that destroys his wife instead of vitalizing her. The savior turns into a kind of cruel agent in the way of patriarchy. Plus, patriarchy works to the detriment of women for whom the woman protagonist stands as a symbol.

The Gordian knot is encircled by a kind of patriarchy which is the philosophical milieu of the pillars of humanity: *liberté égalité et fraternité*. The American society of the age seemingly and in essence disregards the fundamental principles of the enlightenment ideas however this effect has been achieved by way of an elaborate and sophisticated style of Charlotte Perkins Gilman the spirit of which stands for womanhood and fertility of which stands for maternity. Charlotte Perkins Gilman has a so fertile potential that her *libido uterus* displaces and stages a magnificent maneuver that vanquishes the *soul of mankind* which summarizes the unending rivalry between colonized versus colonizer.

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Chapter 4

UNRAVELLING THE MELODRAMATIC MASTERPIECE: CHARLES DICKENS' USE OF MELODRAMA IN OLIVER TWIST

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1. Introduction

Oliver Twist is a novel that explores the grim realities of life in 19th century London. The story follows the eponymous character, a young orphan boy who is forced to navigate the harsh streets of the city after being mistreated by the authorities and his fellow citizens. Through Oliver's experiences, the novel exposes the social injustices and inequalities that existed in Victorian England, particularly with regards to poverty and class.

Oliver Twist has often been criticized for its depiction of the strikingly passive and silent child protagonist. However, historicizing the novel from the perspective of Dickens's involvement in mesmerism helps to bring the complex narrative uses of Oliver's character into focus: Dickens exploits the mesmerist conception of the child as a passive generator of information to structure his social critique, to manage the relationship between narrator and audience, and to reflect on his own appropriation of melodramatic aesthetics. (Boehm, 2013, p.20)

One of the most striking aspects of *Oliver Twist* is its portrayal of the criminal underworld. The novel depicts a world where crime and corruption are rife, and where the poor and vulnerable are exploited by those in power. This theme is exemplified by characters such as Fagin, the leader of a gang of pickpockets, and Bill Sikes, a brutal and violent criminal who terrorizes those around him. Through these characters, Dickens highlights the ways in which poverty and desperation can lead people to turn to crime, while also exposing the corrupting influence of criminality on those who engage in it.

Another important theme in *Oliver Twist* is the power of love and compassion to overcome adversity. Despite the many hardships he faces, Oliver is ultimately saved by the kindness of strangers, including Mr. Brownlow and Rose Maylie. These characters represent the best of humanity, and their actions serve as a reminder that even in the darkest of times, there is always hope for redemption and renewal.

Through no fault of his own (other than breathing) Oliver is neglected, exploited, threatened with being devoured, maligned, threatened with being hanged, drawn, and quartered; he is starved, caned, and flogged before an audience of paupers, solitarily confined in the dark for days, kicked and cursed, sent to work in an undertaker's, fed on animal scraps, taunted, and forced to sleep with coffins. (Richardson, 2012, p.235)

At the same time, however, *Oliver Twist* is also a scathing critique of the hypocrisy and callousness of the wealthy elite. Richardson (2012) inveighs against the ruling system stating that

the new system enshrined in the New Poor Law of 1834 instead repudiated traditional responsibilities towards the poor, refusing all help unless it be inside the workhouse, where families were separated,

and harsh conditions were deliberately cultivated so the poor would not seek to enter. (p.15)

What is more,

As the Poor Law continued longer in force, the truth of Dickens's perception of the real inhumanity of the workhouse system became increasingly evident. Much suffering went on behind closed doors, but sporadic evidences of the system's inhumanity reached public consciousness through the national newspapers. (Richardson, 2012, p.284)

Throughout the novel, Dickens exposes the ways in which the upper classes exploit and mistreat the poor, while also highlighting the stark contrast between their opulent lifestyles and the squalor and misery of those who live in poverty. This theme is exemplified by characters such as Mr. Bumble, the cruel and heartless workhouse master, and the members of the upper-class Maylie family, who are initially dismissive of Oliver's plight. As for Melodrama, it is a genre that emphasizes exaggerated emotions, stereotypical characters, and simplified moral conflicts. Charles Dickens' *Oliver Twist* is a classic example of melodrama, as it features many of the hallmarks of the genre.

In both form and content, melodrama was an appropriate genre for working-class audiences, evoking the instability and vulnerability of their life in the unstable market culture of the early nineteenth century, where traditional patterns of deference and paternalism had been eroded. (Singer, 2001, p.133)

In actuality, *Oliver Twist* is a powerful and thought-provoking novel that continues to resonate with readers today. Through its intense depiction of poverty, crime, and social injustice, it exposes the harsh realities of life for many in Victorian England, while also offering a message of hope and redemption. As such, it remains a timeless classic that continues to inspire and challenge readers around the world.

2. Discussion

2.1 The Victorian Era and Its Influence on Dickens' Writing

Bentley's Miscellany, a literary journal, ran *Oliver Twist* in monthly installments from February 1837 to April 1839. Richard Bentley, the publisher's owner, eventually released the work in its entirety as a book in three volumes. Charles Dickens did make money by selling *Oliver Twist*. He earned income from the sales of his works, notably *Oliver Twist*, as a popular novelist. He also earned remuneration for the serialized editions of the book that were printed in periodicals. Bentley, the hapless businessman, wasted a significant amount of money unwittingly because he lacked the forethought

to establish a contract with Dickens. As a result, he gave the task to two other publishers, *Chapman and Hall*, who compiled Dickens' writings throughout the serialization of *Oliver Twist*.

“In portraying Oliver as an instrument of social knowledge, Dickens consistently draws attention to Oliver’s body and to the child’s embodied, theatrical expressions of feeling – crying, trembling, fainting, laughing” (Boehm, 2013, p.27). It is difficult to determine Charles Dickens’ exact idea about *Oliver Twist*, as the novel deals with complex themes and issues. However, it is clear that Dickens intended to expose the harsh realities of poverty and social injustice in Victorian England, particularly in relation to the treatment of orphans. He also aims to critique the workhouse system and the corruption of those in power. Likewise, the novel explores themes of identity, morality, and redemption. All in all, *Oliver Twist* can be seen as a social commentary on the inequalities and injustices of Victorian society.

Oulton (2003) argues that “Dickens’s sense of the precariousness of civilisation is one which many Victorians... must have shared... There was great fear of socialist subversion or conspiracy, and a most uneasy consciousness of explosive potential in the working-class” (p.70). The novel highlights the harsh realities of poverty, crime, and social injustice in Victorian England. Dickens exposes the corruption and cruelty of the workhouses, the criminal lower world, and the wealthy elite who exploit and oppress the poor.

It thus turns out that the education of the Victorian novel may well depend on its working through the idea of translation, until translation has been processed by the novel into narrative overload. This is also how the Victorian novel appears to be educated into realism, insofar as realism engages narration, and the modern world, in terms of expansion, not substitution. (Benjamins, 2021, p.232)

As can be perceived, through the character of *Oliver Twist*, he reveals the innocence and vulnerability of children who are victimized by a society that fails to protect and care for them. By and large, *Oliver Twist* can be seen as a critique of the societal norms and values that perpetuate inequality and suffering. The major themes in *Oliver Twist* include poverty and social injustice, the corrupting influence of crime and the criminal underworld, the importance of family and community, the power of love and compassion to overcome adversity, and the struggle between good and evil. Other important themes include the exploitation of children, the hypocrisy of the wealthy elite, and the need for reform and social change.

2.2 Understanding Melodrama in Literature

Dickens never separates himself from his writings, but he constantly takes into account the preferences of his readers and was willing to alter his works to suit their preferences. Perhaps no author has ever been as accessible

to the general populace as he is; from the wealthy widows to the factory-working, illiterate girls. Dickens, though, focuses on the newly developing middle class. In reality, he addresses this class and frequently even imparts knowledge to them in this manner. He harshly criticizes the society that was backward, unclean, and lived in the worst conditions not only in his books but also in the magazine pieces he authored. Besides, he challenges the harsh criminal laws of the day, including debt-related jail sentences, child labor, hazardous working conditions in factories, appalling conditions in schools, etc.

“As George J. Worth points out, ‘Dickens’ valiant attempt to pump the colour of life into such ciphers by having them deliver melodramatic lines results in little more than mere inflation” (Dickensian Melodrama: A Reading of the Novels, Lawrence, Kansas, 1978, p. 43 as cited in Gibson, 1989, p.15). The impact of his great works remains to this day and will never be forgotten. In order to understand Dickens’s art, it is necessary to pay attention to the method he used to publish his works, which were published as serials, weekly and monthly. For this reason, critics call his works attractive. Actually, in order for the novelist to have more readers and at the same time earn money from his work, this method was considered very efficient for him. In addition, the period of the novels, was very long (usually three volumes) and the majority of the middle class could not afford it. What is more,

Oliver Twist, in which the hero is ultimately recognised to be the descendant of a genteel family, is said by some to have been a sublimation of Dickens’ own desire to belong to a superior social caste. If Dickens read the Memoir before beginning Oliver Twist, the suggestion that this poor boy had respectable ancestors would surely have struck a chord. (Waller, 2005, p.23)

Nevertheless, they were able to obtain it by having it published serially and buying it in pieces for a few Shillings. In reality, a lot of individuals, especially critics, have criticized this strategy and described it as a kind of commerce that has led to the erasure and elimination of aesthetic standards. Dickens was not indifferent to these problems. As a result of their criticism, he decided to devote the first part of chapter 17 of Oliver Twist to this subject and attempt to evaluate his use of this technique. To further,

the melodramatic novels of the 1870s and 1880s often brought to bear on their seemingly modern plots narrative strategies borrowed from the fiction of the early nineteenth century; thus, in these novels the hero and heroine were separated, their love subjected to a series of ordeals, but they were eventually reconciled. By the turn of the twentieth century, this plot became, in some respects, inadequate to an altered ideological context. (Zwicker, 2006, p.202)

In all good crime melodramas, tragedy and comedy scenes are arranged

in an orderly fashion, one after the other. If the hero sleeps in his luxurious bed or suffers under the burden of his problems and obstacles, in the next scene, the loyal master invites the audience to a happy song. Or consider that in another scene, we hear the heartbeat of the heroine who has fallen into the clutches of the cruel Baron. Her chastity and life are both threatened; she is forced to take a dagger to lose something at the cost of gaining another. In this case, we expect the most unfortunate events. At this moment, a whistle is heard and we are suddenly thrown into a large hall in the castle where the gray butler sings a ridiculous song along with his ugly servant. They wander without being involved in the prohibitions and restrictions that exist in the church or palaces. Although these changes seem meaningless, they do not seem unnatural at first glance.

In real life, from the time we are born in the hospital bed to the time we die on the deathbed at home, good days and mourning days are always together, with the difference that here we are no longer passive observers, but we are the actors of our own show, who are actively present and act. The sudden change of scenes and rapid changes in time and place have not only been used in books for a long time, but have been noticed by critics as a valuable art. According to these critics, the skill of a writer in his profession is mainly measured based on the narrowness in which he puts the character of his story at the end of each chapter. Dickens has utilized and summarized a variety of genres in his stories. It is as if each one of his novels has a multiple combination of types, melodrama, humor and satire, as well as a different amalgamation of dark and light scenes. Besides, it has a new style that does not fit into any of these and is actually of a kind of formless structure.

The point often overlooked is that the roots of formalism should be traced back to the 18th century, especially the novels of authors such as Tobias Smollett who Dickens was a fan and admirer of. In the 18th century, he introduced the picaresque tradition in romantic fairy tales (the term “picaresque” is taken from the main character of these stories, *Picaro*. These stories include discontinuous episodes that *Picaro* relates to each other). *The Pickwick Papers*, more than Dickens’s other stories, have picaresque features. Dickens often takes many ways of characterization from Tobias Smollett. He designs his characters with their own physical and speech characteristics and unique gestures. He learned this technique from Sir Walter and other writers of early 19th century. Every character or subject, however small, is analyzed meticulously and even their clothing is described in detail.

2.3 Analysis of Key Melodramatic Elements in the Novel

Initially, melodrama is a genre of literature and theater that emphasizes exaggerated emotions, plot twists, and moral conflicts. It often features clear-cut heroes and villains and relies on spectacle and sentimentality to engage its

audience. *Oliver Twist* is a prime model of melodramatic storytelling, with its larger-than-life characters, sensational plot twists, and moralistic themes. Put it differently, “melodrama is best understood as a combination of archetypal, mythic [elements] and time-specific responses to particular cultural and historical conditions.” (Singer, 2001, p.143)

One of the most prominent examples of melodrama in *Oliver Twist* is the character of Fagin. Fagin is a stereotypical villain who preys on young boys and trains them to become pickpockets. He is demonstrated as evil and manipulative, with no redeeming qualities. His actions are exaggerated for dramatic effect, such as when he sends Oliver to steal from Mr. Brownlow’s house, knowing that it could lead to his capture. For the most part, “the whole novel is, too, essentially dramatic, or, rather, melodramatic in the Dickensian sense.” (Golding, 1985, p.83)

Another case in point in the novel is the character of Nancy. Nancy is a prostitute who is generous and wants to help Oliver escape from Fagin’s clutches. She is torn between her loyalty to Fagin and her love for Oliver, which leads to her tragic demise at the hands of Bill Sikes. The plot itself also contains many elements of melodrama, such as the revelation that Oliver is actually the long-lost son of Mr. Brownlow’s friend. This twist adds an element of sentimentality to the story and reinforces the idea that good will ultimately triumph over evil. All things considered, *Oliver Twist* contains many elements of melodrama, from its exaggerated characters to its sentimental plot twists. These elements help to create a compelling story that continues to captivate readers today. Singer (2001) underscores Dickensian melodrama as below:

What seems to me important in this form of melodrama . . . is the emphasis Dickens places on discontinuity, on the evidence of fissures and ruptures in the fabric of experience, and the appeal to a reality of the psyche—to which the notions of sudden change, reversal and excess lend a symbolic plausibility. (p.52)

Above all, one of the key elements of melodrama in *Oliver Twist* is the representation of the villains. Characters such as Fagin, Bill Sikes, and Monks are depicted as evil, scheming, and ruthless, with no redeeming qualities. They are contrasted with the pure-hearted Oliver and his benefactors, who are manifested as virtuous and kind. This black-and-white morality is a hallmark of melodrama, as it allows for clear moral messages to be conveyed to the audience. Another aspect of melodrama in *Oliver Twist* is the use of coincidence and fate to drive the plot. Oliver’s chance encounter with Mr. Brownlow, the revelation of his true identity through a chance encounter with Monks, and the dramatic rescue from Sikes all rely on improbable coincidences to move the story forward. These plot twists are designed to create suspense and keep the audience engaged, while also reinforcing the idea that good will ultimately triumph over evil.

The emotional intensity of *Oliver Twist* is also a key element of its melodramatic style. The novel is filled with scenes of extreme suffering and injustice, such as Oliver's mistreatment in the workhouse, Nancy's brutal murder, and Sikes' eventual suicide. Two compelling examples of these melodramatic scenes can be as follows: "*The boy was lying fast asleep on a rude bed upon the floor; so pale with anxiety and sadness; so thin and wan from watching and exhaustion; that he looked like death itself.*" "*The tears stood in Oliver's eyes as he recalled the scene which was the beginning of so much happiness; and the gentleman turned his face away, and remained silent, for some minutes*" (Dickens, 2005). These scenes are designed to elicit strong emotional responses from the reader, and to reinforce the novel's moral message about the dangers of poverty and social inequality. Finally, the use of symbolism in *Oliver Twist* is another case in point of its melodramatic style. The workhouse, the pickpocket's den, the rose, the locket, and the river Thames all serve as powerful symbols that reinforce the novel's themes and ideas. These symbols are often used to create a sense of heightened emotion and drama, and to underscore the moral conflicts at the heart of the story.

2.4 Melodramatic Poverty in *Oliver Twist*

Oliver Twist is a novel that explores the harsh realities of poverty and social inequality in 19th century England. The story follows the life of Oliver, an orphan boy who is forced to endure a life of hardship and deprivation due to his low social status. One of the central themes of the novel is the issue of hunger and starvation, which overshadows many of the characters in the story. Throughout the novel, Dickens vividly discloses the plight of the poor and their struggle to obtain even the most basic necessities of life. Oliver's time in the workhouse is a principal example of this, as he is subjected to gruelling labor and meager rations of food. The food provided by the workhouse is described as "thin gruel" and is barely enough to sustain the starving children who are forced to eat it.

Equally important, the lack of food and proper nutrition has severe consequences for Oliver and his fellow orphans. They are constantly hungry, weak, and susceptible to illness. This is exemplified by the death of one of the boys in the workhouse, who succumbs to sickness brought on by malnourishment. The harsh conditions in the workhouse reflect the wider societal issue of poverty and hunger in Victorian England. The novel also highlights the stark contrast between the rich and poor in terms of access to food. Characters such as Mr. Bumble, Mrs. Corney, and the wealthy merchants who frequent Fagin's den are shown to enjoy lavish meals and extravagant feasts. This juxtaposition serves to underscore the injustice of a society where some have an abundance of food while others struggle to survive.

Furthermore, Dickens uses the character of Fagin to illustrate the

exploitation of the poor for personal gain. Fagin lures young boys into a life of crime, using their poverty and desperation as a means to control them. He provides them with food and shelter, but only in exchange for their loyalty and obedience. This highlights the vulnerability of the poor and their susceptibility to manipulation by those in positions of power. Finally yet importantly, *Oliver Twist* is a powerful commentary on the issue of poverty and hunger in Victorian England. The novel ushers the harsh realities of life for the poor, who are forced to endure hunger, deprivation, and exploitation. Dickens' vivid descriptions of the lack of food and proper nutrition serve to highlight the injustice of a society where some have an abundance while others struggle to survive. The novel remains a poignant reminder of the ongoing struggle against poverty and social inequality.

2.5 The Impact of Melodrama on the Reader's Emotional Response

One of the most notable aspects of Dickens' writing style is his ability to create graphic and thorough depiction of people, places, and events. To exemplify, in the opening chapter of *Oliver Twist*, he describes the workhouse where Oliver is born as a "large, low building" with "blackened walls" and "broken windows." This attention to details helps to create a sense of realism in the story and allows readers to imagine themselves in the world that Dickens has created. As an illustration,

Most works of literary realism include stretches both of third-person omniscience and of dialogue in quotation marks. But realism's most characteristic style of "telling" readers what happens, and who is involved, in a given story is third-person limited narration, also called point-of-view or character-focalized narration. (Barrish, 2011, p.53)

Over and above that, Dickens is a master at creating memorable *characters* that were both complex and relatable. He often uses caricature to exaggerate their traits, but also gives them depth and humanity. Another key element of Dickens' writing style is his use of social commentary. Throughout *Oliver Twist*, he criticizes the harsh treatment of the poor and exposes the corruption and greed that existed in Victorian society. For instance, he portrays characters like Mr. Bumble and Fagin as greedy and manipulative individuals who exploit others for their own gain. Moreover, Dickens' writing style in *Oliver Twist* is characterized by a mix of humor and pathos.

He utilizes humor to lighten some of the darker moments in the story, such as when Oliver asks for more gruel at the workhouse. At the same time, he also creates moments of great sadness and tragedy, such as when Nancy is killed by Bill Sikes. With respect to sentimentality, Dickens was not afraid to tug at his readers' heartstrings with sentimental scenes that often involved children or animals in peril. In terms of *narrative structure*, Dickens is a master storyteller who carefully crafts his plots for maximum impact. In

Oliver Twist, he uses cliff-hangers, plot twists, and foreshadowing to keep readers engaged and invested in the story. At the bottom, Dickens has a unique way of using *language* that included inventive metaphors, puns, and wordplay. He also creates many memorable catchphrases that have become part of the English language. Broadly speaking, Charles Dickens' writing style is characterized by its richness, complexity, and social consciousness. His works continue to be read and admired today for their timeless themes and enduring appeal.

2.6 Critiques and Interpretations of Dickens' Use of Melodrama

Oliver Twist is a masterpiece of social commentary, exposing the harsh realities of poverty and injustice in Victorian England. The novel's picturesque characters and intricate plot make it a timeless classic. Some critics argue that *Oliver Twist* is overly sentimental and melodramatic, with its demonstration of virtuous orphans and evil villains. They also criticize Dickens for relying on coincidence and contrivance to move the plot forward. Others praise the novel's use of humor and satire to expose the hypocrisy and corruption of society. They argue that Dickens' wit and irony make *Oliver Twist* a powerful critique of Victorian values.

Some feminist critics have criticized the novel for its limited delineation of female characters, who are often relegated to passive roles as victims or helpers. They argue that Dickens' focus on male protagonists reinforces patriarchal norms. Marxist critics have praised *Oliver Twist* for its depiction of class struggle and exploitation, maintaining that it exposes the inequalities inherent in capitalist society. They see Oliver as a symbol of the oppressed working class, while Fagin represents the exploitative bourgeoisie.

"As Dickens so brilliantly shows, the capitalist engine demands that the supernatural become the norm as the ghostly second law of thermodynamics registers the fact that all is "Going," "Going!" "Gone" (Houston, 2005, p.90). Postcolonial critics have criticized Dickens for his portrayal of Jewish characters like Fagin, which they argue perpetuates anti-Semitic stereotypes prevalent in Victorian England. They also point out that the novel ignores Britain's colonial history and its impact on marginalized communities.

On the other hand, psychoanalytic critics have analyzed *Oliver Twist* through a Freudian lens, seeing it as an exploration of childhood trauma and repression. They argue that Oliver's experiences in the workhouse and on the streets represent a formative period in his psychological development. Some cultural critics have praised *Oliver Twist* for its enduring popularity and influence on popular culture, from musical adaptations to film adaptations like Disney's "Oliver & Company." They see it as a testament to Dickens' ability to capture the imagination of readers across generations.

3. Dickens' Art of Inquiring into Characters in *Oliver Twist*

Charles Dickens is known for his vibrant and in-depth scrutiny of characters in his novels. In *Oliver Twist*, he expertly exhibits a wide range of characters, each with their unique personalities, appearances, and mannerism. Dickens' art of describing his characters in *Oliver Twist* is unparalleled, as he uses various literary techniques to bring them to life. One of the most striking features of Dickens' character descriptions is his use of physical appearance. He provides detailed explanation of each character's physical features, such as their height, weight, hair color, and facial expressions. For example, when describing Fagin, the leader of a gang of thieves who takes Oliver under his wing: "*He was a snub-nosed, flat-browed, common-faced boy enough; and as dirty a juvenile as one would wish to see*" (Dickens, 2005). This account not only gives readers an idea of what Fagin looks like but also hints at his personality.

In addition to physical appearance, Dickens also uses dialogue and actions to reveal his characters' traits. For instance, when introducing the Artful Dodger - one of Fagin's young protégés: "*The Dodger was about to reply; when the Saffron Hill gentleman [Fagin]...interrupted him*" (Dickens, 2005). This brief exchange between the two characters reveals that the Artful Dodger is impulsive and quick-witted while also highlighting Fagin's controlling nature. What is more, Dickens' use of symbolism adds depth to his character analysis. As an instance, when describing Bill Sikes - a brutal criminal who terrorizes Oliver- : "*He wore a frown upon his brow...and looked savagely about him for an instant before he replied*" (Dickens, 2005). The frown on Sikes' face symbolizes his anger and aggression while also foreshadowing the violence that he will later inflict on Oliver.

Finally, Dickens' use of irony and satire in his character descriptions adds humor and social commentary to the novel. For instance, when describing Mr. Bumble - the pompous and self-important beadle who oversees the workhouse where Oliver is raised -: "*Mr. Bumble...was a fat man, and a choleric; so, instead of responding to [Mrs. Mann's] kindness as he might have done, he gave the little wicket a tremendous shake, and then bestowed upon it a kick*" (Dickens, 2005). This description not only highlights Mr. Bumble's arrogance but also satirizes the corrupt and inefficient workhouse system.

Last but not least, Charles Dickens' art of describing his characters in *Oliver Twist* is unmatched. He applies various literary techniques such as physical appearance, dialogue, actions, symbolism, irony, and satire to bring his characters to life. Through his descriptions, readers can visualize each character's appearance and personality while also gaining insight into the social issues of Victorian England that Dickens sought to address in his writing.

3.1 The Depiction of Characters in *Oliver Twist*

Oliver Twist is a novel that portrays the life of an orphan boy named Oliver who faces numerous challenges and hardships in his quest for a better life. “Oliver has been traumatized, orphaned, alone, starved, maltreated, bullied, kidnapped, and inveigled into the orbit of a murderous London criminal underworld” (Richardson, 2012, p.278). The novel’s protagonist, Oliver Twist, is not the only character that plays a significant role in the story. Other characters such as Fagin, Nancy, and Mr. Brownlow also have a significant impact on the plot. This analysis will focus on the protagonists in *Oliver Twist*. Oliver is an innocent and kind-hearted boy who is born into poverty and raised in a workhouse. Despite his difficult upbringing, Oliver remains optimistic and hopeful for a better future. He is often mistreated by those around him but never loses his sense of morality or compassion for others.

Oliver has attracted much critical attention, but scholars have traditionally viewed his character as an unconvincing absence or blank space at the heart of the novel; a perspective which has gained weight through Dickens’s own comment that he ‘wished to show, in little Oliver, the principle of Good surviving through every adverse circumstance. (Boehm, 2013, p.21)

Throughout the novel, Oliver faces numerous challenges that test his strength and character. He is forced to flee from the workhouse and ends up living with a gang of thieves led by Fagin. Despite being surrounded by criminal activity, Oliver remains true to himself and refuses to participate in any wrongdoing. Oliver’s innocence and purity are contrasted with the corruption and greed of other characters in the novel.

On the one hand, Oliver’s slow naivety makes for a telling, believable contrast with the intelligent thieves- as when Nancy discerns Oliver’s thoughts of calling for help in the street, prompted by his realistically selfish perception that he has some power over the girl’s better feelings. (Gibson, 1989, p.9)

In like manner, his goodness serves as a beacon of hope in an otherwise murky world. Fagin is another important character in *Oliver Twist* who can be considered a protagonist. Although he is pictured as a villainous character, Fagin’s backstory reveals that he was once an orphan himself who turned to crime to survive. He is an opportunist: “*The sun that shines on you today will shine on me tomorrow*” (Dickens, 2005). Or elsewhere, he states: “*I have been in the same trade as you for many years, and I know that the only way to get on in it is to keep your eyes open and your mouth shut.*” (Dickens, 2005).

He takes in young boys like Oliver and trains them to become pickpockets. Fagin’s motivations are complex, but it becomes clear that he cares for his “boys” in his own twisted way. He provides them with food and shelter but

also manipulates them into committing crimes for his own benefit. Nancy is another character who can be considered a protagonist despite her involvement with Fagin's gang. She is a prostitute who becomes a mother figure to Oliver and tries to protect him from the dangers of the criminal world. She has a very loving nature and is incredibly selfless particularly when she utters: "*Love is not a feeling of happiness. Love is a willingness to sacrifice.*" (Dickens, 2005)

Nancy's loyalty to Oliver ultimately leads to her downfall. Having said that, she is not afraid of death as she remarks: "*I am not afraid to die, sir; I shall be happy to join her. But send me back to the place where she is buried. Let me stay there*" (Dickens, 2005). She betrays Fagin and his gang by revealing their plans to Mr. Brownlow, but is later murdered by Bill Sikes, one of Fagin's associates. Mr. Brownlow is the final protagonist in *Oliver Twist*. He is a wealthy gentleman who takes an interest in Oliver and helps him escape from Fagin's gang. He represents the goodness and morality that Oliver strives for. Mr. Brownlow is a very sympathetic and perceptive man: "*It is because I think so much of warm and sensitive hearts, that I would spare them from being wounded.*" (Dickens, 2005)

Throughout the novel, Mr. Brownlow serves as a mentor and father figure to Oliver. He provides him with a safe haven and helps him uncover his true identity.

Oliver Twist is certainly full of the 'cruelty of life, to which the critics have responded, emphasising, for instance, the nightmare of fear and cruelty suffered by Oliver, 'the squalor and misery' of the underworld, the 'confrontation between good and evil, and the contrast between the trials endured by the good child and the disruption of ordinary time endured by the guilty criminal adult. (Gibson, 1989, pp.1-2)

In brief, *Oliver Twist* features several protagonists who play significant roles in the story. Each character has their own motivations and struggles, but they all contribute to the overall theme of good versus evil. The novel highlights the importance of morality, compassion, and hope in a world that can often be cruel and unforgiving.

4. Reflections of Realism in *Oliver Twist*

Realism is a literary movement that emerged in the 19th century, which aimed to depict reality as it is, without any idealization or romanticization.

In what concerns realism as a literary practice, it is necessary to consider how it was perceived, from the start, as both a foreign fashion and a modernizing influence. This begins in 1865, when a series of pamphlets were published by students at the University of Coimbra bitterly criticizing the outdated Romantic aesthetics of the previous generation, which still found an echo among their contemporaries. (Benjamins, 2021, p.552)

Chiefly, Dickens' *Oliver Twist* is a top-notch paragon of realism in literature. The novel exhibits the harsh realities of life in Victorian England, particularly the plight of the poor and the working-class. "In addition, works of literary realism explored conflicting manners not only between but also within social groupings, and even within discrete individuals" (Barrish, 2011, p.60). One of the key features of realism in *Oliver Twist* is its mirroring of poverty. Dickens depicts poverty as a brutal and dehumanizing force that crushes people's spirits and forces them to resort to desperate measures to survive. The novel shows how poverty leads to crime, prostitution, and other forms of social degradation. Another aspect of realism in *Oliver Twist* is its depiction of social injustice. The novel exposes the corruption and cruelty of those in power, particularly those who exploit the poor for their own gain. Dickens highlights how the legal system fails to protect the vulnerable and how institutions like workhouses and orphanages are often run by callous individuals who mistreat their charges.

Indeed, "works of literary realism were only very rarely, if ever, addressed to or read by the disempowered people frequently represented in those texts" (Barrish, 2011, p.31). Furthermore, Dickens' use of lucid account and meticulous characterizations adds to the realism of *Oliver Twist*. He creates complex characters with flaws and virtues that reflect real-life individuals. For instance, Fagin, the leader of a gang of thieves who takes Oliver under his wing, is evinced as both cunning and manipulative but also vulnerable and lonely. In conclusion, Charles Dickens' *Oliver Twist* is a masterpiece of realism that portrays life in Victorian England with unflinching honesty. Through its depiction of poverty, social injustice, and complex characters, it offers a powerful critique of society while also providing insight into human nature.

5. Irony and Sarcasm in *Oliver Twist*

Oliver Twist is a novel that is replete with irony and sarcasm. The author uses these literary devices to criticize the social and political systems of 19th century England. Irony and sarcasm are used to highlight the hypocrisy of the upper classes, the cruelty of those in power, and the harsh realities faced by the poor. In this inquiry, the use of irony and sarcasm in *Oliver Twist* will be explored and that how they contribute to the total message of the novel. One of the most obvious examples of irony in *Oliver Twist* is the character of Mr. Bumble, the beadle of the workhouse. Mr. Bumble is exposed as a pompous and self-important man who takes pleasure in his position of authority. However, despite his supposed moral superiority, he is shown to be corrupt and cruel. He is more concerned with maintaining his own power than with the welfare of the orphans under his care. This is exemplified by his famous line: "*The law is an ass - an idiot*" (Dickens, 2005). Here, Mr. Bumble is using irony to criticize the legal system that he is supposed to uphold. His

statement highlights the absurdity and injustice of a system that allows for such cruelty and neglect.

Another indication of irony in *Oliver Twist* is the character of Fagin, the leader of a gang of thieves. Fagin is pictured as a cunning and manipulative man who preys on the vulnerable and desperate. He uses irony to disguise his true intentions and to manipulate those around him. By way of illustration, he refers to his gang as “my dear children,” even though he is exploiting them for his own gain. This use of irony highlights the hypocrisy and cruelty of those in power who use their position to exploit others. Sarcasm is also used throughout *Oliver Twist* to criticize the upper classes and their attitudes towards the poor. For example, when Oliver is taken in by the wealthy Mr. Brownlow, he is shocked by the kindness and generosity shown to him. Dickens uses sarcasm to highlight the absurdity of a society where the poor are treated with such disdain and neglect. “*For the combination of both these blessings in the young boy’s fate, Mr. Brownlow was no less surprising than his preservation by the Jew*” (Dickens, 2005). Here, Dickens is using sarcasm to criticize the upper classes for their lack of compassion and empathy towards the poor.

On the whole, *Oliver Twist* is a novel that is full of irony and sarcasm. These literary devices are used to criticize the social and political systems of 19th century England and to highlight the hypocrisy and cruelty of those in power. Through his use of irony and sarcasm, Dickens exposes the harsh realities faced by the poor and calls for greater compassion and empathy towards those who are most vulnerable in society. The novel remains a powerful critique of social inequality and a reminder of the ongoing struggle for justice and equality.

5.1 *Oliver Twist* and Symbols

The workhouse represents the harsh and oppressive conditions that many poor people had to endure in 19th century England. It is a symbol of deprivation, discrimination, and social injustice. As for the pickpocket’s den, it symbolizes the criminal underworld and the corrupting influence of crime on society. It is a symbol of the dangers and temptations that exist for those who are forced to live on the margins of society. Besides, the rose is a symbol of hope and redemption in the novel. It represents the kindness and compassion of characters such as Rose Maylie, who offer Oliver a chance and a better life. On the other hand, the locket that Oliver’s mother gives him before she dies is a symbol of his past and his identity. It is a reminder of where he came from and what he has lost, and it serves as a motivation for him to find a better life. Lastly, the river Thames is a recurring symbol in the novel, representing the divide between the wealthy and the poor. It is also a symbol of the dangers and risks that Oliver faces as he navigates the streets of London. Generally, these symbols help to deepen the themes and ideas explored in *Oliver Twist* and add layers of meaning to the story.

Conclusion

The melodrama in *Oliver Twist* serves to heighten the emotional impact of the story and create a sense of moral urgency. The exaggerated characters and events, such as the villainous Fagin and the tragic death of Nancy, evoke strong emotions in the reader and emphasize the injustice and cruelty of Victorian society. However, the melodrama also highlights the resilience and goodness of characters like Oliver and Mr. Brownlow, who provide a glimmer of hope in an otherwise bleak world. In effect, the melodramatic elements of *Oliver Twist* contribute to its enduring popularity and cultural significance as a powerful critique of social inequality.

In contrast to the melodramatic elements of *Oliver Twist*, the novel also contains elements of realism that offer a more accurate portrayal of life in Victorian England. Dickens' depiction of poverty, crime, and the harsh realities of life for the lower classes reflects the social and economic conditions of the time. The characters and settings are based on real-life people and places, adding to the authenticity of the story. The use of dialect and colloquial language also adds to the realism of the novel. Overall, the realism in *Oliver Twist* provides a nuanced and insightful critique of Victorian society that continues to resonate with readers today.

In the end, *Oliver Twist* is a leading example of melodramatic storytelling, with its exaggerated characters, sensational plot twists, and moralistic themes. While some critics have dismissed the novel as overly sentimental and simplistic, its enduring popularity suggests that its melodramatic style continues to resonate with readers today.

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Chapter 5

THE OTTOMAN TURKS THROUGH THE LENS OF ELIZABETHAN ENGLAND: REVISITING CHRISTOPHER MARLOWE'S TAMBURLAINE 1, 2 AND THE JEW OF MALTA

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Introduction:

The early modern period in England was the period of the inclusion and representation of non-Western others in literary texts, during which there was an explosion of portraying Muslims, Moors, and Turks in dramatic texts, depicting factual and fictional narratives and discourses for these oriental cultures, nationalities, and religious groups. In the like manner, in particular, the Turks within the imperial Ottoman dominion were the most commonly depicted literary characters on the early modern English stage, since the Ottoman Empire was the dominant power in many parts of the world, from the Eastern Mediterranean along to Northern Africa and Asia. By the seventeenth century, the Ottomans controlled the Balkans, Greece, Hungary, Istanbul, Anatolia, Mesopotamia, Syria, Palestine, the Arab Peninsula, Egypt, and Morocco, which all made the Ottoman Turks a European power, even before the conquest of Istanbul in 1453 by Mehmed II. Following a series of significant victories over the Christendom, with the conquest of Adrianople in 1389, defeating the Serbs at the Kosovo War in 1389, at Varna in 1444, and the conquest of Byzantium Constantinople in 1453, the Ottomans were deemed a powerful and fearful empire, which took the very attention of western societies. As a result, the Ottomans were regarded as a major threat and danger for the Christian western states. The rise of Ottoman power and Islam in world politics during the sixteenth century led the English writers to be preoccupied with Turkish culture, religion, and history, and there appeared a great deal of historical and literary accounts about the Turks in the final years of the sixteenth century. Among these significant accounts, Richard Knolles' *The Generall Historie of the Turkes*, was published in 1603, which was compiled from foreign sources and gave substantial and detailed information about the Ottoman Turks. As Gerald Maclean (2007) asserts, Islam and the Ottoman Empire played a significant role in capturing the attention, imaginations, and aspirations of the English public throughout the early modern period. However, it's noteworthy that, until very recently, only a limited number of scholars specializing in English history or literature dedicated substantial attention to Islam or the Ottoman Empire (Maclean, 2007). Additionally, Maclean (2007) claims that there was a prevailing lack of interest among historians in recognizing or acknowledging the existence of Eastern influences on Renaissance Europe. With some notable exceptions, scholars focusing on the Renaissance era tended to neglect the potential relevance of Islamic ideas or cultural impacts to the overarching theme of European resurgence. It has been pointed out by Maclean (2007) that the sophisticated Ottoman Empire significantly deviated from conventional narratives of military conquest followed by decadence, revealing a dynamic integration of Ottoman cultural life with the European Renaissance right from its inception (p. 5). England's fascination and concern about the Ottoman

Turks go back to the reign of Henry VIII, as early as the 1550s, during which the English merchants were doing trade in Ottoman lands such as Morocco and Syria (Brotton, 2016, p. 3). The import of goods from the Ottomans, including silk, textiles, and exotic commodities, was widespread, and this volume of trade increased under Elizabeth I, whose subjects “were to be found in the Islamic world, some working in trade and diplomacy, others pirates or adventurers, and many forced to convert and live as slaves, travelling to places such as Baghdad, Raqqa, Aleppo, Algiers, and Tripoli” (Brotton, 2016, p. 3). Accordingly, during the English Renaissance, a period defined by the literary critics as spanning the reigns of Elizabeth I and James I, from 1558 to 1625, there was a great interest for the Turks and the Ottomans, which started the revival of Anglo-Ottoman relations both in politics and economy, maintained through diplomacy under Elizabeth I and James I. However, although there was an extensive volume of trade between the Ottomans and England, Elizabeth maintained diplomacy with the Ottomans due to political reasons, as “Elizabeth I recognised the benefits of alliance with the Ottomans, both to counter the power of Catholic Spain in the Mediterranean and to gain access to the Levant trade” (McJannet, 2006, p. 5). Thus, due to formal diplomatic relations, Elizabeth I sent diplomats to Istanbul, beginning in 1581. Elizabeth I, in her letter to the Ottoman Sultan Murad III, sent in October 1579, named herself “invincible and most highly defender of the Christian faith against all kinde of idolatries”, and depicted the Protestants “as a group akin to the followers of the prophet, who were not to be included in the Turkish mind among the Christian idol-worshippers” (MacLean, 2007, p. 46).

On the other hand, during the English Renaissance, which is a period defined by the literary critics as spanning the reigns of Elizabeth I and James I from 1558 to 1625, there was a great interest for exotic places and the East. Likewise, almost all of the playwrights of the time, ranging from Shakespeare to Kyd and from Peele to Marlowe, dealt with the non-European, Jewish, and Muslim characters, representing them with certain negative images, stereotypes and racism in their plays. The stereotyping, according to Chris Barker (2003), is “vivid but simple representations which reduce persons to a set of exaggerated, usually negative, character traits” (p. 449). He also claims that a stereotype is a mode of representation that simplifies and reduces individuals or groups by implying that certain categories possess inherent and universally applicable traits, achieved through the exercise of influence and authority (2003, p. 449). Accordingly, the Turks, as being both non-European and Muslim, were at the same time included in racist attitudes, and such negative stereotyping was depicted in many literary texts during the Renaissance. According to Aydın (1999), in the Renaissance period, European interest in the Turkish lands was primarily driven by a fascination with the exotic costumes, beliefs, and customs of the inhabitants. These accounts often

emphasised the Turks' perceived malevolence, malice, and inclination for violence, which captivated and intrigued Western society (Aydin, 1999).

It was during this period that Christopher Marlowe, an English playwright and poet, was considered one of the most important writers of his period, and he frequently included the social and political issues of the period in his plays. One of these issues is the Ottoman Empire. In Marlowe's plays, the Ottoman Turks are often depicted as a powerful, brutal, and threatening force. Marlowe's view of the Ottoman Turks is parallel to the general view of British society at the time. In the 16th century, England felt threatened by the expansion of the Ottoman Empire, which led to a feeling of fear and hostility towards the Ottoman Turks in British society. Thus, in Marlowe's plays, the Ottoman Turks are generally depicted as a barbaric and bloodthirsty force. For example, in Marlowe's play *The Jew of Malta*, a Jewish merchant named Barabas works in the service of the Ottoman Empire, killing people and committing genocide. This depiction reflects Marlowe's negative views on the brutality and violence of the Ottoman Turks. However, Marlowe portrayed the Ottoman Turks not only as enemies but also as a respected force. For example, in Marlowe's play *Tamburlaine 1, 2*, a Turkish (Mongol) commander named Tamburlaine is depicted as the most powerful ruler in the world, which shows that Marlowe appreciated the military might of the Ottoman Turks. Hence, Christopher Marlowe's view of the Ottoman Turks in his plays is complex and multifaceted. Marlowe portrays the Ottoman Turks as both a powerful and respected force and a barbaric and bloodthirsty force. These different depictions reflect the complex feelings of the British society of Marlowe's time about the Ottoman Turks. Thus, the aim of this study is to reveal such depictions, images, and stereotypes of the Ottoman Turks with reference to Marlowe's *Tamburlaine 1, 2*, and *The Jew of Malta*.

The colonial expansion, power, and imperialism, as given above, created an orientalist discourse in which the British, being the West and powerful, considered themselves superior nations over the Eastern ones, as given in Edward Said's *Orientalism*, which is based on the "self" and "other" dichotomy. In this sense, Edward Said's *Orientalism* (1978) constructed the Western stereotypical image of the "Orient", which is based on a discourse "by which European culture was able to manage and even produce the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period" (Said, 1978, p. 70). Hence, orientalism represents the Western hegemony over the Orient or the East, which emerged as a power and knowledge theory. Furthermore, as Said analyses, orientalism is "a willed imaginative and geographic distinction made between East and West" (p. 201). Accordingly, Said's theory of orientalism is in parallel with Foucault's "power/knowledge" discourse, which therefore creates the representation of the other through relevant scholarship, literature,

and art, which are produced in the light of the imperial operations of power through a racial discourse.

Furthermore, Homi Bhabba (2000) points out that the circulation of power produces fantasy about the other, which is “subjectification as a placing within Orientalist or colonial discourse for the dominated subject without the dominant being strategically placed within it too” (p. 158). On the other hand, geographical space and location are of great significance in the formulation of the colonial discourse, in which organising spaces is very important in terms of the relations between imagined geographies and national subjectivity. Accordingly, western societies have consistently situated the Ottoman Turks within an oriental context. Consequently, the Turks have invariably been conflated with other Islamic societies from the Middle East, Africa, and Asia. Furthermore, Western depictions of the Turks have consistently been framed within the context of the Ottoman Empire, with the Ottoman Empire itself often being characterized as synonymous with the Turks, despite its diverse ethnic and religious composition. Additionally, the inherited racial prejudices and attributes attributed to the Turks can be attributed to the prevailing perception in European and Western societies that they were regarded as uncivilized or barbarians, with their Islamic identity further exacerbating these negative portrayals.

During the Renaissance period, a period marked by geographical explorations and the onset of colonial expansions primarily by Western nations, the interests of Western societies in Eastern and Asian regions assumed greater significance. Consequently, this interest found expression in the literary works of the era, wherein authors predominantly employed a particular discourse for representing the East, a concept later articulated by Edward Said (1978) as “orientalism”. In this respect, *Orientalism*, holds significant importance as it offers a critical analysis of the Western world’s viewpoint concerning the East. The book introduces and examines the concept of orientalism, shedding light on how this concept moulds the Western perspective towards the East. In Said’s (1978) perspective, orientalism is a term denoting Western scholars, writers, and artists’ comprehension and portrayal of the East, characterising it as a distinctive perspective applied to the East. This vantage point depicts the East through a Western lens, often presenting it as an exotic, enigmatic, and generally underdeveloped society in comparison to the West. Said (1978) underscores that orientalism transcends the realm of mere intellectual pursuit, functioning as a manifestation of the Western world’s aspirations to exploit and dominate the East. This assertion is particularly evident in the context of Western colonisation of Eastern territories throughout the 19th and 20th centuries. Oriented around the examination of the language and ideology employed by the West in the description of the East, the concept highlights how these linguistic and ideological choices serve to reinforce

the Western world's sense of superiority (Said, 1978). Western scholars and writers employ specific language and ideology to perpetuate the notion of Western exceptionalism, effectively "othering" the East. Accordingly, Said's (1978) orientalism is a kind of discourse representing and depicting the exotic, erotic, and strange Orient, with some categories and concepts by which the Orient is labelled and managed. Likewise, he asserts that the enduring framework for analysing orientalism is primarily disseminated through literary, philosophical, sociological, theological, and philological domains, all of which are shaped and constituted by the influence of political power. On the other hand, orientalist discourse produces a typology of characters and stereotypes based largely on the difference perceived between the West and the East and between the self and the other. Said (1978) draws attention to the economic and cultural exchange between the coloniser and the colonised in such a way that orientalism is not "mere political subject matter or field that is reflected passively by culture, scholarship, or institutions; nor is it a large and diffuse collection of texts about the Orient; nor is it representative and expressive of some nefarious 'Western' imperialist plot to hold down the 'Oriental' world" (p. 12). Rather, orientalism, the discourse of colonialism, is based on a "distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts" (Said, 1978, p. 12). According to Orientalism, the world is divided into two categories: "orient" and "occident" as the basic geographies, which are based on the unequal parts. While the occident is coloniser or powerful, which is at the same time master and rational, the orient is colonised or powerless, which is also slave and irrational (Said, 1978, p. 12). Furthermore, the orient and occident relationship is also "shaped to a degree by the exchange of power political (as with a colonial or imperial establishment), power intellectual (as with reigning sciences like comparative linguistics or anatomy, or any of the modern policy sciences), power cultural (as with orthodoxies and canons of taste, texts, and values), and power moral" (Said, 1978, p. 12). Also, the geographical location in orientalism is divided into East and West, in which the West shapes and controls the East. The geographical distinction also gives way to the description of Eastern or occidental societies as "backward", "barbaric", "cruel", "tyrant, and "uncivilised." Consequently, the orientalist discourse always has negative connotations and mysteries about the exotic fantasies of others. In the light of these statements and descriptions, Christopher Marlowe, in his plays *The Jew of Malta* and *Tamburlaine 1, 2*, adopts an orientalist and racist discourse and point of view, displaying the Western and Christian societies as superior, civilised, heroic, and good, and the Eastern Muslim and Jewish societies as inferior, corrupt, evil, immoral, infidel, wicked, and anti-Christ. According to Jale Parla (1978), this was a convention in Elizabethan drama in that the plays were based on the conflict between the Christians and the Ottoman Turks.

Representation of the Ottoman Turks in *the Jew of Malta*:

Marlowe's play *The Jew of Malta* serves as a significant historical source, providing insights into the portrayal of Ottoman Turks and their influence, particularly within the Islamic world. This play, composed and performed during the English Renaissance, holds a pivotal position for an in-depth examination of how the Ottoman Turks are depicted and encapsulates a multitude of themes that mirror the intricate political and cultural ambiance of the era. Within the dramatic narrative, the Ottoman Turks take centre stage as prominent characters, notably in the concluding segments of the performance. The play's protagonist, Barabas, leads a life as a Jewish merchant in Malta, which is under Ottoman dominion, thereby signifying the essential role played by Ottoman Turks in the political and social dynamics of the play. The story revolves around the historical backdrop of the Ottoman Empire's siege of Malta and the concurrent conflicts of that period. In this framework, the play's central theme revolves around the expansion of the Ottoman Empire and the strategic significance of Malta as a fortified stronghold. The Ottoman Turks find their portrayal primarily channelled through the interpersonal relations of the character Barabas, typically depicted as triumphant, influential, and authoritative, thereby reflecting the contemporary perception of the Ottoman Empire. The play underscores the discernible political and cultural schisms between Christianity and Islam, portraying Ottoman Turks as symbolic representatives of Islam engaged in conflicts with the Christian world. Marlowe in the play portrays the Ottoman Turks as proud, passionate, horrific, cruel, revengeful, intriguing, and treacherous. Ithamore, as in the play, who is the Turkish slave sold in the slave bazaar to Barabas, is represented as an agent of the devil and as the vehicle intending to destroy Christian society. Throughout the play, Barabas, who is represented as the wicked Jew and devil corrupting society, is always identified with the Turk, Ithamore, who is also portrayed as the friend of the devil:

Oh thrusty Ithamore; no servant, but my friend;

I here adopt thee for mine only heir. (3.4. 42-43)

Hence, one can assert that the equitable portrayal of both Jews and Turks within the play is rooted in historical events, notably the welcoming and acceptance of Jews by the Ottoman Empire following their expulsion from Spain and England. Moreover, in terms of religious affiliations, both the Muslims represented by the Turks and the Jews have historically been labeled as non-believers and perceived as anti-Christian. As Barabas says:

Why this is something: make account of me

As of they fellow, we are villains both:

Both circumcized; we hate Christians both:

Be true and secret; thou shalt want no gold. (2.3. 217-220)

The negative representation of the Turk in the play comes from the fact that Ithamore is presented to the audience through his boasts about his cruel past:

Faith, Master, in setting Christian villages on fire,
 Chaining of Eunuchs, binding galley-slaves.
 One time I was an ostler in an Inn,
 And in the nighttime secretly would I steal
 To travelers' Chambers, and there cut their throats. (2.3. 206-210)

On the other hand, the portrayal of Ithamore as a figure driven by lust and lechery contributes to the propagation of unfavorable stereotypes regarding the Turks in the play. Furthermore, Marlowe depicts Ithamore as hypocritical and deceitful, engaging in actions contrary to the interests of Barabas and divulging Barabas's malevolent intentions. As already mentioned, the equal identification of both Barabas and Ithamore as the source of evil and corruption in society is prevalent in the play. For instance, in Act 3, Scene 4, both Barabas and Ithamore prepare a mischievous plan to poison the Christians in the monastery:

Ay but Ithamore seest thou this?
 It is a precious powder that I bought
 Of an Italian in Ancona once,
 Whose operation is to bind, infect,
 And poison deeply: yet not appear
 In forty hours after it is ta'en. (3.4. 67-72)

As in these lines, Barabas, in conversation with Ithamore regarding a lethal poison he has procured, characterizes the poison as a precious substance, underscoring its potency. He elucidates that this poison is intentionally designed to have a delayed and inconspicuous impact, capable of binding, infecting, and profoundly poisoning the victim without displaying symptoms until nearly forty hours have elapsed. Barabas, a Jewish merchant in Malta, frequently engages in acts of deception and manipulation throughout the play, and this passage is emblematic of his participation in a nefarious scheme. This recurring theme of cunning and manipulative conduct, embodied by Barabas, not only applies to him but also extends to broader motifs of duplicity and betrayal, which were at times associated with the representation of Ottoman Turks in Renaissance drama. Marlowe's play, much like other productions of the era, can be analysed within the framework of Orientalism, a Western inclination to depict the East, including the Ottoman Empire, as possessing exotic, enigmatic, and often ominous qualities. The depiction of a character such as Barabas and his involvement in a plot featuring a toxic substance aligns with the Orientalist tradition of portraying the East as a realm characterized by intrigue, danger,

and deception. Moreover, the image of the thief is reflected in Ithamore. And his collaboration with the whore and Pilia-Borza against Barabas reveals Ithamore as a lusty, impostor and a trickster figure. He is also regarded as the inferior in society. When he is called a “gentleman” he is shocked at being called as such:

Piliaborza: This is the Gentleman you writ to.

Ithamore: Gentleman, he flouts me, what gentry can be in a

Poor Turk of ten pence? I'll be gone (4.2.37-39)

The hegemonic struggle between the Ottoman Turks and the Christians over the island of Malta is one of the recurrent issues that Marlowe dealt with in *The Jew of Malta*. Hegemony, likewise, according to Barker (2003), is “a temporary closure of meaning supportive of the powerful. The process of maintaining and reproducing the governing sets of meanings of a given culture” (p. 441). For Gramsci (1990), hegemony encompasses a dynamic where a “historical bloc” formed by factions of the ruling class wields societal power and guides the subordinate classes by employing a mixture of coercion and approval (p. 55). Therefore, Gramsci (1990) asserts that hegemony is a struggle for power and for the leadership of the opposing social and cultural groups (p. 53). In this regard, for the *Jew of Malta*, the hegemonic struggle between Selim-Calymath and Ferneze is a sort of binary opposition between the hegemony of the self and the other's subjection:

Know therefore, till thy father hath made good
The ruins done to Malta and to us,
Thou canst not part: for Malta shall be freed,
Or Selim ne'er return to Ottoman.

.....

Content thee, Calymath, here thou must stay,
And live in Malta prisoner; for come call the world
To rescue thee, so will we guard us now
No sooner shall they drink the Ocean dry,
Then conquer Malta, or endanger us.
So march away, and let due praise be given
Neither to Fate nor Fortune, but to Heaven. (5.5. 112-126)

As in the lines, Calymath, the son of the Ottoman Sultan, is speaking to Ferneze, the governor of Malta. Calymath demands the return of his father, Selim, who is being held by the Maltese. Calymath insists that he cannot leave until Malta is freed or until Selim is released. Ferneze, on the other hand, is determined to defend Malta and is confident that the Maltese will resist any attempt to conquer the island. He asserts that Calymath will remain a prisoner

in Malta, as no external force can conquer the island while they are prepared to defend it. This exchange is a pivotal moment in the play, as it sets the stage for the conflict between the Ottomans and the Maltese and underscores the determination of both sides to protect their interests. It also highlights the themes of power, conflict, and the role of divine intervention in the unfolding events of the play. Thus, the hegemonic struggle and domination are apparent throughout the play as binary opposition between domination and hegemony over each other. Moreover, it can be claimed that by excluding both the Jew, Barabas, and the Ottoman Turk, Ithamore, Marlowe may aim at eliminating and subjecting them as the other on the island, which can be regarded also as imperialism and colonialism. Hence, the idea of discrimination against the Jews and the Turks by the Christians can be seen throughout the play. In this sense, it can be claimed that Marlowe adopts a racist attitude by his stereotyping of the other. Likewise, Marlowe, throughout the play, uses a racist discourse in which the other is eliminated and excluded. For instance as Barabas says:

Know, Calymath, I aimed thy overthrow,
 And had I but escaped this stratagem,
 I would have brought confusion on you all,
 Damned Christians, dogs, and Turkish Infidels;
 But now begins the extremity of heat
 To pinch me with intolerable pangs:
 Die life, fly soul, tongue curse thy fill and die. (5.5. 85-91)

In this manner, the lines reveal a racist discourse that the Jew uses for the Christians and the Turks as “dogs” and “infidels”, which are the dominant stereotyping by the Western society in Marlowe’s time. Thus, one can claim that the Ottoman Turks were always seen as “the infidel” due to their ethnic and religious difference.

On the other hand, Marlowe in the play stresses the idea that the Turks’ collaboration with the Jews against the Christians. And this has always been condemned by the Westerners, which was regarded as devilish collaboration against the Christians. Calymath says:

Ay, villains, you must yield, and under Turkish yokes
 Shall groaning bear the burden of our ire;
 And Barabas, as erst we promised thee,
 For thy desert we make thee Governor,
 Use them at thy discretion. (5.2. 7-11).

In accordance with all these stereotyping, negative assorting, racist attitude and discourse, and imperial ideology, Marlowe deals with the idea

that the Ottoman Turks and the Jews are the other in the Western society in the Sixteenth and Seventeenth centuries, which were the beginning of the imperial activities and British colonialism. Therefore, Marlowe makes use of imperial ideology, which can be regarded as discrimination, exclusion, superiority of the West over the East, hegemony of the self over the other, and negative assortment of the other. Thus, in the play, the Ottoman Turks are displayed as “infidels”, “rats”, “desirous”, “lecherous”, and “cruel.”

Representation of the Ottoman Turks in *Tamburlaine 1, 2*:

In addition to the widespread historical prejudices on the brutality and violence of Turkish culture, the literary and historical texts also refer to the incidents of massacre and the bloody expansions of the Turks. So, in Marlowe’s *Tamburlaine 1, 2*, Tamburlaine is identified with power and God, and his representation is more chivalric and heroic than the Turks. In Act 4, Scene 3, Souldan depicts Tamburlaine as:

Against the Woolfe that angrie Themis sent.
 To waste and spoile the sweet Aonian fieldes.
 A monster of fiue hundred thousand heades,
 Compact of Rapine, Pyracie, and spoile.
 The Scum of men, the hate and Scourge of God,
 Raues in Egyptia, and annoyeth vs.
 My Lord it is the bloody Tamburlaine.
 A sturdy Felon and a base-bred Thiefe.
 By murder raised to the Persean Crowne.
 That dares controll vs in our Territories (*Tamburlaine 1, 3.4. 5-12*)

Moreover, one of the recurring motifs given about Tamburlaine himself is the idea of his role as ‘the scourge of God’. And in his last line in the play, he says, “For Tamburlaine, the scourge of God, must die” (*Tamburlaine 2, 2.5. 301*). According to Sheppard (1986),

It is an idea that Calvin seems preoccupied with in his commentary on the passage, which depicts God using a heathen Assyrian to punish the disobedient children of Israel. Although the Assyrian is triumphant, and revels in his victory, he is himself finally struck down by God. It became a familiar idea during Elizabethan times, with war often understood as God’s scourge (p. 90).

Marlowe in the play makes use of the conventional stereotypes of the Turks as ‘passionate’ and ‘desirous’; however he depicts them as powerful and mighty, which can be accepted as a constructive image with regard to the

historical victories of the Turks. Especially the enmity between the Christian West and the Ottomans are also reflected as rivalry between the Turks and the Mongols. The portrayal of religion plays a significant role in stereotyping the Turks and the Mongols. In the play, the Turks are portrayed as the infidels both by the Western society and the Mongols. Here, Marlowe distorts the historical facts in a way that Tamburlaine and the Mongols are not Muslims but they have sympathy for Christianity. In the play, Tamburlaine swears at the Muslims and the Quran:

Now Casane, where's the Turkish Alcoran,
 And all the heaps of superstitious books,
 Found in the Temples of that Mahomet?
 Whom I have thought a God, they shall be burnt.

 In vain I see men worship Mahomet,
 My sword hath sent millions of Turks to hell.
 Slew all his Priests, his kinsmen, and his friends,
 And yet I live untouched by Mahomet. (*Tamburlaine 2*, 5.1. 170-180)

In these lines, Marlowe adopts an orientalist discourse in that he defines Islam as Mohammedanism. And they see Mohammed as liar, mad poet, and anti-Christ. Also, in the Christian Medieval society, Islam was associated with tyranny. Furthermore, the Turk's association with Islam is reflected in the play as "infidels". In Act 2, Scene 1, Fredrick points out the Turks as "Infidels", disbelieving and idolatrous:

Your Majesty remembers I am sure
 What cruel slaughter of our Christian bloods,
 These heath'nish Turks and Pagans lately made
 Betwixt the city Zula and Danubius,
 How through the midst of Verna and Bulgaria
 And almost to the very walls of Rome,
 They have not long since massacred our Camp,
 It resteth now then that your Majesty
 Take all advantages of time and power,
 And work revenge upon these Infidels. (*Tamburlaine 2*, 2.1. 5-14)

These lines demonstrate the fact that Turkish imperial policies and the Ottoman's conquest of many parts of Europe have always been considered as

a threat to the West. And the stereotyping that Marlowe asserts in the play is “as cruel slaughter of our Christian bloods and heathenish Turks and pagans” (*Tamburlaine 2*, 2.2. 5-6).

Accordingly, Marlowe’s *Tamburlaine* plays provides an important example of the orientalist perspective on the East, particularly the Ottoman Empire, in English Renaissance period dramas. As it has been stated, orientalism refers to how the West often portrays the East as exotic, mysterious, and frequently surrounded by stereotypes. *Tamburlaine*, the titular protagonist of the play, governs the extensive Eastern territories he has conquered, mirroring the historical persona of Timur (Tamerlane). The character of *Tamburlaine* epitomizes the Western concept of a potent Eastern sovereign, one that captivates the Western imagination and stands in contrast to Western norms. Furthermore, in the play the portrayal of the East signifies an emblem of exoticism. The play abounds with allusions to the opulence, grandeur, and splendour of the East. The language employed to depict the East is deliberately crafted to underscore its distinctiveness in comparison to the Western world. *Tamburlaine*’s interactions with diverse Eastern rulers and his audacious conquests further solidify the notion of the East being conceived as a captivating and wondrous realm. *Tamburlaine*’s unbridled ambition and rise to power reflect how the Western imagination views Eastern rulers as figures of great authority. *Tamburlaine*’s rapid rise reinforces, from the orientalist perspective, the idea that the East is a place whose greatness and influence are admired. All in all, Marlowe’s play, *Tamburlaine 1,2*, is an important example of how orientalism was reflected in English Renaissance period dramas. The play portrays the East in terms of exoticism, power and cultural difference. The character of *Tamburlaine* captures the imagination of the Western audience. The play, hence, not only reflects how Marlowe contributed to shaping the West’s view of the East during the Renaissance, but remains a key work in understanding the study of orientalism in literature.

Conclusion:

As a conclusion, the early modern era in England was characterized by the incorporation and portrayal of non-Western individuals in literary works, witnessing a proliferation of depictions of Muslims, Moors, and Turks in dramatic texts. These texts presented a mix of factual and fictional narratives and discourses concerning these oriental cultures, nationalities, and religious communities. In this vein, it is noteworthy that Turks, specifically those within the formidable Ottoman Empire, were the most frequently represented literary figures on the early modern English stage, reflecting the empire’s pre-eminence across various global regions. In this regard, the substantial body of dramatic works centred on the Turks during the Sixteenth and Seventeenth centuries serves as compelling evidence that within Western civilization and among the English public, there was a large amount of curiosity regarding the

operations of the Levant Company as well as the presence of the Turks in the region during the sixteenth century. During this era, Christopher Marlowe, an eminent English playwright and poet, held a prominent position as a literary figure, frequently weaving contemporary social and political concerns into his dramatic works. Among these concerns, the Ottoman Empire occupied a significant place. Marlowe's plays often portrayed the Ottoman Turks as a formidable, ruthless, and menacing presence. This portrayal of the Ottomans in Marlowe's works mirrored the prevailing sentiment in British society during the 16th century. England, during this period, grappled with apprehensions stemming from the Ottoman Empire's expansion, which cultivated a sense of fear and animosity towards the Ottoman Turks within British society. In Marlowe's plays, the Ottoman Turks were commonly depicted as a savage and bloodthirsty force. For instance, in Marlowe's play *The Jew of Malta*, a Jewish merchant named Barabas serves the Ottoman Empire by committing acts of violence and genocide. This representation underscores Marlowe's critical stance on the brutality and aggression associated with the Ottoman Turks. However, Marlowe's portrayal of the Ottoman Turks was not exclusively negative; they were also depicted as a respected and potent force. In *Tamburlaine 1,2* a Turkish commander named Tamburlaine emerges as the world's most influential ruler, underscoring Marlowe's recognition of the Ottoman Turks' military prowess. Marlowe's depiction of the Ottoman Turks in his plays was nuanced and multifaceted. He presented them as both a commanding and esteemed force, as well as a barbaric and bloodthirsty one. These diverse representations mirror the intricate sentiments prevalent in British society during Marlowe's time concerning the Ottoman Turks. Thus, as reflected in Marlowe's plays, *The Jew of Malta* and *Tamburlaine 1,2*, the Ottoman Turks are presented as the other, having negative stereotypes as infidels, barbarous, proud, passionate, lustful, cruel, revengeful, intriguing, and treacherous. On the other hand, the conflict between the Christians and the Turks as the Muslims is the prevalent issue in both plays.

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Chapter 6

EVALUATING FRENCH AS A FOREIGN LANGUAGE: USING IDIOMS AND MULTIPLE INTELLIGENCE THEORY

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Introduction

In the 21st century, teachers must study with their students by working passion for knowledge and studying with them to teach and learn foreign languages because every human being, at certain degree, craves to learn. What this author (Howard Gardner: the creator of the theory of Multiple Intelligence) also indicates is that we should stop trying to speak a “unique language” and help to communicate with our students through “multiple languages” (Acaso, 2013: 14) as every student will “read the book” according to the type of abilities and imagination they own. This structures us to Howard Gardner’s (his) theory of the multiple intelligences and how this theory can be also formed in an French as Foreign Language (FFL) classroom.

What he wants to demonstrate is that the human brain does not function as a whole, as one intelligence, but as independent components that together form a unit. According to him, everyone is intelligent and is able to stand out in different type of activities or abilities. Thus, this author classifies them in seven different multiple intelligences: linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, naturalistic and the personal intelligences (interpersonal and intrapersonal) (Gardner, 2011).

Currently, teaching French as foreign language is generally based on the Common European Framework of Reference for Languages (CEFR) with the reference levels (A, B and C language levels). Learning idioms via multiple intelligence in teaching French as a foreign language is structured to reinforce students’ vocabulary knowledge through activities and assignments given in these classes (Arslan 2022; Şahenk Erkan, 2019, 2017, 2015; Akdağ, 2018; Kuşçu, 2017).

As idioms are reflected to mirror the culture of the language (Blionova, 2021; Saberian & Fotovatnia, 2011; Kövecses & Szabó, 1996) studying all these word patterns will allow to discover the culture, the expressions, the habits and also the beliefs with his students in foreign language class. But as these expressions idiomatics realizes with most culturally- determined language aspects, they cause great difficulties for learners (Şahenk Erkan 2018; Yılmaz Güngör 2017; Liontas, 2017; Asl, 2013; Tran, 2012; Vasiljevic, 2011; Kömür & Çimen, 2009), the theory of Multiple Intelligence -with the different demonstrations for everyone- will support this learning situations in class.

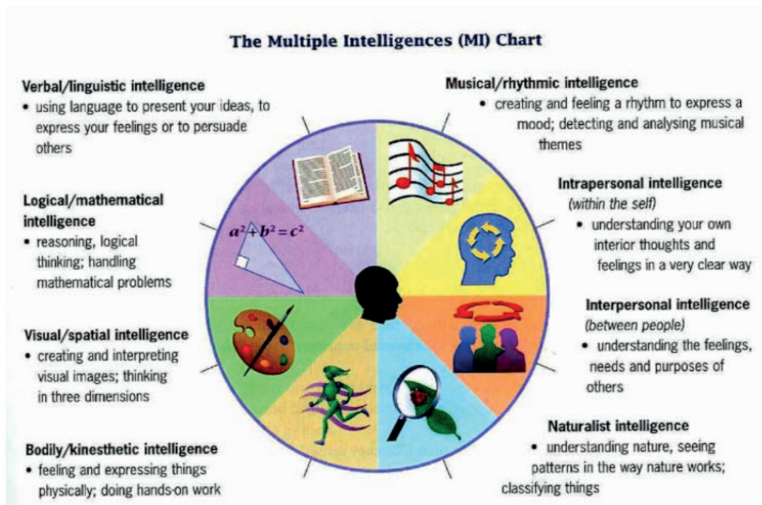
Subject and Aims

This study is focused to learn idioms via multiple intelligence in teaching French as a foreign language (FFL) in university degree. This research aimed to evaluate learning processes idioms via multiple intelligence in teaching and learning French as a foreign language (FFL).

Multiple Intelligence Theory

Howard Gardner was born on 11 July 1943 in Pennsylvania in USA. He is an American cognitive psychologist and author. He is best known for his theory of “*Multiple Intelligences*.” He wrote some books such as “*The Theory of Multiple Intelligences*” (1983), “*The Theory in Practice*” (1993), “*Intelligence Reframed: Multiple Intelligences for the 21st Century*” (1999), and “*Multiple Intelligences: New Horizons*” (2006). He detailed instead a more complex paradigm in which human intelligence comprises eight intellectual capacities cited as Howard Gardner in the Multiple Intelligence Theory (MIT) (<https://www.britannica.com/biography/Howard-Gardner>). Gardner defines intelligence as an intellectual potential to construct information that can be formed in a cultural setting to solve problems (Gardner, 2000: 28). The details of the Multiple Intelligence Theory (MIT) will be explained after the scheme.

Scheme 1: The Multiple Intelligence Chart



Gardner Theory, <https://inclusiveandsafeenvironment.weebly.com/multiple-intelligences.html>

- **Linguistic Intelligence:** is a part of spoken and written language. There are best known people with linguistic intelligence, such as William Shakespeare and Oprah Winfrey. They have an ability to detect information and recreate products involving oral and written language in articles and books. They will be easily a lawyer, a speaker, an author, a journalist and a curator in their professional career.

Logical-Mathematical Intelligence (Number/Reasoning Smart)
 These people can easily to analyze and solve problems logically. In addition, they can carry out mathematical operations. People with logical-mathematical

intelligence, such as Albert Einstein and Bill Gates, can develop equations, make calculations and solve problems. They will be easily a mathematician, an accountant, a statistician, a scientist or a computer analyst in their professional career.

Spatial Intelligence: These people can recognize and manipulate the patterns of wide space in confined areas such as sculptors, surgeons, graphic artists or architects. Frank Lloyd Wright and Amelia Earhart are the popular humans having a spatial intelligence. They will be easily a pilot, a surgeon, an architect, a graphic artist or a interior decorator in their professional career.

Bodily-Kinesthetic Intelligence: These people can easily use one's own body to create products, perform skills, or solve problems through mind-body union. Michael Jordan and Simone Biles are an example of well-known people having a bodily-kinesthetic intelligence. They will be easily a dancer, an athlete, a surgeon, a mechanic, a carpenter or a physical therapist in their professional career.

Musical Intelligence (Music Smart): These people can create a good performance in musical shows. Beethoven and Ed Sheeran are an example of popular people having a musical intelligence. They have an ability to recognize and create musical pitch, rhythm, timbre, and tone. These people can dominate some careers such as: Singer, composer, dj and also musician.

Interpersonal Intelligence: These people can easily understand the intentions and motivations and desires of other people and consequently to work effectively with others. Mahatma Gandhi and Mother Teresa are an example of well-known people in society having an interpersonal intelligence. They have an ability to recognize and understand other people's moods, desires, motivations, and intentions. They can realize some professions such as a teacher psychologist, a manager, a sales or a public relations.

Intrapersonal Intelligence: These people can easily understand oneself, to have an effective working model of oneself-including own's desires, fears, and capacities-and to use such information effectively in regulating one's own life. There some best known people with intrapersonal intelligence, such as Aristotle and Maya Angelou. This type of intelligence can help a person to understand which life goals are important and how to achieve them. They occupy some careers such as a therapist, a psychologist, counselor, a entrepreneur or a clergy.

Naturalist Intelligence: These people can easily identify and distinguish among different types of plants, animals and weather formations in the environment. There are some best known people with naturalistic intelligence such as Charles Darwin and Jane Goddall. They can form easily some careers such as a botanist, a biologist, an astronomer, a meteorologist or a geologist.

Gardner was surprised to find that Multiple Intelligences Theory (MIT) has been used most widely in educational contexts. He developed this theory to challenge academic psychologists, and therefore did not present many educational suggestions. For this reason, teachers and educators were able to take the theory and apply it as they saw fit. As it gained popularity in this field, Gardner has maintained that practitioners should determine the theory's best use in classrooms. He has often declined opportunities to aid in curriculum development that uses multiple intelligences theory, opting to only provide feedback at most (Gardner, 2011). Understanding multiple intelligences is important because it helps individuals recognize that intelligence is not just about academic achievement or IQ scores, but also includes a range of different abilities and strengths. By identifying their own unique mix of intelligences, individuals can develop a greater sense of self-awareness and self-esteem, as well as pursue career paths that align with their strengths and interests. Additionally, understanding multiple intelligences can promote more inclusive and personalized approaches to education and learning that recognize and value the diverse strengths and abilities of all students.

There are a lot of studies on Multiple Intelligence Theory in TFL/ EFL and FFL classrooms. The table below illustrates these all researches about studying on Multiple Intelligence Theory in TFL/ EFL and FFL classrooms.

Table 1: Studies on the teaching of Multiple Intelligence Theory in TFL/ EFL and FFL classrooms

Studies on the teaching of Multiple Intelligence Theory in TFL/ EFL and FFL classrooms		
TFL Classes	EFL Classes	FFL Classes
Güven & Banaz, 2020; Keskin & Yeşilyurt, 2019; Kalenderoğlu & Zorluoğlu, 2018, Çökmez, 2017; Kana & Demir, 2017; Demir, 2015	Al-Abdallat, Al-Omari & Saleh, 2023; White, 2005; Altan, 2002, 2001; Allix, 2000; Klein, 1997; Christison, 1996; Armstrong, 1994; Morgan, 1992	Yılmaz Güngör, 2017; Gülfil, 2010; Alpar, 2009; Şahenk Erkan, 2009; Mavaşoğlu, 2006

In table 1, the researches on the teaching of Multiple Intelligence Theory in TFL/ EFL and FFL classrooms were listed.

Teaching Idioms in FFL Class

The convenient knowledge and utilization of idiomatic expressions make the non-native speaker(s) competent(s) to communicate and write in English / French skillfully. Idioms form a basic part in the phraseology block of the language. Idioms are the most disregarded field in FFL perspective of their multiplicity and vitality. Studying figurative idioms causes difficulties to learners in EFL/FFL because the meaning of various idioms may not be set considering their lexical and grammatical structures. So, that specific event influences badly the learning process of idioms in the EFL / FFL classrooms.

There are a lot of studies on the teaching of idioms in TFL/ EFL and FFL classrooms. The table below illustrates these all researches on the studying of idiomatic expressions in TFL/ EFL and FFL classrooms.

Table 2: Studies on the teaching of phraseology idioms in TFL/ EFL and FFL classrooms

Studies on the teaching of phraseology idioms in TFL/ EFL and FFL classrooms		
TFL Classes	EFL Classes	FFL Classes
Çelik, Elbistanlı & Boylu, 2022; Dehcheshmeh, 2021; Demirtaş, 2021; Kır Cullen, 2021; Tanrıkulu & Türk, 2021; Gürel, 2020; Ioannidi, 2020; Sezen, 2020; Acar, 2019; Aydemir, 2019; Çelik 2019; Erdoğan, 2019; Gün & İkizçınar, 2019; Kılıç & Aytan, 2019; Koparıcı, 2019; Tekin, 2019; Barçın, 2018; Kaya, 2018; Yılmaz, 2018; Çelikkaya & Esen, 2017; Erten & Dalak, 2017; Özdemir, Demir, & Özkan, 2017; Tüm, 2017; Mutlu, 2016; Tsitsabadze, 2016; Yılmaz Atagil, 2015; Akpınar, 2010; Şalvarlı, 2010	Akhter, Shaheen, Qureshi & Tanveer, 2018, Asl, 2013; Chen & Lai, 2013; Tran, 2012; Kömür & Çimen, 2009; Boers, Demecheleer & Eyckmans, 2004; Cooper, 1999, 1998; Cornell, 1999; Kövecses & Szabó, 1996; Lattey, 1986	Djeffali, 2021; Tatah, 2021; Şahenk Erkan, 2018; Cáceres-Guerrero, 2017; Detry, 2017; Martinez-Marnet, 2016; Sioridze & Abashidze, 2015; De Serres, 2011; Detry, 2008

In table 2, the researches on the teaching of phraseology idioms in TFL/ EFL and FFL classrooms were demonstrated.

Method

This research is based on method qualitative. The method qualitative is defined as: This method collects non-numerical data such as words, images, and sounds. It focused exploring subjective experiences, opinions and attitudes often through observation and interviews (Mcleod, 2023, <https://www.simplypsychology.org/qualitative-quantitative.html>).

Application

In the first lesson, the teacher watched the video <https://www.youtube.com/watch?v=snf7tstUGSA> with the learners about animal idioms such as “avoir une faim de loup” (to be very hungry), “avoir une mémoire d’éléphant” (to have a good memory), “avoir un chat dans la gorge” (to be unable to speak normally because of a dry or hoarse throat), “avoir une fièvre de cheval” (to have a very high temperature), “avoir un appétit d’oiseau” (to eat very little) and “avoir la chair de poule” (to have goosebumps)

After the video, the students studied in small groups for participating a test for animal idioms in french such as <https://www.podcastfrançaisfacile.com/vocabulaire/liste-expressions-idiomatiques.html>.

After the video and the test application, the learners taught these French expressions idiomatics thanks to linguistic, musical and interpersonal intelligence described by Howard Gardner (via Multiple Intelligence (MI)).

After the group study with students, the students answered the interview form showed below:

Interview Form	
1) Can you teach and comprehend clearly these French idioms in this lesson?	
a) <input type="checkbox"/> Yes	b) <input type="checkbox"/> No
Explain your opinions in details:	
2) Can you appreciate this lesson organisation?	
a) <input type="checkbox"/> Yes	b) <input type="checkbox"/> No
Explain your opinions in details:	
3) What are the positive parts of this research? Explain them	
4) What are the negative sides of this study? How could we improve this research? Explain them	

Findings

The findings are enumerated below:

(i) These learners taught these French expressions idiomatics with the video and the test application thanks to linguistic, musical and interpersonal intelligence structured by Howard Gardner (via Multiple Intelligence (MI)).

(ii) These students taught and comprehended clearly these French expressions idiomatics in this lesson.

(iii) They appreciated this organisation.

(iv) They told that this research facilitated and helped to teach these idioms in French.

(v) They explained that there are no neagative sides of this research. In addition, they proposed to teach different expression idiomatics in A2, B1, B2 and C1 language levels.

Results, Discussions and Conclusion

The results are demonstrated below:

(i) After the video and the test application, these students taught clearly these French idioms thanks to linguistic, musical and interpersonal intelligence described by Howard Gardner (via Multiple Intelligence Theory (MI));

(ii) They taught and comprehended clearly these French expressions idiomatics during this lesson. They appreciated this organisation;

(iii) They said that this research facilitated and helped to teach these idioms in French. They explained that there are no neagative sides of this research and

(iv) Besides, they proposed to teach different expression idiomatics in A2, B1, B2 C1 and C2 language levels.

As mentioned Gülerer and Güler (2020) it was discovered that the gender factor did not have a significant difference in learning idioms in the language class. Finally, it has been seen that teaching idioms with their stories is more effective than teaching them only with their meaning.

As determined Dolati and Tahriri (2017), the teachers should utilize 8 types of intelligences (MIT's of Howard Gardner). In this context, theirs students will be more successfull in the lessons. Then, they can formed easily a better life in the future for their professional career.

As mentionned Zabitgil (2013), MIT approach is very appropriated for an elementary language classes.

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Chapter 7

CLASSIFICATION OF LANGUAGE TEACHING APPROACHES¹

Müfit ŞENEL²

1 Doktora tezinden üretilmiştir. "A suggested textbook for the students and the teachers of ELT departments of the faculties of education for approaches in ELT course", 2002. Tez no: 113475 Danışman: Prof.Dr. Mehmet Demirezen.

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What Makes an Approach?

Approach is a set of assumptions dealing with the nature of language teaching and learning; it is *axiomatic*. It describes the nature of the subject matter to be taught. According to Anthony and Norris (1969) an approach reflects beliefs about the nature of language and assumptions, theories, and concepts drawn from changing findings of disciplines and the profession of education. Brown (2000, p.16) states that “approach is theoretically well informed positions and beliefs about the nature of language learning and the applicability of both to pedagogical setting”. That is to say, an approach refers to the general theories related to language teaching and learning.

As mentioned above there are lots of approaches in the field of language teaching and learning. For that reasons, scholars and linguists put these approaches mainly into different categories such as *Behavioral (Behaviorist) Approaches, Communicative Approaches, Functional Approaches, Cognitive Approaches, Humanistic Approaches, etc.*

Difference between Approach, Method and Technique

Anthony (1970) explained that method was the second of three hierarchical elements, namely approach, method, and technique. He studied approach under three headlines: Language, Language Theory and Philosophy. An approach, according to Anthony, was a set of assumptions dealing with the nature of language, learning, and teaching. He also adds that an approach reflects beliefs about the nature of language and assumptions, theories, and concepts drawn from changing findings of disciplines and the profession of education. On the one hand, the method was described as an overall plan for the orderly systematic presentation of language material, no part of which contradicts, and all of which is based on a selected approach. Techniques were the specific activities manifested in the classroom that consisted of a method and therefore were in harmony with an approach. Therefore, we can claim that they are classroom strategies, implications, applications which guide the students in the direction of the teacher wants. For example, Humanistic Approach depends upon the Humanistic Theory and it puts forward methods such as Silent Way, Community Language Learning, TPR, DeSuggestopedia, and Total Physical Response When we say method, which is the second level, we mean a language teaching philosophy, which consists of a set of processes or rules for language teaching that depends on a given set of assumptions. According to Brown (2000, p. 14), a teacher can, for instance, confirm the importance of learning in the end at the approach level when the student is in a relaxed mental state just above the threshold of consciousness. The process that comes next might mirror DeSuggestopedia, for example. Techniques might be having students sit in the yoga posture while listening to a list of words, playing classical music while reading a chapter in the target language,

or having students take on a new name in the classroom and role-play that new person. In 1986, on pages 14–17, Richards and Rogers suggested reformulating the idea of method. Antony’s approach, method, and technique were renamed respectively *approach*, *design* and *procedure*. An¹ approach defines assumptions, beliefs, and theories about the nature of language and language learning. It is the first level and operates as axiomatic constructs or reference points and provides a theoretical foundation for what language teacher ultimately do with learners in classrooms. A method, the second level, according to Richards and Rogers, is an “umbrella term for the specification and interrelation of theory and practice”. Design specifies the relationship of those theories to classroom materials and activities. The third level, technique, includes the classroom procedures and applications that are the products of particular approaches and methods. On the one hand, Brown (2000, p. 16) claims that the method is a generalized set of classroom requirements for achieving language objectives in his book *Teaching by Principles*. Methods frequently focus on the roles and behaviors of the teacher and the student first, and then on elements like linguistic and subject-matter objectives, sequencing, and materials. They are typically seen as having a wide range of applicability to various audiences in various circumstances. He adds that a technique might be any of the many exercises, tasks, or activities that are utilized in language classes to achieve lesson objectives.

That is to say, an approach comprises not only the thesis of language but also language learning. All of the language teaching methods perform definitely from a theory of language or assumptions about how language is learned. Theories at the approach level are directly related with the method level because they constitute the basis for specifying the objectives and content of a language syllabus. They are also connected with the procedure (technique) level because they constitute the linguistic and psycholinguistic rationale for determining the particular teaching techniques and activities. In short, an approach is general (e.g. cognitive, functional, communicative etc.); a method is a set of procedures more or less compatible with an approach (e.g. Silent Way); and technique is a very specific type of learning activity used in one or more methods (e.g. using rods, color charts, and facilitate language practice). Approach, moreover, means a broad philosophy or theory of language acquisition, which underlies the choice of activities and techniques to be used, and influences the way they are put together to form a lesson.

In conclusion, a language teaching approach encompasses anything that reflects a certain model or research paradigm, or, if you prefer, a theory (Celce-Murcia, 1991, p. The third term has the broadest definition. On the other hand, a method is a set of instructions, such as a system that outlines the particular

1 Dكتورا tezinden üretilmiştir. Danışman: Prof.Dr. Mehmet Demirezen “A Suggested Textbook for the Students and the Teachers of ELT Departments of the Faculties of Education for Approaches in ELT Course”. Hacettepe Üniversitesi

steps involved in teaching a language. While less specific than techniques, methods are more specific than approaches. Usually, a method can be used with one or two approaches. A technique is a teaching tool or activity, making it the most specific of the three notions. It can, therefore, be claimed that each strategy advances theories. These theories are then put to the test using various techniques. Techniques put methods to the test. Results go back to the theory of the approach; its shortcomings are examined and formatted, then general knowledge turns back to the approach. So, as Richards and Rodgers (2000, p.15) state, approaches and methods have the following assumptions:

1. An approach or method refers to a theoretically consistent set of teaching procedures that define best practices in language teaching.
2. Particular approaches and methods, if followed precisely, will lead to more effective levels of language learning than alternative ways of teaching.
3. The quality of language teaching will improve if teachers use the best available approaches and methods.

Consequently, as mentioned above, these three concepts - approach, method, and technique - take important role in the language teaching field. Since our dissertation is mainly related to the language teaching approaches, this subject will be studied in detail in the following chapters. According to the terms, explanations, and ideas discussed above, an approach is a kind of notion that does not need proofing. It is based on strong theories and philosophies and supports the four primary language teaching/ learning skills. In order to apply the teaching/ learning hints of any kind of approach, we need a method. Since any theory does not support methods, they do not have any theoretical truths, but it should be borne in mind those methods, of course, the only way of putting forward the theoretical applications of the approaches. In doing this, teachers need some techniques as well. For example, every method should be supported by some kinds of techniques. That is, in order to teach language by means of any kind of method, teachers should use some techniques such as using color rods, wall charts, repetition, memorization, imitation, etc.

Behavioristic and Structural Approaches Between 1930-1950

Behavioristic Theory and Behaviorism

Behaviorist theory, which is fundamentally a psychological theory, has been founded by J.B. Watson in 1920. He argued that a kind of manifesto called psychology as the behaviorist view. Before 1960s the study of child language was dominated mainly by the behaviorist approach to language and learning. The best known proponent of this approach was B.F. Skinner. Behaviorism, which is actually a theory of native language learning, developed as a reaction to traditional grammar. Bloomfield, Mowrer, Skinner, and Stoats

were the supporters of this theory. Behaviorism was strongly influenced by Structuralism in linguistics and had put forward mainly two basic methods, such as Audiolingual Method and Audiovisual Method, which will be handled in this chapter. Behaviorism is generally divided into two main categories: Classical Behaviorism and Neo-behaviorism.

Classical Behaviorism

Drawing on Pavlov's findings, J.B. Watson (1913) coined the term Behaviorism. In the empirical tradition of John Locke, Watson contended that human behavior should be studied objectively, rejecting Mentalistic notions of innateness and instinct. Taking an environmentalist position, following Pavlov, he adopted classical conditioning theory as the explanation for all learning: by the process of conditioning we build an array of stimulus response connections and more complex behaviors are learned by building up series of responses. Watson's emphasis on the study of overt behavior and his rigorous adherence to the scientific method had a tremendous influence on learning theories for decades.

Two significant qualities were assigned to habits by behaviorist psychologists. Watson denied the existence of interior mental processes, describing them as superstition and magic. The first was that they were observable. The automatic nature of habits was the second notable quality. That is, they were difficult to eliminate until environmental changes resulted in the extinction of the stimuli upon which they were based since they were carried out unconsciously and spontaneously. A habit can be learned through imitation (e.g., when the learner repeats the stimulus behavior enough times for it to become automatic) or reinforcement (e.g., when the learner's response is rewarded or punished based on whether it is appropriate or not until only appropriate responses are given). The theory of behaviorist learning states that old habits stop you from learning new ones. Where SLA is concerned, therefore, "the grammatical apparatus programmed into the mind as the first language interferes with the smooth acquisition of the second" (Bright & McGreg-or, 1981, p. 237). The notion of interference is central to the behaviourist view of SLA.

On the other hand, according to Behaviorist learning theory, transfer from one language to another will be negative if there is proactive inhibition, in which case errors will occur. On the other hand, transfer will be positive if the first language habits are identical to the second language habits, in which case there will be no errors. In Behaviorist SLA accounts, errors were not seen as bad; they were seen as evidence of non-learnability of the inability to overcome the proactive inhibition. In fact, some language teaching theorists argued that there was a risk of errors becoming habits if they were allowed to exist (Ellis (1985, pp. 20-22).

Behaviorists assume that throughout development, children's caretakers train children to perform verbal behaviors, namely caretaker speech which includes shorter statements, simple patterns, repetitions, and good pronunciation (Jones, 1997, p.265). They assume that the course of language development is largely determined by the course of training, not maturation. That is to say, behaviorists focus on learning principles. Language development is viewed to be a problem of linking various stimuli in the environment to internal responses and these internal responses to unlearned verbal behavior. Language development is considered as a progression from random verbalizations to mature communication through the application of classical and operant conditioning. Behaviorists have believed that their original promise of prediction and control of language behavior.

Neo-Behaviorism

One of the best known attempts to construct a behavioristic model of linguistic behavior is embodied in Skinner's classic book, *Verbal Behavior*. B.F. Skinner, among all of the other behaviorists, is the most distinguished figure, who served and contributed to language learning as a Neo behaviorist. In 1938, he established himself as one of the leading behaviorists in America by publishing his *Behavior of Organisms*. He was, therefore, called a Neo-behaviorist because he added a unique dimension to behaviorist psychology. The classical conditioning of Pavlov was, according to Skinner, a highly specialized form of learning utilized mainly by animals and playing little part in human conditioning. Rejecting *mentalistic* or *cognitive* explanations of behavior, or explanations attributing behavior causation to *inner psychic* forces of any kind, Skinner argues that we understand a piece of behavior only when we have learned how to predict and control that behavior. He claims that mentalistic explanations can be questionable because they do not tell us how to manipulate variables so as to control the behavior.

His theory of verbal behavior was an extension of his general theory of learning by *operant conditioning*. Operant conditioning refers to conditioning in which the organism emits a response or operant (a sentence or utterance), without necessarily observable stimuli, that operant is maintained by reinforcement. He proposed that two classes of response be distinguished: a class of elicited responses and a class of emitted responses. Responses elicited by known stimuli are responses that need not be correlated with any known stimuli are *responses*. Recognized stimuli do not elicit operant behavior, its strength is the rate of response. Operants are classes of responses such as crying, laughing, standing up, or sitting down. There are, of course, other influences affecting operant strength. These are *drive*, *emotion*, and *punishment*. According to Skinner, verbal behavior, like other types of behavior is controlled by its consequences. When consequences are rewarding, behavior is maintained and is increased in strength and frequency. When consequences, on the other hand,

are punishing, or when there is a lack of reinforcement entirely, the behavior is weakened and extinguished.

Although theories of Skinner-as a Neo-Behaviorist-attracted a number of critics, today few linguists and psychologists would agree that Skinner's model of verbal behavior adequately accounts for the capacity to acquire language, for language development itself, for the abstract nature of language, and for a theory of meaning. Because for a theory based on conditioning and reinforcement it is difficult to explain the fact that every sentence a person speaks and writes is novel, never before uttered by either that person or anybody else. These novel utterances are nevertheless created by the speaker and processed by the hearer. Together with Skinner, the Neo-behaviorists, for example, Woodworth, Osgood, and others are more prepared to take internal processes into account but attempt to describe them as far as possible in behavioral terms (Stern, 1991, p. 305). But it was Skinner's general view of learning that exercised a profound influence on educators.

That is to say, Behaviorists assume that throughout development, children's caretakers train children to perform verbal behaviors, namely caretaker speech which includes shorter statements, simple patterns, repetitions, and good pronunciation (Bohannon, 1997, p. 265). They assume that the course of language development is largely determined by the course of training, not maturation. That is to say, behaviorists focus on learning principles. Language development is viewed to be a problem of linking various stimuli in the environment to internal responses and these internal responses to unlearn verbal behavior. Language development is considered a progression from random verbalizations to mature communication through classical and operant conditioning. Behaviorists have believed in their original promise of prediction and control of language behavior.

BEHAVIORISTIC APPROACH IN ELT

This approach is the combination of language theory (Structuralism) and learning theory (Behaviorism). Before 1960s the study of child language was dominant. The Behavioristic Approach focuses on the immediately perceptible aspects of linguistic behavior - the publicly observable responses- and the relationships or associations between those responses and events in the world surrounding them (Brown , 1994, p. 22) A behaviorist might consider effective language behavior to be the production of correct responses to stimuli. Behaviorists also focus on learning because they regard language as a skill, not essentially different from any other behavior. They also emphasize *performance over competence*.

It can be said that according to the behaviorist theory, the notion of repetition is extremely important as the more a word is uttered, the better it is learned. The learning process is the making of the response. If there

is no reinforcement, the learning is extinguished. Therefore, Behaviorist approaches mainly depend upon the spoken form of the language. Greater salience is given to speaking than writing or reading. Language is primarily spoken and we learn to speak before we learn to read and write. Writing is not a necessary stage in the developmental process of human beings and it is still absent from the behavior of many human beings.

Principles and Theory of Language Learning

Here are some basic principles of Behaviorism taken from Demirezen (1988).

1. Behaviorist theory dwells on spoken form of the language. Primary medium of language is oral because we learn to speak before we learn to read and write.

2. This is a habit formation theory of language teaching and learning, reminding us the learning of structural grammar. In other words, language learning is a mechanical process leading the learners to habit formation whose underlying scheme is the conditioned reflex. Thus it is definitely true that the consequences of behavior control language.

3. The stimulus-response chain ($s R$) is a pure case of conditioning. This means that clauses and sentences are learned linearly as longer and longer stimulus-response chains, produced in a left-to-right series of sequence like $S_1 - R_1 - S_2 - R_2 - S_3 - R_3 - S_4 - R_4 \dots$. Each stimulus is thus the eaiser of a response and each response becomes the initiator of a stimulus and this process goes on and on in this way.

4. All learning is the establishment of habits resulting from reinforcement and reward. Positive reinforcement is reward while negative reinforcement is punishment. In a stimulus situation, a response is exerted. If a reward positively augments the response, then the association between the stimulus and response is itself reinforced. Thus, the response will very likely be manipulated by every appearance of stimulus.

5. The learning, due to its socially-conditioned nature, can be the same for each individual. In other words, each person can learn equally well if the conditions in which the learning takes place are the same for each person (pp. 135-140).

Behaviorist Approach has some limited strong points. For example,

1. One of the most effective sides of this approach is depending on the language's spoken form because language is primarily what is spoken and secondarily what is written.

2. This approach can be useful and enjoyable for the young learners since it aims at imitative and repetitive teaching and learning. Activities

depending upon the imitation and repetition may be encouraging for beginners.

Needless to say, each theory or approach may not be a complete model for language teaching and learning. For that reason, each of them has some shortcomings as well as their strong points. Here are some weak points of the Behaviorist Approach.

1. Basic strategies of this approach are imitation, reinforcement, and rewarding. However, researchers have demonstrated that children's imitation of structures shows evidence of almost no innovation; furthermore, children vary considerably in how much they imitate. Children do not imitate words, phrases, clauses and sentences at the same rate. For this reason, they will learn at different rates.

2. The process of learning relies on generalization, rewarding, and conditioning, three of which support the development of analogical learning in children. It can be argued that a process of learning or teaching that encourages the learner to construct phrases, clauses and sentence modelled on previously settled set of rules and drills are thought to obstruct the instinctive production of language. Then, habit formation exercises may not naturally promote intrinsically-oriented language learning (Demirezen, 1988, p.138).

1. In language learning, there is a threshold level that means that learners must learn consciously supported by repetition and drilling to build up an efficient intuition, acquisition of which marks the establishment of a threshold level.

2. Each person cannot learn equally well in the same conditions in which learning takes place because different background and the experience of the learners make everybody learn differently.

3. The main strategies of this approach can only be true for the early stages of learning which takes place when the kids are in infancy and in early childhood periods.

4. The rate of social influence on learning is not satisfactorily explained.

5. Many of the learning processes are mostly too complex, so there are intervening variables that cannot be observed between stimulus and response. That is why language acquisition cannot take place through habit formation.

Contributions to ELT

Following Skinner's model, it is believed that a carefully designed program of step-by-step reinforcement can teach any subject matter effectively. Brown (1993, p. 78) said that programmed instruction had its impact on foreign language teaching, though language is such complex behavior, penetrating so deeply into both cognitive and effective domains of persons that programmed

instruction in languages was limited to very specialized subsets of language.

A Skinnerian view of both language and language learning was dominant over foreign language teaching methodology for several decades, leading to a heavy reliance in the classroom on the controlled practice of verbal operants under carefully designed schedules of reinforcement. Starting from this view, Audiolingual teaching came to the scene as an offspring of Behaviorism influenced by Structuralism in linguistics and it held sway in America in 1960s. Meanwhile, starting from the 1950s, British methodologists gave rise to the Oral Approach (Situational Language Teaching) proposed by Pittman, Hornby, and Frisby, which prevailed in Europa and Australia.

Another contribution of Behaviorism is the ascension of the contrastive analysis hypothesis. In Behavioristic view, it is accepted that the properties of the L1 are thought to exercise an influence on the course of L2 learning. Learners transfer sounds, structures and usages from one language to the other. These transfers may be distinguished two kinds: positive transfer, caused by the similarities between the two languages, proves acceptable to use the L1 habits in the L2 setting; negative transfer, caused by differences and generally known as interference, is the errors in the L2 which are caused by L1 habits. Problems of negative transfer are thought to provide a major source of foreign language learning difficulty, thus Behaviorism has often been linked to the Contrastive Analysis Hypothesis.

There are also some different contributions of the system such as theory of instruction-instructional programming-which was embodied in curriculum theory, a discipline within the study of education that seeks to organize the materials of instruction in some orderly manner for effective teaching and learning. Material development attained importance by this system for the first time. Programming Teacher Training is the other side of this contribution because teachers of this system should be perfect, native like models, especially in Audiolingualism.

STRUCTURAL AND ORAL APPROACH (SITUATIONAL LANGUAGE TEACHING)

As Rogers and Richards (2201, pp. 21-26) state, structural view refers to language as a system of structurally related elements for coding meaning. The target of language learning is the mastery of this system's elements, which are generally defined in terms of phonological units, grammatical units, grammatical operations, and lexical items. In addition to, scholars of this view and approach were interested in everyday speech rather than the language of literary works. In other words, they studied what people said not what grammarians prescribed as the standards of correctness. This new approach, known as descriptivism, tried to describe the components of language hierarchically at the levels of sounds, words and structures.

Structural Approach was mainly based upon the principles of the Structural linguistics, which was developed as a reaction to the Traditional Grammar. The result was more practical interest in language study. Furthermore, a new interest in phonetics, phonology, morphology, and syntax was developed because of the new sound types and new patterns of linguistic invention and organization that linguists discovered. By the 1930s, it was accepted that the study of language comprised examples of what speakers said and analyzing them according to different levels of structural organization rather than categories of Latin grammar. It was thought that learning a language requires mastering the elements or building blocks of the language and learning the principles by which these elements are combined from phoneme to morpheme, to word, to phrase and finally to sentence. Those found elements are explained by the phonological system that differentiates meaningfully with each other in the language, their phonetic realizations in particular environments and their permissible sequences. The grammatical system is a combination of a list of grammatical elements and principles for their linear combination into words, phrases, and sentences. Then, in the 1940s, three major occurrences in America forced a change in the reading only objective (Finocchiaro & Brumfit, 1983:6-7) When the USA entered the World War, II , it found that there were few people who could speak a foreign language. So, crash programs of eight or more hours a day to teach the aural-oral skills were started in many parts of the United States. The other two occurrences were more theoretical. The ideas of the psychologist Skinner began to be used as a way of explaining what happens when we teach and learn languages, and linguists like Bloomfield and Fries started to apply the ideas of structural linguistics to language teaching. What emerged has been loosely called the Structural Approach (or even the Linguistic Approach). The aspect of Skinner's work, which was associated most strongly with this approach, was the view of language learning as habit formation. It was held that the patterns of the language, as defined by structural linguistics, needed to be over-learned by students so that they would be produced correctly as a matter of unconscious habit. Consequently, meaningless repetition of correct forms was considered valuable. At the same time, it was maintained that contrasts between the structure of the native language and the target language caused conflict because the patterns of the target language would fight against the established patterns of the native language and the target language caused conflict because the patterns of the target language would fight against the established patterns of the native language.

THE ORAL APPROACH (SITUATIONAL LANGUAGE TEACHING)

The term Oral Approach which refers to an approach to language teaching, was developed by British applied linguists from the 1930s to the 1960s. The Oral Approach was developed by British applied linguists like

Harold Palmer and A. S. Hornby who were among the most prominent figures in Britain on 20th century language teaching. They reacted against the Direct Method and tried to find a more scientific basis for foreign language teaching. The impact of the approach can be clearly observed in textbooks published not only in the times the approach emerged but also in 1970s, for example, *Streamline English* (1979) by Hartley and Viney ; *Kernel Lessons Plus* (1973) by O'Neill ; *Access to English* (1975) by Coles and Lord and many books of L.G. Alexander explicitly adopt the Situational Language Teaching and reflect its principles. This approach should not be confused with the Direct method since the former entails a gradation from simple to complex which does not exist in the latter.

The Oral Approach also accepts reading and writing skills, but in actual practice these skills come into their own after the first stage of learning, that is, present yourself in an oral by speaking. The Oral Approach aims to train the students to produce orally, automatically, and without hesitation. In this linguistic approach, oral features such as intonation, stress, pitch, and structural signals come under close examination. Rules of grammar are learned incidentally as a result of pattern practice, first in meaningful situations and then in reinforcement exercises. In fact, it is basically the ability to use the target language at normal speed and with freedom with native or native-like.

Principles and Theory of Language Learning

According to Rodgers, the Oral Approach was firmly established by the foundations of the British approach in TEFL / TESL. The Oral Approach was set up the efforts of Palmer and Hornby and with the development of approaches to the lexical and grammatical content of a language course. The theory of learning underlying Oral Approach is a behaviorist habit learning theory; it attaches importance to language learning processes. One is receiving the knowledge and the second is fixing it in the memory by repetition, the last is using it in actual practice until it becomes a personal skill (Palmer, 1967, p. 136) The Oral Approach was built on some peculiar principles which are to be taken up one by one below :

1. Since speech is viewed as the basis of language, presentation should be done first in the oral form, then in the written form.
2. Target language is the language of the classroom.
3. New language points are introduced and practiced situationally.
4. Grammar and vocabulary are immensely important. A grammatical syllabus and a word list are used in the lessons. In the syllabus there takes place a list of basic structures and sentence patterns of English arranged according to the order of presentation

5. All language points should be introduced and practiced in situational contexts. This is the most distinctive feature of this approach.

6. Native language is never used in the lessons. Translation does not take place in grammar or vocabulary teaching as well. Billows (1961, p. 28) plays up this principle by the following words:

If we give the meaning of a new word, either by translation into the home language or by an equivalent in the same language, as soon as we introduce it, we weaken the impression the word makes on the mind.

7. An inductive teaching style is adopted.

8. The grammar points should be graded from easy to complex and be presented according to this graduation.

9. Reading and writing come after a sufficient lexical and grammatical proficiency is established.

10. The practitioners of the approach adopts Structuralism but not in the way the proponents of the Grammar-Translation. It advocates that the knowledge of structures must be linked to situations.

11. Language learning is habit formation, so memorization through repetition can be observed during the lessons. Frisby (1957, p. 136) clarified this point as follows:

As Palmer has pointed out, there are three processes in learning a language- receiving the knowledge of materials, fixing it in memory by repetition, and using it in actual practice until it becomes a personal skill.

12. Accuracy in both pronunciation and grammar is fundamental and errors are not tolerated.

13. Visuals and realia are frequently used during the lessons.

The main idea of the Oral Approach is to teach the language through speech. This enables this approach advantageous if it is decided that language must be taught situationally because language is primarily speech; the first language is learnt through speech; speech is a useful instrument for practice than writing, and so on.

COGNITIVE APPROACHES FROM 1950 to 1970

Cognitive-based approaches such as Cognitive Approach and Cognitive-code Approach emerged during the periods between 1950 and 1970 will be handled. This period is generally known as the “*Modern Era*” in the language teaching and learning field. However, the Humanistic Approach can also be included in this Modern Era period. These approaches basically emerged as a reaction to Behaviorist view and the Audiolingualism. Before

starting with the principles and contributions of these approaches to language teaching and learning field, some knowledge will be given about the term cognitive approaches in general.

GENERAL DEFINITION ABOUT COGNITIVE APPROACHES

Cognitive principles began to exert greater influence on learning and teaching during the same period that the Audio-lingual method (1950-1960) was at the height of its popularity. Leaders, authors, and teachers gradually placed less importance on conditioning techniques and more on cognitive processing as a basis for language learning and put forward Cognitive Approaches as a reaction to the behavioristic features of the Audiolingual method. The Cognitive development theory of Piaget and the Structural linguist Saussure influenced the existence of the Cognitive theory. It is based on the studies of psychologists and psycholinguists. Cognitive psychologists claim that what an organism knows about its environment has been transformed by the sense organs and complex structures or systems that process, interpret, and reinterpret the sensory input. So, the organism is considered an active participant that selects only the meaningful stimuli from its environment. It does this through a set of psychological operations called memory operations, structurally distinguishable in three parts: sensory memory, short-term memory and long-term memory.

With the contribution of Cognitive psychology, Transformational Generative Grammar (Henceforth, TGG) was developed by Chomsky. According to Chomsky, “...*acquisition of the rules of sound structure, depending upon fixed principles governing possible sound systems for human languages, the elements of which they are constituted the manner of their combination and modification that may undergo in various contexts.*” (Chomsky, 1988, p. 26) Therefore, it is known that Cognitive psychology has received most of its theoretical thrust from TGG. Cognitive psycholinguistics maintain that language learning cannot be explained solely as the acquisition of a set of habits by the process of conditioning as the Behaviorists declared (Titone, et. al., 1985, p. 58). The type of rote learning stressed by Behaviorists is valid only for short-term memory whereas meaningful learning is almost always involved for long-term memory. Meaningful learning means the process of relating new material to the relevant schemata or areas of Cognitive structure. When new material enters the cognitive field, it interacts with the existing schemata. Piagetian approach contemplates that new information should first be assimilated. In other words, new connections should be made as attributes to the concept, which would modify the concept's taxonomic architecture. Piaget calls this later process accommodation through which a permanent and stable learning of new information occurs. But rote-learning involves the mental storage of items without connecting them to existing cognitive structure. In Cognitive learning theory, therefore, rote-learning procedures

such as repetition, imitation, and reinforcement have taken only a small role. Too much use of grammatical explanations may be counterproductive unless it is made useful by integrating examples into already well-established semantic items. They are usually not conceptual units and therefore cannot mediate the information of higher level learning process.

Basic tenets of the Cognitive Approaches conform to the general learning theories of the Cognitive psychology and the language models of the transformational-generative linguists as it mentioned before. The goal is to develop students' competence to the point at which they can formulate their own replies to previously unmet language situations. The teacher first establishes in the students' cognitive structure the necessary prerequisites to perform in communicative situations. During the entire learning process both learning and language should always be meaningful. So, it can be said that one of the most important factors, in addition to the TGG, promoting the shift to the Cognitive approaches was growing disenchantment with the results achieved by students in Audio-lingual classes. Graduates of Audio-lingual programs were not bilingual. Reliance solely upon the ear in beginning language classes hindered eye-oriented students. Teachers found it extremely difficult to eliminate English from the classroom and did not think it necessary to do so. Avoiding any grammar discussion until after the structure had been drilled took longer and frustrated many students. Spending long periods of class time on oral drills was monotonous and tiresome both to students and to teachers (Childers, 1964, p. 48).

When a comparison is made between Linguistic and Cognitive approaches, all linguistic approaches assume that language has a structure or grammar that is somewhat independent of language use. (Jones, 1997, p. 269) This independent rule system specifies the sentences that are "grammatical" or permissible in any particular language. The linguistic approach has followed several lines. The first attempted to support the concept of grammatical rules as links between what is meant and what is said. Such evidence would support Chomsky's distinction between underlying structure and the overt surface structure. On the other hand, the cross-cultural or cross-linguistic perspective has also proven to be a rich source of data concerning the biological basis of language. (Slobin, 1986, p. 15) Because LAD is assumed to function in all children, it must allow the acquisition of any language. According to the theory of the linguistic approach, LAD could construct a grammar from any kind of linguistic textual presentation, no matter how abstract, complex, or error-filled. Linguistic approach tends to resort to innateness as an explanation without considering alternative hypotheses. Therefore, the main difference between Linguistic approaches and Cognitive Approaches to language learning is that whereas the former believe human beings to be endowed with a language-specific module in the mind, the latter do not

believe that language is separate from other aspects of cognition; the human mind is geared to the processing of all kinds of information (information being understood in a broad sense), and linguistic information is just one type, albeit highly complex (Mitchell & Myles, 1998, p. 73). They also state that three approaches, namely the *perceptual saliency approach*, *connectionism*, and the *information processing approach*, affected the cognitivists in terms of language learning. Of these, the perceptual saliency approach is largely based on the work of Dan Slobin in the 1970s and 1980s, culminating with the publication of a two-volume cross-linguistic study of child language development in 1985. He argues that the similarity in that human beings are programmed to perceive and organize information in certain ways. It is this perceptual saliency which drives the learning process rather than an innate language-specific module.

Another approach put forward by Slobin in 1979 is Operating principles which are based on the claim that “*certain linguistic forms are more accessible or more salient to the child than other.*” (Mitchell & Myles, 1998, p. 74). These principles are studied under two main headlines. These are: Operating principles for L1 and operating principles for L2. For the first one, Slobin gave 5 principles such as paying attention to the ends of the words; linguistic elements which encode relations between words; avoiding exceptions; being marked overtly and clearly for underlying semantic relations; using of grammatical markers to make semantic sense. On the other hand, in second language acquisition, operating principles have been investigated by Andersen. His principles are based on Slobin’s, but are then adapted to the learning of second language. These are one-to-one principle which refers to an interlanguage system should be constructed in such a way that an intended underlying meaning is expressed with one clear invariant surface form. The other is multifunctionary principle that refers trying to discover the additional meanings of the form in the input when there is evidence that the same form has in the input. Third principle is formal determinism. It means the clear, transparent encoding of the linguistic feature in the input forces the learner to discover it.

In addition to these, one of the most important features of the Cognitive Approaches is Information Processing Models. First one is McLaughlin’s information processing model and the other one is Anderson’s ACT Model. According to McLaughlin’s Information Processing Model,

1. human are viewed as autonomous and active
2. the mind is a general-purpose, symbol-processing system, 3- complex behavior is composed of simpler processes,
3. component processes can be isolated and studied independently of other processes

4. processes take time
5. the mind is a limited-capacity processor

As it is seen, when these principles are applied to second language learning, it is viewed as the acquisition of a complex cognitive skill (McLaughlin, 1987, pp. 133-134). Therefore, to learn a second language is to learn skills because various aspects of the task must be practiced and integrated into fluent performance. Learning is a cognitive process because it is thought to involve internal representations that regulate and guide performance.

Another processing model from Cognitive psychology, which has also been applied to aspects of second language learning, is Anderson's ACT model as it is mentioned before. First of all, he mentioned the presence of two different knowledge in language learning field. He enables *declarative knowledge* (i.e. knowledge *that*, not unlike controlled process) and *procedural knowledge* (i.e. knowledge *how*, not unlike automatic knowledge). One of the major differences is that Anderson points out three different memories: working memory and two kinds of long-term memories. Working memory is similar to McLaughlin's short-term memory and the other memories are declarative and procedural. That is to say, Anderson's model is a general Cognitive model of skills acquisition and it can be applied to those aspects of second language learning.

In sum, it can be said that Cognitive Approaches have also been able to enlighten us on what processes are involved in the language teaching field and in the acquisition process as well. They put forward the importance of pedagogical implications and the influence of psycholinguistics. They involved the learners thinking about the language and working out rules from examples or instances. Utterances were provided by teachers, text books, or tape recorders in order to illustrate specific language points to learners. That is to say, they refer deductive language teaching which means referring to the process of consciously working out rules of the language from an analysis of samples of the language.

Humanistic Approaches mid 1950s

Humanism would concentrate upon the development of the child's self-concept. If the child feels good about him or herself then that is a positive start. (Sturt, 2001, p.2-8) Feeling good about oneself would involve an understanding of ones' strengths and weakness and a belief in ones' ability to improve. Therefore, Humanistic approach, where education is really about creating a need with the child or instilling within the child self-motivation. That is to say, Humanism is about rewarding yourself! Humanistic Theory has some instructional implications, for example; *student-centered teaching, social personal development, de-emphasize rigorous, performance-oriented,*

test-dominated approaches, discovery learning, respects students' feelings and aspirations, and right to self determination. According to the Humanistic movement in education, two views are important. These are: 1) uniqueness and importance of the individual and 2) reaction against overly mechanistic and dehumanizing approaches. In addition to the ideas mentioned above, it must be logical to state some common emphasis on Humanistic approaches. These are *affect* (emphasis on feeling and thinking), *self-concept* (positive, self concept important), *communication* (positive and honest), and *personal values* (importance of personal values).

Humanistic approaches draw on the work done by Rogers (1983) concerned with a client-centered approach. He declares, "...education becomes the futile attempt to learn material which has no personal meaning. This kind of learning involves the mind only. It is learning which takes place from the neck up and it does not involve feelings or personal meanings; it has no relevance for the whole person" (pp. 3-4). He also believes that a teacher,

1. sets the tone for the group or class by trusting and being open.
2. helps the learners to understand and articulate their own purposes as well as the purposes of the group as a whole.
3. relies upon the learners attend to what has meaning for them as the motivation for significant learning.
4. makes available the widest possible range of resources for learning.
5. regards him / herself as a flexible resource to be used by the learners rather than an instructor.
6. accepts both the content and the emotionalized attitudes of what is expressed by the learners.
7. is able to be a participant in the learning process.
8. shares feelings and thoughts personally in a non-authoritative manner.
9. remains alert to the learners' feelings.
10. recognizes and accepts personal limitations (1983, p. 158).

Humanistic psychology has an affective focus rather than a cognitive one, and considers the whole person as a physical, cognitive, but basically emotional being. Therefore, it claims that a person will grow and learn if he is given a non-threatening environment. In other words, it is the entire person who does the learning since language learning is related to the life style, personality and affective psychology. In the affective based approaches, like Humanistic approaches, much emphasis is given to motivation and personality factors in class, and to make students feel valued by teachers and peers. Teachers have a great responsibility for creating a positive and accepting

climate in classes; otherwise, the students will be unwilling to use another language to express themselves. In order to create such an atmosphere, the teachers can use awareness activities based on self-disclosing topics, focus on positive aspects and employ low-risk activities.

The primary goal of Humanistic Approaches is to lead the learner into an affective engagement with the learning process and to develop classroom activities with meaningful exercises which involve the individual as whole person. As Widdowson (1990, p.13) states “ *Humanistic Approaches serve as a valuable corrective to approaches of the kind that a behaviorist view might encourage approaches which impose conformity on learners, reduce the scope of their participation as persons, and deny them the exercise of individual initiative in the learning process.*” Although the Humanistic approaches are considered to be against Behaviorism in their recognition of the individual’s personality on closer inspection, the two theories are essentially alike. Both of the approaches focus on affective factors rather than cognitive factors. One of the main principles of behaviorism is that behavior can be shaped through reinforcement by reward. In this case, correct responses are reinforced and learning is controlled by affective regulation. In the Humanistic approaches learning is also achieved by reinforcement, but by affective self-regulation.

In short, it can be said that Humanistic approaches to SLA urge better achievement at all grades because group discussion and co operation promote discovery; develop higher-quality cognitive strategies ; increase motivation, comprehension (by having the student teach) , enrich learning by having students of different abilities and experiences ; promote highly positive relationships among group members. In Humanistic Approaches, which include Silent Way, Community Language Learning, Total Physical Response, Natural Approach, Humanistic Approach, and DeSuggestopedia, the extensions of transformational generative grammar are seen.

THE HUMANISTIC APPROACH

The Humanistic Approach, derived from Humanistic Psychology, criticized this opinion, and introduced the humanistic aspects of foreign language learning and as a reaction to the cognitive thought and memory structure. This approach is otherwise known as *Affective-Humanistic Approach* (Celce-Murcia, 1991, p.7) Once language learning becomes more than the study of rules and paradigms, and their exemplification and demonstration in reading and writing, and moves toward real communication of ideas, emotions, and aspirations, dynamic and personality psychology have a contribution to make. For these reasons, affective based approach to learning began to have an impact on foreign language teaching in the 1970s, in particular Humanistic psychology, as elaborated by Carl Rogers, Maslow, and G.I. Brown.

It is called humanistic because it focuses on the inner thoughts, feelings, psychological needs, and emotions of the individual learner. This approach paved the way for some foreign language teaching methods; Silent Way, DeSuggestopedia, Community Language Learning, Total Physical Response, and Delayed Oral Practice. These methods take their theoretical stems from The Humanistic Approach. As Chastain states (1988, p.47) Humanistic Approaches incorporate their ideas into the class in two fundamental ways. First, they are sensitive to their students' emotional states, and they attempt to respond to those emotional needs at the beginning of the course and as it progresses. Second, they include opportunities for expressing one's feelings, for sharing one's values and viewpoints with others, and for developing a better understanding of others' feelings and needs into the class. That is to say, in Humanistic classes students are emotionally involved in the learning; they are encouraged to reflect on how learning happens, and their creativity is fostered (Harmer, 2001, pp.74-75). The teacher can achieve this by keeping criticism to a minimum and by encouraging them to feel good about themselves. Again, in a humanist classroom learning a language is as much an issue of personal identity, self-knowledge, feelings, and emotions as it is about language.

Humanistic education is based on the belief that learners should have a say in what they should be learning and how they should learn it, and reflects the notion that education should be concerned with the development of autonomy in the learner (Nunan, 1993:20-21) He continues saying that apart from philosophical reasons for weaning learners from dependence on teachers and educational systems, it is felt, particularly in systems where there are insufficient resources to provide a complete education, that learners should be taught independent learning skills so they may continue their education after the completion of formal instruction.

Roger has devoted most of his professional life to clinical work in an attempt to be of therapeutic help to individuals. In his classic work *Client Centered Therapy* (1951), Rogers carefully analyzed human behavior in general, including the learning process, by means of the presentation of 19 formal principles of human behavior. All 19 principles are concerned with learning to some degree from a phenomenological perspective, a perspective that is in sharp contrast to that of Skinner. Humanistic teaching is based on a very difficult theoretical conception of men from that of Behaviorists. Some basic tenets of humanistic teaching are as follows:

- 1- Humanists see man with cognitive processes mediating between input and output and these processes can change the nature and the meaning of input and output and so this man becomes more than a machine.
- 2- To the Humanists, man is basically active and growing; he has a

will of his own and sees a potential for growth. If you let him alone, he will be doing many things.

3- Humanists take a generative-dominated view; they are interested in creatively to the situation.

4- Humanists say that cognitive processes and structures can be inferred and further, by using them the person can control himself.

5- Humanists see feelings on related to thinking and choosing and as one crux of being human.

6- According to the Humanists, norms will describe behavior of an individual because he can always make a choice.

7- Humanism sees human beings will be able to transcend their self structures through relationships and commitment to others.

In sum, it can be said that Humanistic approach emerged as a kind of reaction to the general lack of affective considerations in both Audio lingualism and Cognitive Code theories. In other respects it is compatible with much of Cognitive Code Approach because Humanistic Approach,

1- emphasizes communication that is meaningful to the learner,

2- emphasizes respect for the individual and for his / her feelings,

3- instruction involves much work in small groups,

4- translation is permitted and often used heavily in the initial stages and then phased out,

5- classroom atmosphere is viewed as more important than method or materials,

6- peer support and interaction is needed for learning,

7- learning a foreign language is viewed as a self-realization experience,

8- the teacher is viewed as a counselor or facilitator,

9- the teacher should be bilingual in the native language of the students and in the target language.

It can be said that Humanistic Approach emphasizes the importance of cognitive factors in language learning. It insists that students have feelings, attitudes, and opinions as well as a mind and that teachers must meet students' affective needs before they attempt to achieve cognitive classroom objectives. Therefore, the teacher's first objective is to help students develop positive, productive attitudes; the second is to teach them the cognitive knowledge and skills of the course.

COMMUNICATIVE AND FUNCTIONAL APPROACHES between 1970-1980

Approaches taking place in this chapter are the ones which emerged in the years 1970s to 1980s, which were known as the beginning of the “*Communicative Era*” in the language teaching and learning field. These approaches are the Communicative Approach, Functional-Notional Approach and the Natural Approach. Both had emerged especially as a reaction to the cognitive perspectives and views. These approaches generally depend upon the basic principles of the sociolinguistic, communicative and a bit psycholinguistic and cultural dimension of the language.

In addition to these approaches, the Communicative approach had also emerged during nearly the same period. So, this chapter also includes the Communicative Approach. This approach grew out of the work of anthropological linguists such as Hymes (1972), Halliday (1973), who view language first and foremost as a system for communication (Celce-Murcia, 1991, p.8). The period that the Communicative Approach emerged was known as the “*Innovative Era*” in the language teaching field. By the emergence of this approach, transition from the “*Communicative Era*” to the “*Innovative Era*” started. Here, basic and underlying ideas of the term Functional Approaches will be given first, and then the Functional-Notional Approach, the Communicative approach, and finally the Natural approach will be discussed in details.

GENERAL DEFINITION ABOUT FUNCTIONAL APPROACHES

Sociolinguistic, communicational, semantic, cognitive, cultural, and so on concerns of acquiring the first language are taken into consideration by Functional (Functionalist) Approaches. In other words, Functional Approaches flourished as a reaction to Nativist view in 1970s in addition to linguistic properties of language acquisition, the functional aspects have also been emphasized. The idea that language learning is a general development of perception, cognition, thought, meaning, and emotion was accepted superior as to generative notions on learning the native language. Bloom, Slobin, Piaget, etc. contributed to the birth of Functional views on acquisition in 1970s. The reflections of this view are seen in the area of language teaching as well and the importance of communicational pragmatic and semantic value of using a language started to be realized.

In the late 1960s, researchers started to add more dimensions to the Nativist Approach by taking into account the fact that language was something which could not be separated or extracted from one’s cognitive and affective abilities and that rule governed representations of language acquisition failed to account for the functions of the language. In 1970s Bloom, Sinclair, Slobin, Tripp, Bates, and the others illustrated the point that children’s linguistic structures

should be examined in the light of the conceptual and semantic aspects as well pragmatics and discourse. The integration of different branches regarded as crucial because as cited in Clark (1992, p. 301), Bloom states that "... language development is considerably more complex than any other theory that tries to explain child language purely in terms of only syntax or only semantics or only pragmatics would allow."

As mentioned here, Bloom, one of the most important supporters of the Functional approaches, urged three possible underlying relations in a statement: agent-action, agent-object, and possessor-possessed. By examining data in reference to contexts, Bloom concluded that children learn underlying structures and not superficial word order. Bloom's research and that of Piaget, Slobin, and others paved the way for a new wave of child language study. Slobin, among others, demonstrated that semantic learning depends on cognitive development in all languages and that sequences of development are determined more by semantic complexity than by structural complexity. He stated the two major pacesetters to language development: on the *functional level*, development was paced by the growth of conceptual and communicative capacities, operating in conjunction with innate schemas of cognition; and on the *formal level* development was paced by the growth of perceptual and information processing capacities, operating in conjunction with innate schemas of grammar (Slobin, 1986, p.2)

From the late seventies to mid-eighties many other researchers worked on Functionalist aspect of language acquisition such as Schieffelin, Eisenberg, Lieven, Platt. They focused on the course of language development in relation with the discussion on forms, structures and their functions. Thus, the attempts to formulize the steps or rules of the functions of language were very rigorous. In the late 1980s and early 1990s, Crain, Randall, Lock, Berea-Gleason, Hozrnan and the other scholars worked on Functionalist Approach towards grammatical, syntactic and semantic development of child. Besides, with research, it is surfaced that language functioning goes beyond the aspects related with memory or cognition since the function of language in discourse. So, some principles came into being as follow:

1. Functionalist approaches regard language as meaning potential. To put it in other words, learning of language is interpreted as the learning of a system of meanings.

2. The language of a very young child is interpreted by means of some functions explaining the socio-linguistic phases he goes through. The postulated set of functions is instrumental, regulatory, interactional, personal, heuristic, and imaginative.

3. According to Functional Approaches, the learning of language and the learning of culture are closely interdependent since a child builds and

constructs a reality and embodiment through language and also the language itself is a part of his reality.

4. Functional Approaches assert the notion that semantic learning is dependent upon the cognitive development of the child. Linguistic structures can appear only if there is a cognitive foundation, which has already established. In other words, "... before children can use structures of comparison (e.g. This car is bigger than that), they need first to have developed the conceptual ability to make relative judgments of size." (Crystal, 1997, p. 234).

5. Functional Approaches put forward the importance of environmental factors which were more influential even than innateness. According to this view point, possible environmental factors affect the child language and they are named as parental language or more usually referred to as *caretaker language*, *motherese*, or *caregiver language*.

By means of the Functional Approaches different branches have been brought together to provide an explanation for the process of language acquisition. Pragmatics, semiotics, sociolinguistics, cognitive sciences, cultural elements, etc. have been bundled up. In recent years, by going deep into the mentioned areas of research, the function of language in discourse, reciprocal behavior system operation between child and caretaker in learning and teaching process, the effect of interaction between language acquisition and learning social system in human behavior is investigated.

It can be stated here that the major claim of the Functional Approach is that cognitive development has a priority over language development. When the children are too young, it is hard to discriminate the language behaviors belonging to specified categories besides as the children grow up this time the complexity of their language and the improvement of their cognitive behaviors such as mapping. As it is also stated by Crystal, "it is difficult to show precise correlations between specific cognitive behaviors and linguistic features at early age. This issue is highly controversial one which increases in complexity as children become linguistically and cognitively more advanced." (Crystal, 1997, p. 235)

Consequently, by the help of the Functional Approaches, the communicational needs of learners are recognized. The fact that language learning is different from other types of learning surfaced and practice, students' interaction, contextualization gained importance. Thus, language teachers found the Functional Approach more valuable than the abstract linguistic approaches. There has been a big emphasis on designing classrooms activities so that language use realized to reflect the normal purpose of language in interactional contexts. The artificiality of many language exercises is tried to be removed and adapted exercises and materials started to reflect the authentic uses of language. As it appears in Situational Language

Teaching, language improvement is provided with communicational language exchange, meaningful contexts, purposeful material selection, and emphasis on semantic, sociolinguistic and cultural aspects.

Although Functional Approaches tried to explain child language acquisition, they inspired the emergence of many approaches in foreign language teaching, such as Oral Approach (Situational language Teaching), Functional-Notional Approach, Error Hunt Approach, Deficit Approach, and Integrative Approach. They highlighted the point that teaching a language should be turned into a purposeful process with an emphasis on the functions of language which also exists in the daily or authentic use. Here, Communicative Approach, Functional-Notional Approach, and the Natural Approach will be handled and examined in details in terms of their relations with the functional view.

Conclusion

Approaches, theories and methods are the most prominent characteristics of contemporary second and foreign language teaching. These reflect the strength of the profession of the language teachers. Teachers are not always free to choose the methods and approaches according to the needs and expectations of the learners because teacher's books can also specify them right from the beginning. The main aim of foreign language teaching is to supply the necessary knowledge and the basic skills of the target language. According to recent and contemporary programs, educational programs include aims, goals, objectives, contents, teaching-learning processes and evaluation phases. Today, these facilities have been supported by some scientific fields such as *sociolinguistics*, *psycholinguistics*, *educational linguistics*, *pragmatics*, *semantics* and, etc. On the other hand, the aims of the learners in learning a foreign language differ in many ways, and it makes it compulsory to improve varied teaching approaches and methods for different target communities.

For that reason, the most common and important language-teaching approaches have been included in this dissertation. They have been listed in chronological order, that is, according to their emergence of them, beginning in the year 1930 up to 2000. While deciding and choosing these approaches, the views and ideas of the most common scholars and linguists have been taken into consideration because this dissertation will be a suggested course book.

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Chapter 8

TEXT ANALYSIS IN TRANSLATION STUDIES: NORD'S TRANSLATION ORIENTED SOURCE TEXT ANALYSIS

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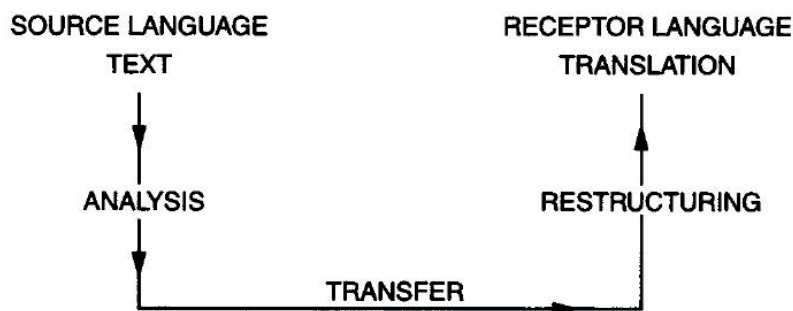
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Introduction

This study deals with Nord's translation model (2005) and the authentic material is explored through Nord's model functions and elements. The functional features such as content and structure of the source text are revealed through Nord's model (2005). Nord's translation oriented model can be applied in translation studies in terms of all types of texts (Nord,2003). Nord's model is seen as multi-purpose and it can be used for translator training and professional setting (Nord, 2005:2). Nord's translation oriented model focuses on translator's competence as well as culture, communication in terms of translation. In this sense, the model focuses on essence of meaning of the source text (Nord,2018). Christian Nord's model is based on Bühler's Organon translation theory, three basic functions of language such as referential, expressive and appellative play significant role in language (Bühler,1990). The expressive and appellative functions of language focus on tone of the speech, content and essence meaning of the message. The referential function describes the text and message by using native language (Newmark,1981). These three functions are adapted in Nord's theory of translation. In addition, the phatic function is used in Nord's model. This function establishes communication among parties. The context plays a significant role in Nord's model (Nord,1994). Because context is related to communicative act and context determines the communicative aim. According to Nord's model, the translation is based on context in order to understand ST Language (Nord,2003). The translation strategies and methods are determined based on TT (Bascom,20124).

In addition, "Skopos Theory" is applied by Nord in order to introduce the explanation of the target text and target situation (Nord, 2005: 43-48). The Greek word "Skopos" means aim and purpose, translation is seen as act, and each act has a purpose and aim (Schäffner,1998). In this regard, the purpose of the target text is taken for consideration by the translator (Hermans,20017). In Nord's model ST author and TT receivers are foregrounded in translation process (Nord,2005). As mentioned before, the functions of language play significant role in Nord's model (2005). They are referential, expressive, appellative and phatic. The referential function focuses on content and meaning in the text (Suo,2015). The expressive function focuses on emotions and feeling in the text. Mostly, the literary text uses expressive functions of language(Hermans,20017). The author's personal opinions, values and beliefs are conveyed through expressive function in the text. The phatic function is used in order to establish communication and specific activity. It constructs communication with the receivers (Nord,1995; Nord,2007). The communication channel is constructed by phatic function. The appellative function focuses on addressee, expressions in the text (Suo,2015). Language is seen as communication tool (Nord,1997). The translation plays important role

in terms of communication tool since the EU language industry dominates the postmodern world. There are many institutions and media channels in a broader sense mass media need translation (Koskinen,2014). In this sense, linguistic and cultural competence play important role in translation training. Professional translators are aware of terminology, linguistic competence, the lexico grammatical pattern of target and source language (Koskinen,2001). In addition, they are aware of functions of text in terms of social, political, cultural, ideological aspects of target and source language societies. In order to produce and create readable and acceptable target texts, the professional translators focus on productive phase of translation. In this regard, the professional translators try to examine the function of text in order to construct unity, coherence, intention, cohesion in the target text (Jopek-Bosiacka,2013). It can be stated here that, the translation process is constructed by linguistic and cultural analysis of source text (Nord,1995). Based on discourse analysis, language is seen as above sentence and clause and it is more than linguistic unit (Fairclough,2013). In the same concern, the language is considered as social act and translation is seen as act. In this sense, the translation process has a purpose (Schäffner,2002). The translation act does not only include and convey isolated grammar rules and patterns into another language but also it covers and employs ideological, political and cultural associations, allusions and references (Farahani,2013). From this perspective, the present study tries to introduce significant role of text analysis in translation studies. The text analysis is seen as significant stage in the translation procedure. Based on this, translation competence is realized through three phases. They are analysis, transfer and restructuring (Nida,1969).



Nida's Model of Translation Process (1969)

Source: <https://translationpapersbali.com/2013/12/30/translation-process-challenges/>

Function of Text in Translation Studies

Text is seen as communicative act (Lotman,1988). The text analysis is formed by two levels. Linguistic analysis focuses on comprehension and interpretation, the secondary level focuses on stylistic and textual analysis (Von Weissenberg,2009). From this perspective, text is seen as communicative and social act and it is the nonverbal and verbal integration of language. Text is seen as coherent, theme oriented and it has purpose and intention in terms of communication (House,2006). The text includes linguistic set of rules, patterns and utterances. Text is seen as functional aspect of language (Hatim,2009). In this sense, it produces implicit and explicit meaning. Micro level text analysis focuses on linguistic units and patterns of text; macro level analysis focuses on cultural, ideological and situational features of text (van dijk,2007). In this regard, discourse style, intentions and functions of the text are recognized in translation procedure (Wang,2022). Nord is seen a significant figure for textual analysis in translation. The model is based on functional oriented and text is seen as above sentence level (Nord,2005). Also, Nida's model (1969) classifies the translation product and process and it focuses on sophisticated series of intratextual and extra textual elements in ST (Wang,2022). In addition, social and cultural references and allusions of ST and TT are foregrounded in translation relevant text analysis (Nord,2005). Based on Translation Quality Model, text analysis is seen as communicative act and it describes and explains the features of written, spoken and visual text (House,1977). The content, the structure, functions of message are explored in translation procedure. By means of text analysis, translator realize and analyze meaning in the text. The cultural and language pattern of text are explored by means of text analysis (Farahani,2013). The types and styles of text determines the text analysis (Sager,1997). As it is mentioned before, macro analysis sees the text as a whole, microanalysis sees the text as sentence-by-sentence. Theme and rheme structures, information structure, mood and modality, cohesion and transivity analysis play significant roles in microanalysis (Fairclough,2013). The linguistic and comprehension competence are constructed through text analysis in translation studies. The text analysis is integral part of discourse analysis. In this sense, intratextual and extratextual features of text play important role in translation situation (Nord,2005). Intratextual analysis focuses on coherence, unity, aim and linguistic oriented structure of the text, on the other hand extratextual analysis deals with text register, function and situation of the text. The syntax, semantic and communicative aspect of text are analyzed and described in transfer process (Nord,2005:81). As it is mentioned before, the language – verbal and nonverbal language, paralinguistic features of language can be seen as communicative act and text is considered as communicative and social act (Ellis,1999). As human beings, we make sense of the world in other words, we perceive the world through

the text. We construct and produce meaning and interpretation through text. In this sense, a book, media channels, movies, clothes can be seen as text (Rivers,1987).In this regard, text typologies establish people's point of view and perception. Face to face interaction, e- mails, calls, communities, radio and TV programs, movies can be seen as example of text typologies (Fayol,1991). In translation oriented text analysis, situation of ST and TT and receivers of the text in other words target readerships play significant role in translation procedure. The expectations of receivers and demanding of the receivers determine translation strategies and methods (Munday,2014). Foreignization and domestication, direct and indirect translation methods can be used based on receivers' social and educational backgrounds, gender, race and ethnicity, class, age, nationalities (Nord,2005). Based on this, identities are not universal they are product of culture and society (McKee,2001). In this sense, cultural, social and communicative needs are taken consideration in translation process. In addition, the writer's intention and aim is important item in transfer procedure. The author's intention and message in the text determines the function and type of the text (Borrillo,2000). Based on Reiss (1981), the informative, expressive, operative, and audiovisual text has different functions and aims. Regarding this, informative text conveys information and knowledge about the particular topic and text genres are scientific journals, medical and legal texts. On the other hand, operative text tries to convince the audience and readers in order to sell specific products etc. Media discourse is generally based on operative texts (Reiss,1981).

From this point of view, the narrative function focuses on action, activity and events in the text. The time and place of the text (context- setting), the lexico grammatical in other words, syntax of text are the aspect of narrative function of the text. The verbs and events play significant role in the narrative function (Trosborg,1997). For instance, if the text includes too many materials process based on Halliday's SFG, it can be stated that the text tries to evoke receiver's feelings and emotions (Davidse,1987). The expository function focuses on concept and opinion of the text. The use of logic and visualization can be seen as effective in the text. If the logic is designed unclear, the text translation of expository function can be inappropriate (Kim,2007). The way of conveying and communicating information plays significant role in the text translation of expository function. Literal- word for word translation versus communicative translation, direct and indirect translation methods such as borrowing, calque, free translation and adaptation can be used according to the concept, opinion and procedure of the particular text (Gambier,2013). The descriptive function deals with image, appearance and form of the text, the descriptive text describes particular person, objects, things and animals, in this sense, describing words (adjectives) are frequently used in descriptive texts (Razumovskaya,2010). It can be noted here that, descriptive text is seen

as informative text, it conveys information about particular person, thing or animal. In this regard, literal or word or word translation is frequently used in descriptive text.

External and Internal Aspects of Text

Based on Nord, extra textual factors are seen as communicative and situational factors in the text (Nord,2005). The sender, sender's intention, audience, channel, place and time, motive and function are related to extra textual factors in the text (Nord, 2005: 81).

In this regard, the sender is author, the audience is seen as target readership, and the content is the sender's intention and motive in the text (Nord,2003). These features are related to each other and they design the translation process. In Nord's model, there are many parameters such as setting, genre, norms and act sequence (Nord,1996).

The function of language and text type play significant role in Nord's model because they determine the translation strategies and methods (Nord,2005). The social, cultural, economic and ideological background of the text are closely related to the competences of the translator and the receiver (Qiujiin,2010). Nord's model is based on communication function, in this sense, receivers are active participants in the text. They can create and recreate meaning based on their assumptions, beliefs and values (Nord,2018). In this sense, the author's intended message and translator's intended strategies and methods may not match receivers' assumptions and imagination (Nord,2003). It can be stated here, text reflects many meaning, multi layered meanings are explored in the text. It can be difficult for translators to understand whole meaning and author's intended meaning in the text. How the translation strategies and methods are perceived by the target readership is the essential question for the professional translators (Nord, 2005: 67- 73). In particular, there are a lot of allusions, cultural features and references in literary texts. In this sense, dynamic equivalent between ST and TT is foregrounded when literary text is translated into another language (Kussmaul,1997). The professional translator should aware of TT Culture and ST Culture. Because culture is an integral part of language. The translation strategies and choices are used according to similarities and differences between TT culture and ST culture (Bassnett,2007). Based on Nord's model (2005), translator is not seen as sender of the ST message, the translator is seen as culture text producer and sender. In this regard, the translators produce the communicative act and instrument for the target culture and target reader. (Nord, 2005: 13). In addition, the intratextual features in other words internal factors focus on subject matter, content, organization of the text, lexicon, sentence pattern and nonverbal language in the text (Nord,2005). It is believed that in order to realize and produce meaning in target text, the translator should read

the source text carefully. The translator identifies and classifies the word choice, sentence pattern, cohesion and cohesive linguistic units of text in the beginning stage of the translation process (Nord,2013). The paragraphs and individual sentences and discourse pattern of the text- the use of language and function of text should be analyzed in translation procedure (Nord,2005). The second stage of the text analysis in translation studies includes analysis of extra textual factors. This translation process developed by Nord. In this stage, communicative act of the text is foregrounded by the translator. The communicative act of the text and internal text factors play significant role in terms of analyzing the nature of source text (Nord,1996). In this sense, the author of the text, (who), the author's aim in other words intended message (what for), the receiver of the text (to whom), the channel in other words medium of the text, place, (where), and the time (when) of the text, motive of the text (why) in other words why this text is written or employed, are the extra textual factors of the text (Nord,2005).

Extratextual Factors

Sender

The author and sender of the text influence the text structure and pattern. The author's general background plays significant role in text analysis. The name of the author, the author's, intended message and intentions, the author's subject matters, the author's political and ideological point of view, the author's function and position play significant role translation oriented text analysis (Nord,2006). The sender of a text can be person or an institution and they transmit particular message to the target readership. They try to construct particular effect in the text and they produce the text according to the rules, norms, language and culture of text production (Nord,2005: 48).

Sender's aim

The sender's intention, explicit and implicit message and assumptions determine the content and form of the text. Reiss' text type also determines the content and function of the text.

As it is mentioned before, informative text conveys information and general knowledge about the particular topic or subject (Nord,2007). The narrative or expressive texts employ emotions, feelings, values and beliefs, in this sense, narrative, expressive text use emotive function of language based on Jakobson (Jakonson,1987). The literary text can be considered as expressive text. The figurative and rhetorical language, symbols, metaphors, personification are frequently used in narrative text in order to evoke receivers' feelings (Delabastita,2011). For example, the confessional poems based on personal allusions; references in this sense in order to perceive the author's intention, the translators should know author's social, cultural, ideological

background. The sender's aim can be conveyed through form of linguistic behavior (quotation) and content (subject matter). In this sense, the professional translator should be loyal to the sender's aim and intended message in order to construct intended meaning in the text (Nord,2005:54). In addition, the paralinguistic features, the significant role of the sender, the writer's opinion and beliefs as well as the author's life and background determines the sender's intention in the text (Nord,2005: 54-55).

Audience / Receiver

The receiver is seen as important figure in translation oriented text. In this sense, the translation methods are determined by receivers' age, sex, education, cultural and social background and their social status. The ST reader and ST text and TT receiver and TT text, in terms of their needs, communicative roles and their knowledge play significant role in the organization of the text (Nord,2005). The audience (addressee) is seen as target person of communication. As it is implied before, in translation, the audience plays a significant role because the audience's background determines the translation strategies. The receiver's intention can be classified into two groups. These are pre and post reading. The pre reading intention reflects expectation of receivers and post reading intention explores the receivers' reaction of the text (Nord,2005: 59).

Medium/ Channel

Channel is a tool and it conveys the text to the audience and reader. Channel determines the readers' and receiver's expectations and needs (Nord,2006). For example, English textbook contains basic information about English language and grammar. It has informative function, in this sense; it is seen as informative written text. In addition, the ads can be seen operative texts because they convince to the audience in terms of marketing. They maintain detail information about the products; they can use verbal and nonverbal language. Especially, the positive side of the product is conveyed by means of verbal and nonverbal language. Based on this, medium is seen as vehicle in other words tool and it conveys the text to the reader (Nor,2005:62). The text transmission can be conveyed through speech, writing or visual. In this sense, speech in other words oral text include the technical devices for example mobile phones can be used in terms of oral text, the written text involves means of publications of the text. For example, book is seen as written channel (Nord,2005:64).

Place of Text

The dimension of space in other words place of communication plays significant role in translation studies. The cultural and political conditions are determined by means of text environment. The place of publication, the name

of the company, the edition details, newspaper headlines are the dimensions of the place of communication (Nord,2005:67).

Time of text

Time of text reflects time of communication. It plays a significant role in source text analysis. Based on this, language can be changed through time and its use and norms can be changed based on socio cultural conditions. The time of text production reflects historical state of linguistic development that the text represents and this element is important for the sender and the audience (Nord,2005:70). When the old text is translated to a modern receiver expectation and interpretation of the temporal deixis should be taken for consideration in the translation process. The information about the dimension of time, the author's life time for example when she or he writes the text represent the historical time of the source language (Nord,2005:70-74).

Motive

The purpose of text production is related to motive of the text. For example, newspaper articles are written in order to convey specific knowledge about the topic. They inform readers about the specific topic. This is namely motive for communication (Nord,2005). Why a text has been produced and which a text has been produced are the motive for communication.

Some text types determine the motive of text and they convey particular medium for example "death of relative in a newspaper" (Nord,2005:75). Nonverbal language also determines the motive of the text. The intratextual features such as content, vocabulary, sentence pattern, suprasegmental features and nonverbal in other words paralinguistic elements construct motive in the text (Nord,2005).

Intratextual Factors

The subject matter, the information, the content, the knowledge presuppositions, lexical and syntax of the text in terms of sentence pattern, word choice reflect intratextual factors of the text (Nord,2013).

Subject matter

The subject matter plays important role in translation oriented analysis. If subject matter covers the text, this means that text is coherent and it is understandable. The text can include many different subject matters. In order to create coherent target text, the translator should perceive the subject matter of the ST. The main idea or topic of the text are related to subject matter or content of the text (Nord,2005).

Presupposition

“What is not/ does not” question plays significant role while analyzing presupposition feature of the text. It is seen as implicit assumption about the world, beliefs, values and they are taken for granted in text or discourse (Rashidovna,2013).

Lexicon / Lexis

The choice of word in other words lexis plays important role in micro and macro text analysis. The choice of word reveals ideological, political and social aspect of the text (van Dijk,2007). As it is known, language is not neutral based on this text is never neutral, it conveys implicit and explicit ideologies (Fairclough,2013). Regarding this, the choice of word determines text function.

Sentence Pattern

The syntax of text plays an important role translation based textual analysis. The sentence patterns, sentence structure, main clause and subordinate clauses, linking verbs, tense pattern constructs text structure. The text structure determines how information employed in the text (Rashidovna,2013).

Suprasegmental Features

Suprasegmental features construct organization of the text. Italics, spaced and bold type, quotation mark, dashes and parentheses are used in terms of suprasegmental features. The acoustic, modulation, low and high voice are seen in spoken text in terms of suprasegmental features. In nonverbal or para verbal language, facial expressions, body language, eye contact, gestures can be considered as suprasegmental features (Nord,2005).

Application: An Example of Translation Oriented Text Analysis

The current study uses Christian Nord’s source text analysis (Nord, 2005:41-42) The textual analysis plays key role in translation studies. The theory of functional translation is foregrounded based on Nord’s textual analysis. If the translator is functional, the communicative approach is used in target text (Nord,2005). The cultural, social and political aspect of text are taken into consideration in communicative oriented translation. This means that context rather than text plays significant role in translation procedure (Hatim,2009). The theory of functional translation is not used in word for word or literal translation. As mentioned before, the intended message of the text, the author and receiver, the channel and motive of text play significant role in this theory (Delabastita, 2011)

Christian Nord's source text analysis (Nord, 2005:41-42)

Extratextual features

- the author/sender of the text
- the sender's intention
- the audience the text is directed at
- the medium or channel the text is communicated by
- the place of text production and reception
- the time of text production and reception
- the motive for communication

Intratextual features

- the subject matter the text deals with
- the information or content presented in the text
- knowledge presuppositions made by the author
- the composition or construction of the text
- non-linguistic elements accompanying the text
- lexical characteristics
- syntactic structures
- suprasegmental features of intonation and prosody

The present study analyzes the authentic material. It is taken from website. The researcher examines the text through Nord's translation oriented source text analysis.

The Extra Textual Features of Text

The author/ sender of the text

The author in other words producer of the text is Erin Blakemore. The name of the writer is written in the beginning of the article, in this way, when readership sees the author's name, the readership can analyze author's general, cultural, social and ideological background.

The sender's intention

The author tries to convey the concept of transgender in the article. The author defines the concept of transgender, in this sense, the text is informative text. Because it conveys information about the particular topic. In addition, the author narrates transgender individual called Christian Jorgensen's medical procedures in terms of gender conformation surgery. Regarding this, the author tries to inform the society about the concept of transgender and transgender individual's experiences in the article. This topic can be seen as taboo topic in many male dominated societies in this sense the author tries to break the rules of patriarchal society's norms, values, beliefs and patterns.

The audience of the text

The article is published National Geographic website. This website is free for access. In this sense, people can access this website easily and they

can read the text easily. In particular, the people who are interested in queer theory, also the people who defines themselves transgender can read this article in order to learn concept of transgender; also, they can learn cultural, political, medical and social process of transgender individuals

The medium or channel of the text

The text is written text, but the text includes photos of transgender individuals. In this sense, the, semiotic feature (photo is seen as icon) is used in the article in order to establish meaning.

The place of text

As it is mentioned before, the article is about transgender individual named Christine Jorgensen. Her medical procedures and gender conformation surgery are employed in the article. The article is based on real experience and it takes place in United States.

The time of the text

The text was written in 2022, June by the author. The story narrated in the article was experienced in 1952. It can be noted here, the past and present experiences of transgender issues are discussed in the article.

The motive for communication

As it is mentioned before, the author tries to inform the target readership about the concept of transgender and lives of transgender people. In this sense, the article can be considered as informative text and referential function of language is used in the article.

Intratextual Features

The subject matter in text

As it is seen in the text, the article includes one subject matter- the lives of transgender people in the past and present. Regarding this, the one subject matter dominates the text, it can be stated here that, the text is coherent.

The information or content in the text

As it is stated before, the text type is informative and the text conveys information about norms, experiences and lives of transgender people in the present and in the past. It can be stated here that, the article title is very effective for the target readership. Because the article title summarizes the whole text and it informs the reader about the content of the text

Knowledge presuppositions in the text

In the beginning of the article, the concept of transgender is defined and history of transgender studies are explained. It can be stated here that

basic knowledge about the concept of “transgender” is transmitted in the text. The necessary knowledge about the particular topic is conveyed through the choice of lexical means, sentence structures. As it is stated before, the subject matter of the article is based on real life experiences in this sense unusual formulations and rhetorical sentence pattern (s) “Nature made a mistake” are used in the text. The purpose, function and intentions of the source author are linguistically conveyed through linguistic set of structures for communication purpose.

In this sense, the author assumes that people may not know the concept of transgender studies and history of transgender studies. Based on this, the author conveys social, cultural and intellectual information about transgender.

The composition or construction of the text

The language is formal in the article. In terms of formality, the language is neutral. In this sense, biased language is not seen in the article. Regarding this, transgender people lives and experiences are narrated through cultural and social references and allusions. In terms of linguistic resource, terminological words related to queer study are used in the article such as “gala and galli, two- sprit people,” “LGBT TO LGBTQIA”

Nonlinguistic elements in the text

The semiotic features are used in the article. Transgender people’s photos in terms of icons are used in the text. In this sense, the text can be seen as visual text. The icons are included in the text in order to construct reliability in the text, because the text is based on real experiences of transgender people.

Lexical characteristics in the text

The word choice plays important role in the text. Because word choice of the author reflects author’s ideological, political and social point of view (Fairclough,2013). In this article, some terminological items related to queer study are used in order to convey information about the concept of transgender. In this sense, the professional translator should study queer theory when s/he translates this text.

Syntactic structures in the text

As it is mentioned before, the text type is informative and informative text mostly includes simple present tense and declarative sentences in order to construct ultimate reality.

Suprasegmental features in the text

The text is written text. Regarding this, the article headline is written bold form. In addition, the introduction part is written bold type. The quotation mark is used as suprasegmental feature in the text.

Conclusion

This present study tries to introduce importance of text analysis in translation studies. In this sense, Nord's translation oriented source text analysis (2005) is employed in the study. From this perspective, authentic text is analyzed through Nord's model (2005). It can be concluded that textual analysis can be seen as important stages of translation procedure as noted by Nord. The students should learn extensive textual analysis, in this sense; language and textual awareness should be constructed in terms of Source language, Source text and target language and target text. Based on above presented information, the authentic text is analyzed in terms of extratextual and intratextual elements based on Nord's model. Regarding this, referential, appellative, expressive and phatic function of language as well as situational and cultural process of ST text are emphasized through Nord's translation oriented source text analysis (Nord,2005). The intratextual and extratextual factors are used in translation oriented text analysis because these elements can make the translation process and procedure more systematic (Nord,2007). Based on this, the critical thinking and translation skills and competence can be improved through Nord's translation oriented textual analysis. As it is stated before, based on Skopos Theory translation is seen as act and it has a purpose and intention, regarding this translation is seen as creative activity and it has sophisticated process and factors such as two languages, two different cultures, values, beliefs, facts and function (Schäffner,1998). As it is known, text is seen as communicative act (De Beaugrande,1990), in this respect, linguistic, cultural, political and ideological set of source text, the difference and similarities of target and source culture are realized through text consciousness. To conclude, target readers' needs and demands and their social, educational and cultural backgrounds as well as motive of the source text author are taken consideration in the sense and practice of translation.

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Appendix I

How historians are documenting the lives of transgender people

BYERIN BLAKEMORE

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The term “transgender” was not coined until the 1960s—but people have always challenged the gender binary. Here is a look at their history, from ancient civilizations to the modern rights movement.

Christine Jorgensen wears a diamond engagement ring at the Hotel Sahara in Las Vegas. After becoming the first American to undergo gender-confirmation surgery, the U.S. Army veteran became a media sensation—and the public face of transgender identity around the world.

In 1952, a young woman sat down to write a letter to her family. The act itself was nothing remarkable—Christine Jorgensen was 26 and preparing to return to the United States after undergoing some medical procedures in Denmark. However, the contents of Jorgensen’s letter were unique.

“I have changed very much,” she told her family, enclosing a few photos. “But I want you to know that I am an extremely happy person. Nature made a mistake, which I have had corrected, and I am now your daughter.”

(‘This is me as I am’: A photographer documents her own gender transition.)

As the first American to undergo gender-confirmation surgery, Jorgensen would arguably become the world’s most famous transgender woman of her era. Her remarkable transition from a male-presenting soldier to a polished, feminine public figure would be a watershed in trans visibility.



After undergoing gender confirmation surgery, Christine Jorgensen became a nightclub entertainer. Surrounded by her stage wardrobe in Los Angeles, Jorgensen talks to some of the many journalists who breathlessly covered her transition.

BETTMANN ARCHIVE/GETTY IMAGES

The word “transgender” didn’t exist at the time—it wouldn’t be coined for another decade or become widespread until the 1990s—but transgender history began long before Jorgensen brought it into broader public awareness. Documenting that history isn’t always straightforward—but Jules Gill-Peterson, an associate professor of history at Johns Hopkins University, says it’s much more extensive—and joyful—than you might think.

Though stigma, violence, and oppression are parts of trans history, Gill-Peterson says, trans people “still lived really interesting, rich, happy, flourishing trans lives.” And they left plenty of evidence behind, she says. “They generally are hiding in plain sight.”

Early accounts of trans history

There’s ample evidence of gender variance throughout human history. Among the earliest are accounts of gala and galli, priests assigned male at birth who crossed gender boundaries in their worship of a variety of goddesses

in ancient Sumer, Akkadia, Greece, and Rome. Other cultures acknowledged a third gender, including two-spirit people within Indigenous communities and Hijra, nonbinary people who inhabit ritual roles in South Asia.

Some who challenged the gender binary occupied official roles. During the short reign of the Roman emperor best known as Elagabalus, who ruled from C.E. 218 to 222., the male-born leader adopted feminine dress, requested to be referred to as “she,” and expressed a desire for genital removal surgery. Shunned and stigmatized, Elagabalus was assassinated at age 18 and thrown into the Tiber River.

(From LGBT to LGBTQIA+: The evolving recognition of identity.)

Albert Cashier, a figure from the 19th century, was more secretive. He served bravely in over 40 battles as a Union Army soldier in the U.S. Civil War—one of at least 250 people who, though assigned a female sex at birth, fought in the war as men. His war record was challenged after he was outed decades later. Though his military comrades defended him and he kept his military pension, Cashier was eventually confined to a mental institution and forced to wear women’s clothing.

Transitioning becomes a possibility



People have always challenged the gender binary. In South Asia, communities recognize a nonbinary third gender known as hijra—depicted here in East Bengal, in present-day Bangladesh, in the early 1860s.

BRIDGEMAN IMAGES

In the early 20th century, medical advances made hormone therapy and gender confirmation surgery possible. Thanks in part to doctor and reformer Magnus Hirschfeld's Institute for Sexual Research in Germany, founded in 1919, medical gender confirmation changed both trans people's lives and public conceptions of gender. Nonetheless, early surgery attempts were crude. For example, one of the institute's first gender confirmation patients, German transgender woman Lili Elbe, died in 1931 after a failed uterine transplant.

In the 1950s, Jorgensen, a U.S. Army veteran, sought both hormone therapy and a series of gender affirmation surgeries in Denmark and the U.S. Along the way, she became a sensation, thanks to articles with headlines like "Ex-GI Becomes Blonde Beauty: Bronx Youth is a Happy Woman After 2

Years, 6 Operations.” The publicity all but destroyed Jorgensen’s ability to earn money doing anything but self promotion. As a nightclub performer and wink-wink, nudge-nudge persona, she became the public face of transgender identity around the world.

(Subscriber exclusive: Read our January 2017 issue dedicated to the shifting landscape of gender.)

In the wake of public cases like Jorgensen’s, the term “transgender” entered the lexicon. Scholars have tracked the term’s origins to the 1960s, when it was used both in medicine and by trans activists like Jorgensen and Virginia Prince. It came into widespread use during the 1990s alongside the burgeoning trans pride movement.



Lili Elbe (1886-1931), the first known recipient of sexual reassignment surgery.

ULLSTEIN BILD/GETTY IMAGES

Today, the term “transgender” is used as what Transgender Archives founder Christan Williams calls “an umbrella term for describing a range of gender-variant identities and communities.”



Christine Jorgensen, 55, performs at a nightclub.

BETTMANN ARCHIVE/GETTY IMAGES

A trans rights movement emerges

Starting in the mid-20th century, trans activists began pushing for wider societal acceptance—and were instrumental in some of the earliest attempts to gain civil rights for LGBTQ Americans. In 1959, trans people, drag queens, and others fought back against Los Angeles police who had been targeting trans women in random arrests at Cooper Do-nuts, a café popular with the LGBTQ community. Dubbed a riot, the incident involved LGBTQ people throwing doughnuts and other items at police in an effort to stop the harassment.

Other early organizing efforts included an uprising by San Francisco drag queens at Compton's Cafeteria in 1966, and the establishment of *Transvestia*, a magazine that served the transgender and gender-nonconforming community for decades. And trans and gender-nonconforming people like Marsha P. Johnson and Sylvia Rivera participated at the 1969 Stonewall uprising, which stoked the broader gay pride movement.



American gay liberation activist Marsha P. Johnson (center left, in dark outfit and black hair), along with unidentified others, on the corner of Christopher Street and 7th Avenue during the Pride March in New York, New York, on June 27, 1982.

PHOTOGRAPH BY BARBARA ALPER, GETTY IMAGES

(12 historic LGBTQ figures who changed the world.)

But though figures like Johnson and Rivera fought systemic injustice against LGBTQ people, they often found themselves defending their rights within their own community. At the 1973 Pride parade, Rivera was told she wouldn't be allowed to speak—and was booed off the stage after she grabbed the microphone anyway.

However, trans people continued to fight societal prejudice and persecution on many different fronts, challenging laws forbidding them from marrying, enabling discrimination, and threatening their right to live openly in society. They did so even in the face of violence, banding together to form communities of mutual support in the name of trans liberation. “Look at us. We are battling for survival,” wrote transmasculine author Leslie Feinberg in 1992. “We are struggling to be heard.”

In 1999, trans activist Monica Helms designed a symbol that would come to define a movement: the transgender pride flag. Using blue and pink stripes—colors with deep connections to gender assignment—the flag also featured a white stripe to represent people who are intersex, transitioning, or nonbinary.

The modern transgender rights movement

Despite the burgeoning transgender pride movement and unprecedented awareness of trans people in the U.S., the marginalization of trans and nonbinary people continues. In 2021 alone, the Human Rights Campaign estimates, 50 trans and nonbinary people were murdered. A whopping 82 percent of transgender people report having considered suicide, and 56 percent of trans youth surveyed in one 2022 study said they'd attempted it in the past. The National Center for Transgender Equality reports that more than one in four trans people has experienced a bias-driven assault; those rates are even higher rates for trans women and people of color.

The push for equality and visibility extends into academia, where historians like Gill-Peterson are working to document trans lives. Stories of trans people were passed along from elders and handed down via oral histories. "We've always been our own historians," says Gill-Peterson.

And those who would punish or diminish transgender people often inadvertently preserved their stories. Historians draw on extensive evidence in medical literature, court records, and police reports—sources that, though biased, capture how transgender people lived and expressed themselves in the past.

"As a historian, the biggest issue I face is not how hard it is to find materials—it's that there's too much to write about," Gill-Peterson says, "I don't have enough time in my career."

But as historians know, it can be tricky to apply modern concepts to the past. Should historians use terms like "transgender" when they refer to people who lived before the word existed? And how should they write about people who didn't have the option of sharing their pronouns, or may not have wanted to come out as gender-divergent?

Ultimately, just as there is no single transgender experience, there was no one way to be trans in the past—and there's no handbook for approaching transgender history. Gill-Peterson says these questions reflect modern preoccupations with labels. Instead, she says, historians should unearth the many stories of people who challenged the binary, letting their lives speak for themselves.

First, though, says Gill-Peterson, historians and the public alike must turn their back on the idea that the existence of trans people is a recent phenomenon—and learn how to find their stories. "LGBT history is not physically hidden from us," she says. "It's hidden from our imagination about the past."

SOURCE: <https://www.nationalgeographic.com/history/article/how-historians-are-documenting-lives-of-transgender-people> (Retrieved from October, 11,2023)

Chapter 9

EMOTIONAL ABUSE IN ANGEL STREET: AN INTERPLAY OF GASLIGHTING, POST-TRUTH AND POSTMODERNISM

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INTRODUCTION

The term ‘gaslighting’ derives from Patrick Hamilton’s play *Gaslight* (1938), billed as a Victorian potboiler melodrama and staged as *Angel Street: A Victorian Thriller in Three Acts*. It is worth noting that there are few sources on Anthony Walter Patrick Hamilton’s works, most notably on *Gaslight*. The play “was phenomenally successful; first performed in London in 1938, it was later produced in New York City under the title *Angel Street*” (Britannica).

Hamilton produced plenty of works, but critics have yet to find enough literary merit in most of his works to interest. However, his notable play, *Angel Street: A Victorian Thriller in Three Acts*, has recently interested critics and drama lovers. It handles the story of Jack Manningham and his wife, Bella, living on Angel Street in nineteenth-century London. The play’s premise is emotional and manipulative torture imposed on Bella by her husband. Even though the play was written during the Victorian period, it has recently become popular because the term ‘gaslighting’ originated from it. Some studies on ‘gaslighting’ mainly deal with it from psychology, sociology, and political sciences (see Carpenter, 2018; Stern, 2007; Sweet, 2019; Barton and Whitehead, 1969; Gass and Nichols, 1988; Mikhailova, 2018). The play has been chosen for the current analysis as it suits the terms ‘gaslighting’, ‘post-truth’ and ‘postmodern’ maxims and truths.

Furthermore, *The Merriam-Webster Dictionary* selected ‘gaslighting’ as the Word of the Year in 2022 and defines it as follows:

Psychological manipulation of a person usually over an extended period of time that causes the victim to question the validity of their own thoughts, perception of reality, or memories and typically leads to confusion, loss of confidence and self-esteem, the uncertainty of one’s emotional or mental stability, and a dependency on the perpetrator (“Gaslighting”).

Gaslighting is about psychological manipulation to make the victim doubt his/her sanity, so it has already been embedded in human language. It translates to a person repeatedly and confidently telling lies for his/her benefit to another person to make the victim suspect her/his mind. Accordingly, Kate Abramson states, “it is essential to him [gaslighter] that the victim herself actually come to agree with him” (2014: pp. 10-12). The abuser systematically manipulates his target and persuades his victim to distrust her/his memory and accept her/his actions as ill-driven. Gaslighting has emotional, psychological, and narcissistic connotations. Andrew D. Spear, in *Gaslighting, Confabulation, and Epistemic Innocence*, gives a satisfactory definition of the term:

Gaslighting involves (i) the attempt by the gaslighter to undermine his victim’s self-trust: her conception of herself as an autonomous locus of experience, thought, and judgment. The gaslighter’s (ii) motivation

is a strong desire to neutralize his victim's ability to criticize him and to ensure her consent to his way of viewing things (specifically with regard to issues relevant to the relationship, perhaps in general), and thus to maintain control over her. The gaslighter (iii) pursues this goal by means of a strategy of manipulation, fabrication, and deception that (iv) specifically relies upon his victim's trust in him as a peer or authority in some relevant sense (2018: p. 230).

The person doing gaslighting is called a 'gaslighter', and the victim or the person who is exposed to the gaslighting is called a 'gaslightee'. Abramson indicates that "he [the gaslighter] aims to destroy the possibility of disagreement by so radically undermining another person that she has nowhere left to stand from which to disagree, no standpoint from which her words might constitute genuine disagreement" (2014: p. 10). A typical gaslighter tends to make the gaslightee accept her/his views to convince the gaslightee that the gaslighter should be trusted, while the gaslightee is expected that s/he cannot be trusted. Additionally, the gaslighter deliberately can make the gaslightee reverse the signifier and the signified, and thus gradually lose their logical connection.

Gaslighting shares numerous characteristics with postmodernism and post-truth derived from postmodernism as well. From many perspectives, it refers to the paradigm of postmodernism. Gaslighting and postmodernism distort reality and favour fragmentation. Jean- François Lyotard, in his seminal work *The Postmodern Condition: A Report on Knowledge* (1984), defines postmodern as "incredulity toward metanarratives" (p. xxiv). To him, postmodern signifies scepticism of long-held Western metanarratives. He cites the reason for it as the advancement of sciences. Scepticism toward the function of narrative is likely the product of postmodernism. With the advent of postmodernism in the twentieth century, literary texts' function, aim, goal and content have been questioned, and the veil of metanarrative and narrative language has been removed. In addition, thanks to the postmodernist writers and critics, the denotative, connotative, prescriptive and descriptive aspects of literary texts have been dissected, analysed, and interpreted under the new paradigms of postmodernism. Besides, postmodernism has just replaced or reversed the logical relationship between signifier and signified put forward by the structuralists such as Ferdinand de Saussure. By this token, David Lodge and Nigel Wood, in *Modern Criticism and Theory a Reader* (2008), indicate:

The term 'postmodern', has come to characterize much of the late century's sense of its cultural orientation. Every attempt to define, or oppose, its guiding insights has returned to its distrust of grand, over-arching, narratives, the refusal to agree that language should aspire to transparency and so be instrumental, and, pre-eminently, the questioning that the human subject might be individualised (p. 6).

Lodge and Wood's argument explicitly translates that it is hard to define and delineate the term postmodernism as the twentieth century has witnessed many social, economic, technological and philosophical changes shaping people's worldview about the nature of things. Due to these changes, people have begun questioning and distrusting the long-held Western grand narratives. By this significant shift in the people's worldview and mentality, they have not accepted those metanarratives as guiding truths or insights.

Modernism dates back to the 15th century, in other words, the birth of the Renaissance in Europe. It is known that modernism is based on metanarratives, external points of reference such as God, man, reason, science, and logocentrism functioning as centres: "*God, reason, origin, being, essence, truth, humanity, beginning, end and self*" (Bressler, 1999: p. 124; italics in original) since the ancient times. According to the long-held Western metaphysics, each centre functions as a self-sufficient transcendental signified. It can be inferred that Western metaphysics seeks an ultimate reality and centre of absolute truth. While modern literature, on the surface, seems to look for the so-called ultimate reality, it refuses truth-telling in deep structure. In *Modernism and the Critical Spirit*, Eugene Goodheart indicates that "modern literature deliberately refuses wisdom for truth telling, the witnessing of chaos. Truth telling, in this sense, depends upon the relaxation of the moral will" (2017: p. 11). This kind of thinking shaped human actions and thoughts until the advent of postmodernism in the 1960s. Modernity's treatment and understanding of reality were challenged by postmodernism. To postmodernist scholars, many truths exist, and there is no objective and absolute truth. Accordingly, Charles Bressler states that "reality becomes a human construct that is shaped by each individual's dominant social group. There is no center and no one objective reality, but as many realities as people" (1999: p. 119). Bressler's assertion demonstrates that the treatment of reality dramatically differs according to modernist and postmodernist thinkers. Postmodernists claim that fragmentation of subject, ephemerality, discontinuity, and ambiguity represent significant postmodernism maxims. At the same time, modernists emphasised the order, balance, harmony and unity of the literary text and sought objective reality and ultimate truth in a literary text. To postmodernists, seeking absolute truth in our age is futile, so accepting each other's worldviews and truths is reasonable. By this token, David Harvey, in *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (1992), explicitly puts "postmodernism swims, even wallows, in the fragmentary and the chaotic currents of change as if that is all there is. Believe that what is productive is not sedentary but nomadic" (p. 44).

One should not try to discover the undiscoverable and unknowable, which translates to absolute truth to which modernism succumbed. Moreover, one should accept and tolerate each other's truths and points of view rather than

trying to seek absolute and objective truth because we are all unique with our truths, points of view and values. Consequently, Franz Kafka's famous saying sums it up as "It is difficult to speak the truth, for although there is only one truth, it is alive and therefore has a live and changing face." Herewith, it could be deduced that there is no absolute truth in a pluralistic society in the postmodernism and post-truth era because truth has many faces with its relativism, and it seems truth has just lost its face value. Consequently, postmodernist and post-truth era critics and writers use language as a valuable tool to play with truth and its connotations in our age. Language plays a crucial role in conveying a message in typical communication. It can be used as the two edges of a knife. While one edge tells the truth, the other tells a lie to convince the hearer to believe what the speaker says. Postmodernists use language to play with the maxims of modernism, such as a fixed worldview, absolute truth, and hierarchies. David Harvey writes:

Postmodernists tend to accept, also, a rather different theory as to what language and communication are all about. Whereas modernists had presupposed that there was a tight and identifiable relation between what was being said (the signified or 'message') and how it was being said (the signifier or 'medium'), poststructuralist thinking sees these as continually breaking apart and re-attaching in new combinations (1992: p. 49).

Postmodernists reverse 'the signifier' and 'the signified' to ascertain the truth and decentre the transcendental signifieds without any comparison to other signifieds and signifiers. There is, somehow, a kind of interplay between gaslighting, postmodernism and post-truth. Gaslighting and post-truth tend to belittle and distort the truth.

History and literary texts demonstrate that underestimating the truth is a phenomenon that has been around for a while. Lies are considered the antithesis of truth in many cultures. Moreover, post-truth can be regarded as the result of postmodernism's distortion and interruption of objective reality and fact. The concept and term 'post-truth' inherently implicates lies, dishonesty, and deception to explicate countless events and situations in which lies and dishonesty are given as if they were true. It serves personal interest with purpose-orientated manipulation of facts and reality rather than altogether rejecting them. Some scholars contend that the post-truth originated from postmodernism. Yael Brahms notices that "many of those who engage in the post-truth phenomenon tend to link it to postmodernist ideas and particularly tend to claim that the post-truth phenomenon could not have emerged were it not for postmodernism" (2020: pp. 10-11). The phenomenon is encouraged to come into existence due to postmodernism. Furthermore, Brahms sums up his opinions on the relationship between the post-truth and postmodernism as follows:

Although postmodernism should not be considered a necessary condition for the emergence of the post-truth phenomenon, one can say that postmodernist ideas had an impact on it. Even if the postmodern approach does not reject facts and reality and does not completely abandon objective factual truth, it does lay the foundation for casting doubt on the objectivity and absoluteness of truth, and legitimizes the populist, pseudo-postmodernist discourse of the “anything goes” and “this is my truth” variety (2020: pp. 13-14).

It means that though there is no close relationship between postmodernism and the post-truth era, the postmodernist worldview of people and maxims might greatly influence it. Moreover, it could be argued that postmodernism does not aim to reject or distort reality. However, it casts doubt on the nature of objective reality or facts by assuming a pluralistic perspective.

Oxford Dictionaries selected ‘post-truth’ as the Word of the Year 2016 and defines the adjective as “a term relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief” (OD). This basic definition translates that truth is distorted, trivialised and belittled in our age. The term post-truth is considered the first time used in Steve Tesich’s article in *The Nation Magazine* in 1992. The term gained popularity during former US president Donald Trump’s 2016 presidential campaign. However, Ralph Keyes laid down its conceptual growth and development in his book *The Post-Truth Era* (2004). Keyes indicates that “we live in a post-truth era because its creed has settled among us: creative manipulation can take us beyond the kingdom of mere exactitude to the kingdom of the narration of truth. Embellished information is presented as true in spirit, and truer than truth itself” (p. 11). Keyes puts that lying has almost become a norm among us, a narration of truth has lost significance, and lies are presented as ornamented truths. In the post-truth era, lying is a deception in all spheres of life because liars tell lies without impunity. The post-truth era has created an environment in which the proliferation of fake news has discarded truth. Furthermore, the gap between truth and lies has become so thin that most people often fail to differentiate between truth and lie. Consequently, Keyes declares that “as long as human beings have had words to say, they’ve said words that weren’t true” (2004: p. 9).

In today’s contemporary world, it is not a mystery that people tell lies and delude others without any refrainment. Moreover, unfortunately, deluding, lying, and dishonesty have already become prevalent. Most liars are unbeknownst to how often they lie and face lies. Most people tell others lies without apparent reason because lying is not considered a flaw. To many people, lying is like trimming the truth to comply with society. Today, lying and dishonesty have various lexical disguises. One of these disguises is ‘euphemism’. Keyes argues that “dishonesty inspires more euphemisms than

copulation or defecation. This helps desensitize us to its implications” (2004: p. 15). In order to ascertain under what disguises the post-truth appears to us, consider the following post-truthful euphemisms:

Lies

poetic truth, parallel truth, nuanced truth, imaginative truth, virtual truth, alternative reality, strategic misrepresentations, creative enhancement, nonfull disclosure, selective disclosure, augmented reality, nearly true, almost true, counterfactual statements, fact-based information.

To Lie

enrich the truth, enhance the truth, embroider the truth, massage the truth, tamper with the truth, tell more than the truth, bend the truth, soften the truth, shade the truth, shave the truth, stretch the truth, stray from the truth, withhold the truth, tell the truth improved, present the truth in a favorable perspective, make things clearer than the truth, be lenient with honesty, spin (Keyes,2004: pp. 16-17).

The post-truthful euphemisms have become commonplace. They are employed with their connotations in almost all social media platforms and even literary texts. Accordingly, they create circumstances for liars to get away with their lies. In fact, these euphemisms act as a veil on truth.

A NOTE ON *ANGEL STREET: A VICTORIAN THRILLER IN THREE ACTS* (1938)

Hamilton’s *Angel Street* demonstrates, to a certain extent, the condition of man and woman and man’s greed and hunger for wealth. The play revolves around a couple who has been married for about five years and living in a house on Angel Street in London in 1880. Jack Manningham is an authoritative and domineering husband who controls every action of his wife, Bella, with the intent to drive her insane.

In Act One, Jack abuses Bella emotionally and psychologically to drive her into madness to hospitalize her in a mental asylum and finally gain control of her wealth. Jack flirts with the maid before Bella to undermine her self-confidence and sense of womanhood. His purpose is to accuse her of imagining baseless thoughts and reacting over-sentimentally. He gradually and systematically violates her sense of reality by employing mind-manipulative methods. He holds Bella responsible for losing the grocery bill he has given her to keep, removing the picture on the wall and hiding it behind the cupboard, hurting their dog and having no proper recollection of her having done anything, all of which are maliciously arranged by Jack himself to blur her mind up.

In Act Two, Rough, a retired police detective, comes to the Manninghams’ house when Jack is out. After earning Bella’s trust, he learns all the bizarre

events she has been going through for about six months, such as flickering gaslights and footsteps when Jack goes out every evening. Rough says that fifteen years ago, Jack murdered a wealthy old woman for her fortune, which is still supposed to be hidden on the top floor of the house they now live. Jack married Bella to buy the house and gain the hidden fortune he failed to find then. Thus, he aims to drive her into insanity to get Bella away from his way to have it more comfortably.

In Act Three, Rough appears and confronts Jack. He unveils the mystery and arrests him. In the final scene, Bella wishes to speak to her husband alone. After Rough and other police officers tie Jack to a chair and go outside to wait, Jack wants Bella to take a razor from the cupboard to cut the rope to escape. Bella finds the razor and, more importantly, the grocery bill she has been previously accused of losing. She understands all emotional and psychological torture clearly and is rescued from her abusive husband.

The play has been chosen for the current analysis as it suits the terms ‘gaslighting’, ‘post-truth’ and ‘postmodern’ maxims and truths. The chosen extracts exhibit the examples of ‘gaslighting’ employed by the gaslighter, Mr. Jack Manningham, over his wife, Bella.

ANALYSIS

Extract 1

MR. MANNINGHAM. Consider them? There’s your extraordinary confusion of mind again. You speak as though they work for no consideration. I happen to consider Elizabeth to the tune of sixteen pounds per annum. [*Crosses to MRS. MANNINGHAM.*] And the girl ten. Twenty-six pounds a year all told. And if that is not consideration of the most acute and lively kind, I should like to know what is.

MRS. MANNINGHAM. Yes, Jack. I expect you are right.

MR. MANNINGHAM. I have no doubt of it, my dear. It’s sheer weak-mindedness to think otherwise. [*Pause as he crosses and looks in the mirror and she crosses to window and looks out into the street.*] What’s the weather doing? Is it still as yellow? (Hamilton, 1942: p. 6).

Jack Manningham orders Bella to call one of the housekeepers to put some coal in the fireplace. Bella is unwilling to ring the bell as it is trivial work for her to fulfill. Upon that, she gets harshly confronted by her husband. Jack, an overbearing man, claims that she is going through a chronic mental disorientation. His utterance of conventional implicature ‘again’ leaves no room for Bella to object but to comply miserably. Jack is intent on eliminating the very possibility of any objection by eroding her autonomy and making her dependent on himself. Satisfied by her compliance, he implies that she has no proper grasp of reality to distinguish right from wrong in his following speech turn.

Extract 2

MRS. MANNINGHAM. [Pause.] You mean that I'm a laughable person.

MR. MANNINGHAM. I don't mean anything. It's you who read meanings into everything, Bella dear. I wish you weren't such a perfect little silly. Come here and stop it. I've just thought of something rather nice (Hamilton, 1942: p. 9).

Jack is blatantly flirting with Nancy, a nineteen-year-old housekeeper, in front of Bella. Jack's purpose is to drive Bella crazy and undermine her self-respect. After Nancy departs from the living room, Bella says that Nancy shows no respect to her as the mistress of the house. She turns into the housekeeper's object of ridicule because Jack ignores Bella's presence and manifestly humiliates her. Jack says that Bella deserves the maid's mockery a bit. According to Jack, she is incapable of delineating her status as the mistress of the house compared to Nancy's, only a housekeeper working in service of their needs. Jack's utterance distorts her perception of reality and lets her question her mind and judgment. He accuses her of creating baseless thoughts and clinging to false opinions. Bella is prompted to distrust her judgment as a reliable agent of reality occurring before her own very eyes. She is driven to doubt her judgment to distinguish reality and appearance.

Extract 3

MRS. MANNINGHAM. Ah—you don't know her. She tries to torment and score off me all day long. You don't see these things. A man wouldn't, [MR. MANNINGHAM *rises*.] She thinks me a poor thing. And now she can suffer the news that you're taking me to the theatre.

MR. MANNINGHAM. I think you imagine things, my dear (Hamilton, 1942: p. 14).

Jack says that she exaggerates things and reacts over-sentimentally. Afterwards, he offers her to accompany him to the theatre as if he were a caring and doting husband. However, he is a deceitful and malicious man. Bella joyfully and naively welcomes his offer. When Nancy appears to serve tea to the couple, Bella asks Nancy what kind of plays she would prefer if she were in her shoes. After the service and departure of Nancy from the room, he reprimands her for asking the maid's opinion. Moreover, he repeatedly condemns her for her ill-driven judgments and rootless opinions in her mind. He manipulates her to doubt her justifiable judgments about their relationship.

Extract 4

MR. MANNINGHAM. Are you trying to make a fool of me, Bella? What I refer to is on the wall behind you. If you will put it back, I will say no more about it.

MRS. MANNINGHAM. The wall behind me? What? [*Turns.*] Oh—yes— The picture has been taken down — Yes— The picture— Who has taken it down? Why has it been taken down?

MR. MANNINGHAM. Yes. Why has it been taken down? Why, indeed. You alone can answer that, Bella. Why was it taken down before? Will you please take it from wherever you have hidden it, and put it back on the wall again? (Hamilton, 1942: p. 17).

Jack rises abruptly while sitting with Bella and asks why the picture on the wall has been removed. In fact, it is he who has secretly removed it. He manipulates her physical environment to torture her into insanity and dispose of her. He aims to undermine her memory and purposely makes her distrust her mental faculty. Moreover, unbeknownst to Bella, Jack takes down the picture on the wall and then holds her responsible for moving it by accusing her of having no recollection of doing it. He plays insidious tricks to terrify her and instil confusion. He forces her to believe his fabricated reality instead of hers.

Extract 5

MR. MANNINGHAM. [*He grabs Bible.*] Then, by God, you are mad, and you don't know what you do. You unhappy wretch—you're stark gibbering mad—like your wretched mother before you.

MRS. MANNINGHAM. Jack—you promised you would never say that again (Hamilton, 1942: p. 21).

Jack firmly holds on to the fact that Bella's mother died years ago in a lunatic asylum as she suffered from mental instability at Bella's age. Thus, Bella gets gradually driven to suppose that she also shows insanity symptoms like her late mother. This fact strengthens Jack's hand to manipulate her mind and convince her that she is also losing her mind. Whenever he gaslights her, he reminds her that her mother's tragic destiny awaits her if her hallucinations, which are, in fact, purposefully fabricated by himself, maintain. Thus, he aims to make her adopt this fact and distrust her mental capability.

Extract 6

MRS. MANNINGHAM. No—it's on top. I put it there this afternoon.

MR. MANNINGHAM. All right. We'll find it— We'll find it— Are you sure it's here, dear? There's nothing here except some writing paper (Hamilton, 1942: p. 24).

Jack, ready to go out as usual, asks for the grocery bill he has given to Bella to keep. She says she has put it in the drawer. She is unaware that he has secretly removed the bill from the drawer and concealed it to manipulate her recollection of the past. He aims to provide manufactured evidence to undermine her memory and lead her into doubting herself, so he employs

mind-bending strategies. His insidious mind tricks systematically aim to drive her mad. He berates her by distorting reality, and thus pulls her into his constructed world, where he does not let her step out.

Extract 7

MRS. MANNINGHAM. No. In this house, I can tell everything by the light of the gas. You see the mantle there. Now it's burning full. But if an extra light went on in the kitchen or someone lit it in the bedroom then this one would sink down. It's the same all over the house.

ROUGH. Yes—yes—that's just a question of insufficient pressure, and it's the same in mine. But go on, please.

MRS. MANNINGHAM. [Pause.] Every night, after he goes out, I find myself waiting for something. Then all at once I look round the room and see that the light is slowly going down. Then I hear tapping sounds—persistent tapping sounds. At first I tried not to notice it, but after a time it began to get on my nerves. I would go all over the house to see if anyone had put on an extra light, but they never had. It's always at the same time— about ten minutes after he goes out. That's what gave me the idea that somehow he had come back and that it was he who was walking about up there. I go up to the bedroom but I daren't stay there because I hear noises overhead. I want to scream and run out of the house. I sit here for hours, terrified, waiting for him to come back, and I always know when he's coming, always. Suddenly the light goes up again and ten minutes afterwards I hear his key in the lock [*A look at Left Center doors.*] and he's back again (Hamilton, 1942: pp. 36-37).

Rough, a retired police detective, questions why Bella thinks she feels crazy, and she tells him the bizarre events she has been getting through alone every night after Jack goes out. Consequently, she says that she hears footsteps above and the gaslights are dimmed around the house after Jack's departure. She suspects her husband, but she can tell nobody what she witnesses for fear of being labelled insane. In fact, her husband secretly comes home, gets to the uninhibited top floor by the back upstairs, and searches for the fortune left by an old woman he murdered fifteen years ago. When he lights the gas lamps on the top floor, the rest lights in the apartment die down. It is a recycled repetition of the event every night when he goes out. Thus, she suspects her husband but is scared to death to be hospitalized in a mental asylum like her mother.

Extract 8

ROUGH. Tricks? What sort of tricks? When?

MRS. MANNINGHAM. Incessantly—but more and more of late. He gives me things to look after, and when he asks for them they are gone, and can never be found. Then he misses his rings, or his studs, and I will hunt the

place for them, and he will find them lying hidden at the bottom of my work-box. Twice the door of that room [Turning and looking at door up Right.] was found locked with the key vanished. That was also found at the bottom of my box. Only today, before you came, that picture had been taken from the wall and hidden. [He looks around at picture.] Who could have done it but myself? I try to remember. [He turns to her.] I break my heart trying to remember. But I can't. Oh, and then there was that terrible business about the dog—

ROUGH. The dog?

MRS. MANNINGHAM. We have a little dog. A few weeks ago, it was found with its paw hurt. —He believes— Oh, God, how I tell you what he believes—that I had hurt the dog. He does not let the dog near me now. He keeps it in the kitchen and I am not allowed to see it! I begin to doubt; don't you see? I begin to believe I imagine everything. Perhaps I do. Are you here? Is this a dream, too? Who are you? I'm afraid they are going to lock me up (Hamilton, 1942: pp. 37-38).

In this extract, we are provided with Jack's gaslighting methods employed to drive Bella into insanity. He gives some items to her, but after a short period, they all disappear and are found by Jack at the bottom of her workbox. Anything given to her goes amiss, and the dog is hurt, for Jack accuses Bella. In fact, he purposefully does all by himself and attributes them to Bella to accuse her of having hallucinations. Devilishly, he encourages her to distrust her judgment of reality and disregard herself as a reliable source of information and an autonomous individual. He creates a false illusionary world for her to question her mind. In addition, he wants her to accuse herself of her mischiefs which are the fabrications of Jack. He gaslights her systematically and methodically over an extended time to silence her and make her believe that she is losing her mind.

Extract 9

MRS. MANNINGHAM. [Picking up letter.] One moment— One moment— This letter! —this letter! [*She goes on reading it*] It's from my cousin—my cousin—

ROUGH. Is your husband's correspondence with your relations very much to the point at the moment, Mrs. Manningham?

MRS. MANNINGHAM. You don't understand. [Speaking rapidly.] When I was married I was cast off by all my relations. I have not seen any of them since I was married. They did not approve my choice. I have longed to see them again more than anything in the world. When we came to London—to this house, I wrote to them, I wrote to them twice. There never was any answer. Now I see why there never was any answer. [Dazed.] This letter is to me. It's from my cousin (Hamilton, 1942: p. 69).

In this exchange, Rough and Bella find the letters addressed to Bella from her relatives while searching Jack's locked drawer for any available clue to reveal his true identity. The letters are concealed away from her. Jack keeps them away from Bella to isolate her from her relatives to make her reliant on him. Furthermore, his purpose is to cut off all her ties with anyone who might help her as a reliable and guiding source of reality. Jack's ultimate aim is to control her emotionally and psychologically by shrinking her world to fail her to differentiate the clear-cut line between fact and fiction.

CONCLUSION

This study has dealt with how the term 'gaslighting' operates in Hamilton's *Angel Street* from the post-truth perspective employed to create alternative truths for the perpetrator's deliberate and particular purposes in the light of postmodernism. The chosen extracts have demonstrated how Jack purposefully undermines Bella's self-respect, humiliates and ridicules her and accuses her of creating baseless and unreasonable thoughts by manipulating her emotions and memory and making her believe his fabricated truths. She is forced to distrust her judgment as a reliable agent of reality. She is driven to doubt her judgment to distinguish reality and appearance. Moreover, he manipulates her physical environment to torture her into insanity. He aims to undermine her memory and purposely makes her distrust her mental faculty.

It has also been exhibited how reality is maliciously distorted, and alternative facts are presented as if they were true. With the analysed extracts, it has been shown that the clear-cut line between fact and fiction and reality and illusion is blatantly eradicated with the post-truth phenomenon embedded in postmodernism, encouraging multiplicity and diversification of subjective truths and obliteration of ultimate reality. It can be concluded that reality is hard to grasp and maintain as long as our lives fail to get beyond endurance. Moreover, a lack of trust in contemporary public discourse creates post-truth and post-veracity under the disguise of postmodernism. Any discourse, let it be public, political or poetic, cannot be verified as true or false because mistrust among people prevails in almost all societies, and information fails to convey actual content. It only serves people's interests through the manipulation of facts and reality to persuade them to believe what they are dictated to or exposed. Finally, literary texts, particularly dramatic ones, can contribute to the cooperation and growth of interdisciplinary fields. It could be concluded that literature has been a rich source of inspiration for various researchers from different fields.

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