The 7th International Language, Culture and Literature Symposium Book of Proceedings
December 28 & 29, 2022

7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu Tam Metin Bildiriler Kitabı
28-29 Aralık, 2022



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ISBN: 978-605-73128-1-5

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Tam Metin Bildiriler Kitabı
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Editor

Dr. Mehmet Galip ZORBA

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(8–9 Aralık, 2022)

The 7th International Language, Culture and Literature Symposium
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7. Uluslararası Deyişbilim Sempozyumu Tam Metin Bildirler Kitabı (8–9 Aralık, 2022)
Antalya/TÜRKİYE

Editör: Dr. Mehmet Galip ZORBA
Basım Tarihi: Aralık 2022
ISBN: 978-605-73128-1-5

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The 7th International Language, Culture and Literature Symposium Book of Proceedings (December 8–9, 2022)
Antalya/TURKEY

Editor: Dr. Mehmet Galip ZORBA
Publication Date: December 2022
ISBN: 978-605-73128-1-5

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December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

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A Metaphorical Reading of the Women's Psychology in the 1950s with a particular reference to *The Bell Jar*

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Abstract

Sylvia Plath's The Bell Jar (1963), an autobiographical novel, is considered one of the most important works on feminism. This study aims to explore how Plath and her protagonist, Esther, fight the same life struggles against the patriarchal society of the 1950s, and it demonstrates their mental breakdowns. Literary texts can include metaphorical meanings and messages. Authors generally use them consciously or unconsciously to deepen the meanings of the text. Although deepened or hidden metaphorical meanings in a text can provide multiple messages and references. Feminist literary criticism acquires several concepts from other literary critical theories, such as historical, economic, sociological, linguistic, and psychological. There are many studies done on The Bell Jar mainly dealing with applying feminist concepts and assumptions, but none of them examines The Bell Jar from a stylistic perspective. This study also examines Plath's metaphorical language representing women's psychological mood in the 1950s patriarchal society. The study has demonstrated that conflicts with her inner thoughts drive Plath and Esther to mental breakdowns. Electroshock treatments do not influence the healing process of Plath and Esther. On the contrary, electroshock treatments give more hazards to them. This mental illness ends with the suicide of Plath.

Keywords: Metaphorical reading, Sylvia Plath, *The Bell Jar*, feminism, patriarchy

Introduction

Autobiographical texts dealing with a woman's life relate to feminism, such as Sylvia Plath's *The Bell Jar.* Plath and her protagonist, Esther, face the same life struggles against the patriarchal society of the 1950s and mental breakdowns. These two women's problems show immediate association with the Feminist theory's assumption.

> All feminist activity, including feminist theory and literary criticism, has as its ultimate goal to change the world by promoting women's equality... Gender issues play a part in every aspect of human production and experience, including the production and experience of literature, whether we are consciously aware of these issues or not. (Tyson, 2006, p. 92).

Plath and Esther present these issues from women's perspectives which are more suitable for feminist literary theory than other literary theories. Feminist literary criticism originates from the feminist theory. Feminist literary criticism acquires several concepts from other literary critical theories, such as historical, economic, sociological, linguistic, and psychological concepts.

Literary texts can include metaphorical meanings and messages. Authors generally use them consciously to deepen the meanings of the text. Although deepened or hidden metaphorical meanings in a text can provide multiple messages and references, they can also create a vague meaning of the text. This ambiguity can lead to misunderstanding and misinterpretation of the text. For example, Plath uses many metaphorical references in The Bell Jar, leading the reader to complexity and ambiguity because the metaphors considered without context can create misunderstandings.

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The metaphor falls into the category of lexical stylistic devices. Metaphor basically translates carrying from one place to another in Greek. Memmedova and Şekerci, in *Mysteries of Style for Students of Literature,* define metaphor as:

> various objects, phenomena, actions may possess similar features, which makes the transference of meaning based on similarity and associations possible. Metaphor is a transference of one object's characteristics onto another, which means that one thing is something else, though it is not. From the times of ancient Greek and Roman rhetoric, the term has been known to mean the transference of meaning from one word to another. (Memmedova & Şekerci, 2009, p. 3)

Sylvia Plath aptly combines the feminist assumptions and stylistic devices such as metaphor in *The Bell Jar*. Plath uses the stream-of-consciousness technique in the novel. She draws Esther Greenwood, protagonist of the novel, and also uses her as a model or a prototype of the 1950s women. Esther's inner thoughts carry metaphorical meanings about the issues of the 1950s women, especially psychological moods and problems. In or after every important event in Esther's life, Plath employs metaphors, and these also herald the psychological changes experienced in Esther's inner world. Plath's metaphors are based on objects and movements.

There are some studies done *on The Bell Jar*. Most deal with it from feminist, autobiographical, sociological, and psychological perspectives. However, no lexical stylistic study on *The Bell Jar* focuses solely on metaphors. This paper aims to focus on the metaphorical references employed by Sylvia Plath in *The Bell Jar*, referring to 1950s women's psychological mood. Plath's use of metaphorical language based on feminist theory represents women's psychological mood in a 1950s patriarchal society. This research will fulfill the knowledge gap by clarifying the ambiguity of the metaphors used by Plath to understand and analyze the text better.

Method

This research aims to adopt a meaningful approach to metaphors by clearing the ambiguities of their references. The metaphors which are used in the novel and word choices, such as the fig tree and Esther's bath in *The Bell Jar*, refer to the mental or psychological moods of the 1950s women. Feminist theory contributes to these metaphorical references with explanations of linguistic and psychological areas. Metaphors will be examined through this linguistic part and psychological conditions of the 1950s women in terms of a feminist approach. This study assumes a qualitative approach and textual analysis to analyze and interpret the metaphors referring to the psychology of the novel's protagonist.

Gender Roles and Issues in Sylvia Plath's *The Bell Jar*

The image of madness has been associated with women. A man rather than a woman attributes the concept of madness to women. Sylvia Plath refuses this defined madness linked to women in her novel, *The Bell Jar*. She wants to share her feminine ideas with the readers by the way of an individual character which she created to symbolize her own life. Plath wrote *The Bell Jar* in 1953, and it was published under the pseudonym 'Victoria Lucas' in 1963. It is semi-autobiographical work. It is the only novel written by the American writer and poet. In the novel, the names of places and people are changed.

In the work, she discusses the 1950s male-dominated society's values and treatment of women from a woman's eye. Plath's *The Bell Jar* evokes the patriarchal atmosphere of the 1950s and its harmful effects on the individual's mental health. This paper examines *The Bell Jar* as Plath's autobiographical

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representations, the reflection of 1950s women's gender roles against the patriarchal world, and the reflections of Sylvia Plath's mental and physical breakdowns.

Autobiographical Representations of Plath's Life

Sylvia Plath wrote only a novel, *The Bell Jar,* in her lifetime. Therefore, It represents particular events from her own life. In *The Bell Jar*, Plath describes the life and various experiences of Esther Greenwood. Yet, most of the events taking place in the novel may be traced back to episodes from Plath's own life (Fisiak, 2011, p.187), and Buell (1976) also states that autobiographical feature of *The Bell Jar* as "Sylvia Plath's characterization of *The Bell Jar* as a potboiler is certainly too harsh; its sensationalism and its topicality, along with its thinly veiled autobiographical reference" (p. 195). Moreover, Behrens (2013) puts a piece of evidence to the autobiographical side of the novel by mentioning the similar events from both protagonist's and author's life, "both Esther and Plath existed on the verge of major changes in women's roles in society. Both had college educations and talents enough to land a competitive internship; they both bristled at being locked into traditional female roles" (p. 241). Fisiak (2011) also mentions that Esther, the protagonist of the novel, struggles with mental breakdown and attempts suicide several times, and finally undergoes shock treatment in a mental hospital (p. 187). Baldwin supports Fisiak's argument:

> The Bell Jar is written as a pseudo-memoir by a young woman, Esther Greenwood, who recalls the summer of 1953 as the summer when she first attempted to kill herself, as well as her ensuing attempts to recover eventually emerge from the asylum, Belsize, where she undergoes intensive and electric shock. (2004, p. 23)

Maple connects these shock treatments from Plath's life, and her perspective as "Plath had to write this autobiographical work to free herself from the past" (2009, p. 13). She also accepts *The Bell Jar* as an autobiographical novel because "Esther's experiences of her father's death from illness, her editorship, mental breakdown, and electroshock therapy have similarities with Plath's life" (2009, p.13).

Plath creates an atmosphere that she can see herself in the real world (Fisiak, 2011, p. 187). Fisiak also describes this creation of Plath as "...writing in the auto/biographical mode is the first step in achieving authorship over the text and enables the author to use fictive devices, but in such a way as not to obliterate the whole image of one's experience" (2011, p. 188). By creating the character of Esther Greenwood, Plath passes the role of an author to her, and also she writes a novel that represents her life and names Elaine as the main character who shows herself. All of them feel similar emotions. *The Bell Jar* represents not only Plath's own life but also those who are acquaintances of Plath. For instance, Behrens states that the real-life person's name from Plath's life is "Plath's boyfriend Buddy Willard is Dick Norton and Jay-Cee is Cyrilly Abels who worked as an editor in Mademoiselle" (2013, p. 242). Behrens indicates the connection between Plath's real-life friends and the novel's characters. It is clear the author draws her character in the novel from her acquaintances by changing their names and also reflects her society with her characters.

Reflection of the 1950s Women's Gender Roles against Patriarchal World in *The Bell Jar*

In her novel, Plath reflects the 1950s post-war society as a patriarchal society. Brown (2019) contends that "The Bell Jar is a good example for cultural understanding of the real-life and fiction which are so interwoven, by the work itself and its timing and reaction" (p. 211). Brown's contention implies that the male-dominated society of the 1950s in the United States does show us not only its domination in society but also the gender roles of women. Villiers mentions the roles of genders in 1950s American society as follows:

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> This view of gender roles, shared by the majority of American society in the mid-twentieth century, is an assertion of males as active and progressive, and of Moreover, women are defined as relative creatures as well, with their duties and their use to society arising from the needs of men. (2019, p.4)

Man described a woman as a mad person during the post-war period. Accordingly, Brown (2019) underlines the mental breakdowns of the women of post-war society with examples from the novel. Villiers supports the idea of Brown in her work that Esther Greenwood's madness is reflected as a reaction to the determined roles of the the1950s cold war patriarchal society. She is forced, somehow, to select a role between the determined roles of the female and her own will. This selection drives her madness because she is always in an irresolute mood because of the domination of society. Moreover, Garrido (2017) states that Plath shows her awareness against the society in which she lives, and her mad reaction to the male-dominated society's explicit or implicit suppression and values.

Plath uses a fictitious character to demonstrate the gender problems and roles of women in the 1950s by representing the individual feelings of the protagonist, Esther Greenwood. She blends her real life and fiction in the historical context. Cooper (1997) mentions that the female body's openness and the antagonistic meanings of its clearance organize the narrative action of *The Bell Jar* and the individual roles. The woman's body is seen as an object of terror and desire for the life of the individual with her historical backgorund. Likewise, Smith (2010) argues Plath writes her doubt about the place of women in the 1950s. Esther undergoes treatment for her anxiety, and it makes her to have a mental breakdown and attempt to commit suicide. Similarly, Baldwin (2004) states *The Bell Jar* opposes a clear repetition of the common sense of Cold War American Society. Maple supports the point of Esther's struggle against men's domination and puts it as "Esther feels many of the people in her life encouraging her to inhabit an identity she is not comfortable with, one of domesticity and submission to men" (2009, p.14). Downbia (2014) and Villiers (2019) state and criticize the idea of women belonging to the kitchen, their traditional roles as housekeeping, child raising, and making their husband comfortable. They also discuss that the oppression and dominance of men over women show men's desire to hold power because men want to make women passive and obedient beings. What could be inferred is that the housewife role of women in the 1950s was embodied with females during this era and came into an emblematic symbol of females. Esther's rejection of the housewife role shows the reader that Plath's ideas and attitudes towards the women gender role were defined by the 1950s society's values. Fisiak (2011) puts Esther's rejection as "she rejects the feminine mystique, refusing to become simply a good mother or a wife. Instead, she demands the right to express herself freely as a writer" (p. 189).

The magazines of the 1950s defended and covered women's rights, themes, and the patriarchal society's harmful effects on what makes a woman and other issues pertinent to society in general, such as those of *The Bell Jar*. The magazines of the 1950s were used as feminist sources to refuse the defined housewife role of women in the 1950s patriarchal society. The magazines also aimed to illustrate and awaken the female rights and issues particularly pertinent to woman and their gender roles assigned by men. Smith (2010) highlights the connection between Plath's *The Bell Jar* and the *Mademoiselle Magazine*. She draws a line in her article between Plath's novel and those issues covered by the 1950s magazines, especially *Mademoiselle Magazine.* She implies *that Mademoiselle* was a socially constructed guideline for feminine problems and gender roles, just like the other magazines of the 1950s. In the novel, Esther constantly struggles between being a writer or being a "proper woman," a term to define women's housewife role in 1950s society. Smith (2010) states that Esther's inner struggle stems from others' imitations in an appropriate way determined by society. It was the only way for a woman to be accepted by

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the the1950s society, and finally, she spent much time in the novel watching other women perform prescribed femininity in women's magazines.

Accordingly, Gourley's (2018) comprehensive study shows the evidence of magazines' role over women by citing Esther's painful attraction to and repulsion for socially constructed guidelines for "femininity". For instance, we see it in the scene where she is photographed for Ladies' Day. Leonard also underlines the same feminist perspective of Ladies Day magazine *"...* Ladies Day magazine-hard work, healthy grooming, virginity until marriage-strike her as shallow and hypocritical" (1992, pp .60–61). Fisiak points out the feminist reactions of Esther to post-war life by citing those magazines of the 1950s as:

> Esther tells the story of her apprenticeship in the beauty magazine, difficulties in complying with the standards manufactured for women, and, eventually, her mental collapse caused by the discrepancy between her vision of happiness and the harshness of post-war life (2011, p. 191).

Esther falls a victim to those false and male dominated prescribed roles and imitations of the others.

Reflections of Plath's Mental and Physical Breakdowns in *The Bell Jar*

Plath and Esther's life reencounter the concept of mental breakdown. This confrontation can be observed in Plath's and Esther's suicide attempts which follow parallel patterns and similar deaths they faced in terms of methods and sequences. Brown puts it as:

> Plath's work is a thorny companion to critical histories of clinical depression in any number of ways. Depressive symptoms were certainly among the many diagnoses she received in her lifetime. 1950s patriarchal society's oppressions over women lead some women to mental breakdowns as we can observe from The Bell Jar and Plath's life. (2019, p.210)

Maple (2009) suggests that feminist concerns are the central focus of the novel. Plath indicates that Esther's struggle against patriarchal oppression is at least a contributing factor to her breakdown. This breakdown of the writer and her protagonist leads them to mental breakdowns. Furthermore, Maple contends that these mental problems are like mental illness and mental distress caused by the 1950s patriarchal society. In the 1950s, patriarchal society designated housewife roles to women and tended to censure them from having a career. Esther and Plath face these two identical roles of women determined by the 1950s society in their lives. Esther and Plath have to choose between these two complex female identities throughout their lives because they could not give up being a mother as society dictated and could not give up their passion for being a writer. These identical struggles establish a ground for their mental breakdowns. Consequently, Dowbnia states, "Esther as a young gifted student who wants to be everything but whose desires are restricted by her sex and class, Esther Greenwood finds herself in this double bind" (2014, p. 568). Moreover, Fisiak explains the struggles of Esther that she had to choose a challenging path to describe her existence (2011, p. 190). Likewise, Baldwin also furthers these identical jamming of Esther and Plath by linking their passions for being a writer with the term selfhood:

> The more self-absorbed Esther becomes, the more egregiously does she embody apathy towards the world around her. The Bell Jar offers impulses both towards mental health –an integrated selfhood - and towards the unfeasibility of such a selfhood; this is not, as is commonly thought, because of an impossible choice between "motherhood" and "career," but rather because of the sexual, racial, and global terms of Esther's contradictory location. (2004, p.24)

Another concept leading to Plath's and Esther's breakdowns is physical deformation which the electroshock treatments they undergo. They get electroshock treatment because of their mental illness and suicidal attempts. Black supports these treatments and states that Plath's mental disorder needed

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treatment and puts it as "therapy can be an important means of extracting the feelings from the container of the self, and women often express feelings of self-transformation arising from emergence from the container." (2012, p. 212). Fisiak contends that Esther's mental breakdowns lead to shock treatments while mentioning the autobiographical aspects of the novel.

> Plath describes here the life and various experiences of Esther Greenwood, yet most of the events taking place in the novel may be traced back to episodes from Plath's own life. Esther, the author's fictional incarnation, fights with heavy depression, tries to kill herself several times, and finally enters a mental hospital where she undergoes shock treatment. (2011, p. 187)

Concerning this, Garrido gives a striking general view about the significant mental illness theme in *The Bell Jar* and on Plath's life as follows:

> Many critics have focused on Plath's psychotic personality to explain the poignant feelings of the protagonist as she undergoes a mental breakdown and attempts suicide. she can never escape from the subject of her own impressions, own miseries, terrors, and nightmares. From this perspective, the 'distorted picture' offered by the artist could only be interpreted as the inevitable outcome of her psychotic mind, reducing the novel's import to that of psychiatric fiction. (2017, p. 73)

Esther and Plath involuntarily accept this treatment because of their suicidal attempts. Plath expresses her feelings when she arrives at a mental hospital "the more hopeless you were, the further away they hid you" (1963, p.190). Furthermore, she mentions her negative beliefs towards the treatment and sees treatment as a penalty. Maple points out the treatments of Esther as;

> this experience with electroshock therapy is reminiscent of the recurring references to the execution of the Rosenbergs, which is mentioned in the first sentence of the novel…Although intended to help her, the electroshock therapy seems more punishment than treatment, at least to Esther (2009, p. 12).

The mental breakdowns, which Plath and Esther are plighted, are regarded as a kind of "disability" by Maple and Bayer. They use the term disability to explain these problems by explaining the patients with a mental breakdown. They share the same anxieties, pressures, and struggles as physically deformed people. They relate this explanation to Esther's body. In *the Bell Jar*, Esther tries to get away from her body because she feels like she is stuck in her body. Cooper uses the term "*mere* flesh" to describe Esther's socially oppressed female body. Esther wants to get rid of this body to break the chains of society. Brown underlines this stuck by defining Esther's spirit as stuck in her body. Esther wants to be free from what plights her. Brown also explicates that Esher's spirit is stuck in a bell jar which is the name of the novel.

Analysis: The Bell Jar as a Metaphorical Text to 1950s Women's Psychology

Esther talks about her busy life in New York. Plath defines the density of Esther's life by using the tornado metaphor. Esther feels like that she is in the middle of the tornado, silent, empty, and rolling inside that storm. Tornado's destruction causes complexity which signifies the busy life of Esther from her perspective (Plath, 1963, p. 9). This complex situation shows how the women of the 1950s were confused against the busy life of a man-dominant society, especially for those who came from small towns or cities to the metropolises.

Another important metaphorical reference is the movement of the traffic in New York City. Esther and her friend go to a party by a taxi; however, the taxi is stuck because of heavy traffic. A man with cowboy boots, Lenny, comes to meet with Doreen. When he comes, both Doreen and Esther confuse because their behaviours change. They become silent (Doreen) and aggressive (Esther) attitudes towards the situation.

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When traffic turns to the normalcy, they not only change their minds and decide to join Lenny and his friends rather than going to the party but also again start to behave as usual. The traffic in New York plays an important role as a metaphor and as a symbol that represents the change of women's behaviours when they have interaction with a man. This is an indicator of how men's domination changed the 1950s women's behaviours and even their conversations. Doreen is dominated by Lenny and "is gone suddenly dumb as a post and was fiddling in a blasé way with her white lace pocket-book cover" (p. 14). These dominated attitudes force women to act as the 1950s societal assertiveness show. Societal assertiveness hooks women on society. This dependence on women prevents them from acting freely.

Plath uses the window metaphor to refer to the stuck of women. Esther complains and gets angry about the windows because they are fixed and cannot be opened fully. Esther's reaction is a kind of rebellion against the defined role model of women as a housewife. Housewives spend their whole day at home with doing the chores while taking care of children. Plath's uses of fixed windows as a metaphor is to explain women's conditions who are stuck behind walls and windows all day long. The locked condition of women in the house has destructive effects on women's psychology. (p. 19)

The china-white bedside telephone, which Esther likened to the silence of dead's head, refers to her own silence, as she stated earlier. When we combine the words this phone and the silence of dead's head as a metaphor, we can say that the silence of the main character implies the "silence of death" since she does not feel belonging to any part of the society. Plath, emphasizing "silence of death," defined the problem of women's inability to adapt to society in the 1950s, when men were dominant. (p. 20)

Another metaphor we encounter in the second chapter is the hot bath. Esther's hot bath is so hot that she cannot take a hot shower, but despite everything, she feels purified as a result of this hot bath because the only place she feels herself is in the bathtub where she takes a hot bath. The metaphor here is a critique of the women and society of the period. Plath criticizes women for not reflecting on themselves in a patriarchal society. Because Esther's hot bath is the only place where she feels purified, and according to the author, a woman can purify herself only by succeeding in being an individual. (p. 21)

The word 'reduce' is employed to mean weight loss. The fact that the aesthetic perception of the 1950s was directed towards fit women caused women to attach great importance to their eating habits. Considering that, almost everyone around Esther was trying to lose weight. This obsession of losing weight, somehow turned from a healthy diet into an aesthetic concern. (p. 26)

Esther's feeling of "the very sight of those saying, black, barbed-wire letters made my mind shut like a clam" when she picked up the German dictionary is based on two historical backgrounds. The Protagonist's bad feelings are connected with the experiences of American society and family, which paid a heavy price due to World War II. His mother was stoned for speaking German at that time, his German-speaking father struggled with complicated diseases, and they were separated from his brother, a German-like native speaker. (p. 34)

Mr Manzi's chemistry book is a metaphor for the domination of a patriarchal society. The preface of the book reads that it was written for college girls for the purpose of physics and that most female students who take the course find this course difficult, which supports the metaphor. The physics book, which reveals the gender discrimination of the patriarchal society with its content, emphasizes the hierarchical system between the sexes. (p. 36)

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Esther makes interpretations in her inner world while observing the audience in the movie she went to with her friends but did not like. The lousy movie is a metaphor that represents the repulsiveness of women's efforts to adapt to the world of men. This problem, in which we observe the structure of society as a result of Esther's observations, reveals how the role of women depends on men. Esther criticizes the corruption of society with the phrase, "looked like nothing more or less than a lot of stupid moon-brains." (p. 44)

The drug metaphor refers to men regarding women as sexual objects by commodifying them. In the 1950s, when the role of women in society was portrayed as a housewife, the restriction of women's roles at home and family created pressures on women. It is possible to say that a drug signifies alleviating the pain of childbirth in this period. Moreover, it refers to what the woman wants was not cared about. In the 1950s, women were expected to have more children as Esther talks about it in the novel. To Esther, giving birth to many children and raising them put too much pressure on women and their mental health because giving birth to a child and raising it adversely impacts a woman's mental health. Moreover, the fertility situation of women is depicted as a dark, painful corridor with no doors or windows. All of the metaphors actually describe a dark environment that does not receive any light; the atmosphere without light indicates that there is no hope for the woman. (p. 73)

Esther's speech on how Budy Willard lost his virginity and Mrs Willard's sensitive attitude towards virginity make virginity a metaphor that shows women of the 1950s care about this notion. Plath used virginity to criticize gender inequality and a patriarchal society. Budy Willard talks about how he was seduced by a waitress and thus lost his virginity. Esther remembers a conversation she had with her friends during her college years; remembering that men cannot be blamed for the things they do before they get engaged and married. Through this example, it is understood that it is not very important for a man to lose his virginity, but virginity is essential for a woman. This example shows where gender inequality is revealed, it would not be wrong to say that there is pressure on women about keeping their virginity. Growing up in a patriarchal society, Mrs Willard's struggles to determine if her fellow, Esther, is a virgin or not. It indicates how moral norms set by men affect society on virginity. (p. 73)

A metaphorical approach has been presented with the analogy of a racehorse to the effort of women to find a place for themselves in business life. When Esther feels inadequate in a society where her society is designed to serve men, she realizes that she cannot escape from the role that society has assigned to her, which leads her to worry. Esther's pessimistic thoughts suggest that she has come to the end of her successful career. There are two reasons that lead Esther to this thought, and these reasons can be explained with the racehorse metaphor. The first is that she feels like a racehorse in the patriarchal business world, despite all her success, and the second is that there are no women in a society that she can take as a role model. She describes Esther's lack of role models as a racehorse in a world without race tracks. These observed problems through Esther, we can understand how businesswomen are exposed to anxiety due to the pressure of a patriarchal society. (p. 80)

Realizing the true face of society, Esther is aware that she can no longer make the choices she wants. She likens her choices to the branches of a fig tree, which has many figs at the ends, and she sits on its trunk to decide. Esther realizes that no matter which branch of the fig tree she chooses, she cannot reach the other branches. In other words, Esther has to give up her other goals for whatever choice she makes in her life. On the one hand, there is the desire to start a family; on the other, there are career plans. In the 1950s, a woman could not step out of a role that was assigned to her. For most women, the role that society chose for them was a housewife; a woman could not take care of her career and her family at the same time. These monotonous roles for women required them to make an irreversible choice that was

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almost a one-way ticket. As a result of her choices, unrealized dreams and regrets would remain in the woman's mind. Disappointments and regrets would be the woman's mental health wreckage, which she could not forget for the rest of her life. (p. 80)

The concept of a 'kitchen mat' symbolizes the role of housewifery. Esther expresses that marriage to Budy Willard will transform her into Mrs. Willard's kitchen mat. What is meant here by the kitchen mat is that the woman is confined to doing the chores. Accordingly, Esther assumes that a day in the marriage would be like spending the entire day preparing meals and washing dishes and being exhausted at the end of the day. She feared that she would look like Mrs. Willard, who had taken on the role of the housewife after her marriage. Defining the role of the housewife as a kitchen mat symbolizes the marriage of the woman lost in the kitchen. The housewife, the ideal woman of the 1950s, was an illusion lost in the kitchen. This illusion is an understanding that confines the woman between four walls and puts a handcuff on her mental health. (p. 89)

Gordon, a careless doctor, stated that it would be appropriate for Esther receiving treatment for her psychological problems to receive shock therapy. Taking the Doctor's advice seriously, Esther's mother requested that Esther would receive shock treatment. Esther is hospitalized and prepared for shock treatment. As she goes down the stairs for shock treatment, we see that the red carpet on the floor ends after a few steps and is replaced by a brown carpet. Plath, who aimed to show Esther's psychological change with carpet colors, preferred to switch from a light tone to a dark tone. The pain caused by shock therapy, considered a cruel treatment, wanted to be described in Esther's brown carpet and dark tone. The author, who has experienced shock therapy, wanted to reflect on the suffering of women considered suitable for shock therapy, especially in the 1950s, due to mental problems. (p. 150)

Conclusion

It has been observed that *The Bell Jar*, one of the masterpieces of the feminist literature, is a novel resisting the patriarchally prescribed and determined gender roles of women and the reason why the protagonist, Esther, is plighted with mental breakdown. It has also been demonstrated that how Esther, actually Plath herself, has gone through suicidal attempts, struggles of life in a male dominated society and her fight against it, but to no avail. Moreover, it has also been exhibited how the main character of the novel resisted to the post-war patriarchal society's pressures and oppressions over the gender roles of women. The metaphors such as the traffic jam, the fig tree, hot bath, kitchen mat, the china-white bedside telephone and dark and brown carpet explicity signify the turmoiled psychology of the character of the novel and Plath. The metaphors employed by Plath in the novel have also been depicted how they directly and indirectly refer to the inner conflicts driving Plath and Esther to their mental breakdowns and finally to their suicide.

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

Examining the Second Language Interference among Urdu-English Bilinguals through Lexical Retrieval

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Abstract
The mental lexicon of a bilingual individual carries the knowledge of two languages. During communication, both languages are co-activated and compete for the selection of a specific, intended, and target language. The competition among languages prolongs the process of the production of speech. The current article investigates the hot topic of the assumption of lexical interference in English-Urdu bilingual speakers by applying Green's model of Inhibitory Control (1998). Forty participants as a sample for research are selected from higher educational institutes of Sargodha with a questionnaire for studying the latencies of lexical retrieval in the Urdu language. Statistical data analysis done through SPSS (26) supports the assumption of bilingual interference in native language lexical retrieval by presenting latencies for cognates, monolingual and bilingual items as low, medium, and high respectively. The present study steers further research in the dimension of exploring asymmetrical relations among languages.

Keywords: Monolingual, bilingual, cognate, interference, reaction time, picture naming

Introduction

Bilingual interference assumption on stages that during speech production bilingual speakers choose from an available set of alternatives from the resource of languages present in their mental lexicon. The selection of a word becomes more difficult on the activation of a large number of non-target words. Selection from a large number of linguistic items prolongs the retrieval process. On the other hand, bilingual facilitation presents that bilingualism speeds up lexical retrieval. The mental lexicon of a literate adult consists of at least 50 to 100 thousand words. The proper study of the phenomenon of speech production started somewhere in the 1960s when psycholinguists started working on the studies of spontaneous speech production errors. First, they started designing models for studying speech errors. According to Levelt (1999), the speech error tradition started in 1895 with the study of Meringer and Mayer (1895). They published a corpus of German speech errors, this study established the speech error research tradition. The fundamental concern of the early traditions was the collection and study of speech errors in speech production. Later on, researchers developed corpora of speech production. Dell (1986) published the first computational model for studying speech error distributions. The second trend focused on the chronometry of speech production and the selection of particular lexical items. Cattell (1885) started a tradition of naming objects, words, and latencies. Naming latencies are the recording of the reaction time of the responses and their study for examining speech production processes. The studies drew distinctions between the retrieval of word and line drawings. Word retrieval first activated phonological code while line drawings first activated concept and then phonological code in the retrieval process. Oldfield and Wingfield (1965) as cited in Levelt (1999) showed that the other aspect of the study of speech production was the frequency of the word. High-frequency words are easier to recall in contrast with low-frequency words of the same or other languages.

ISBN: 978-605-73128-1-5

Both trends are emerging in the present times. Other models for studying speech production are derived from these trends. The intention of the communication and the target situation decide the selection of specific lexical items from the mental lexicon. Stroop (1935) introduced a model of the Stroop task paradigm that presented colored words having two perspectives in the same picture for naming. Possible responses for such tasks can be alternate names for pictures. Roskin et al. (1975) converted the Stroop Task paradigm into a picture/word interference task by studying speech production in children. Further, Lupker (1979) studied semantic relationships between distractors and words.

Fromkin (1971) proposed the Utterance Generator model by collecting speech error data. Garret (1975) proposed the Garret model by compiling data for error analysis. Levelt (1999) recreated a three-stage model of Dell's (1994) presentation. Hermans et al. (1998) model of bilingual speech production presents that during second-language production first language is also activated. The same happens in the context of the first language where the second language is also activated. Then through chronometric studies, the timing of the responses in bilingual or monolingual lexical picture naming will be studied.

Method

The current study statistically analyses the data collected from the sample participants to get answers to the research questions and achieve research objectives. The objectives of this research study are to:

- Find out the second language interference in the native language lexical retrieval process.
- See the influence of the second language on the native language of a bilingual individual.
- See the effect of the English language on Pakistani indigenous languages.

The current research studies the following research questions:

1. Whether or not bilingualism interferes with lexical retrieval in the native language?
2. How is English as a second language influencing Urdu language production?
3. Whether or not the English Language is a threat to the indigenous languages in the Pakistani context?

Literature Review

Speech production is a complex phenomenon involving many stages during the production process. The study of lexical retrieval in the native language among bilingual speakers has been a major focus of researchers for many years. Different scholars produced different models for studying lexical retrieval in the native language. Bogka et al. (2003) examined picture naming task latencies and revealed that naming latencies are affected by age of acquisition and spoken frequency. A lot many differences exist in language acquisition between monolinguals and bilinguals in terms of errors, transfer, and rate (Hambly et al., 2012). As first language acquisition is a different process than learning a second language so is their influence on each other during speech production being first and second language. Karlsen et al. (2016) studied the routes of the development of the vocabulary of both monolinguals and bilinguals did not differ from each other. Monolinguals and bilinguals develop language in the same way. But after the development of bilingualism, both languages and their specific use influence each other. Kim and Kim (2022) studied the sources of attrition of the heritage language. They found the role of language experience as a more reliable factor than age, in language attrition. The frequency of usage of language affects recall.

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Davidoff and Masterson (1996) examined 316 children in the pictures naming paradigm of actions and nouns and found that nouns are acquired earlier than verbs. These models studied sequential acquisition, the learning of languages, and factors affecting learning and acquisition. Another dimension of the research presented post-learning or post-acquisition stages and the influences of languages on each other among multi-linguals. Bilingual speakers are slower in picture naming than monolinguals (Ivanova & Costa, 2008). Bilinguals are disadvantaged because they divide the frequency of usage of language between two different languages. On the other hand, monolinguals speak only one language all the time and are more fluent in that one language due to its use in all spheres and every situation (Gollan et al., 2008). Familiarity, alternate names, and image agreement are considered the most prominent factors in the retrieval process (Ramanujan & Weekes, 2019). Language intrusion errors during specific language selection are mostly caused by incongruent contexts (Zheng, 2019). Schwartz and Tarin (2021) studied the impact of context on cross-language lexical activation among Spanish-English bilingual speakers. Language context can act as a distraction or a cue for retrieving the possibly accurate label for the picture name. Major studied causes of slower lexical retrieval are mainly two; one is frequency lag account and the other is competition among languages or parallel co-activation of languages. The Weaker Link hypothesis by Bosma and Nota (2022) explains the possible reason for the divided time between two languages, bilinguals are slower in lexical retrieval than monolinguals. Participants are faster in naming cognates in comparison to non-cognates (Bosma & Nota, 2022). Hardly any research is conducted on the following topic specifically related to Urdu-English retrieval processing in the first language. This article will fill the research gap on the interference and influence of a second language (English) on the native language (Urdu) in the Pakistani context.

Framework and Methodology

The theoretical framework acts as a backbone for the whole research design. The present study employs Green's (1998) Inhibitory Control Model that presents competing potential responses of the systems of language that are inhibited due to the communicational intention of the speaker. The model proposes that responses from the non-target lexical items and non-target language are avoided from production and only targeted words according to the demand and target language are produced. The questionnaire for the research is designed by taking inspiration from Hermans et al. (1998). The model states that among bilinguals during speech production in the first language, parallel co-activation of the second language also occurs. The search for the target language word production according to Green (1998) is a time taking process among bilinguals. Green's (1998) model is applied for the examination of the collected data from forty bilingual and post-intermediate students in the seventeen to twenty-five years age group. All participants are native speakers of Urdu and second-language speakers of English. For the collection of data, the reaction time of responses is recorded on the AZ recorder in seconds via screen recording of the device during web-based questionnaire filling.

The picture naming questionnaire consists of four sections containing thirty-nine questions having self-rated proficiency level, cognates, monolingual, and bilingual items/pictures. It employs term cognates for the pictures having the same name in English and Urdu, monolingual items for the pictures of which participants know names only in the Urdu language, and bilingual items for pictures of which the participants know labels in English and Urdu. Bilingual items have different names in both languages. Participants were directed to name the pictures in their native language Urdu in Roman Urdu. The questionnaire consists of eleven questions of feedback, self-rating of reading, writing, listening, speaking, and comprehension skills on a scale of a high, medium, and low values. Five cognates, five monolingual items/pictures, and eighteen bilingual items were also presented in the questionnaire.

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Findings and Discussion

Data collected through web-based questionnaires and AZ recorder is statistically analyzed in SPSS 26 Software. Frequency tables, Standard deviation, mean, median, mode, and histograms of the data are drawn with SPSS software. Four important perspectives which are skills, cognates, monolinguals, and bilinguals are discussed by analyzing sample data.

The skills variable is computed by combining five statements from the first section of the questionnaire. In SPSS software reading skills, writing skills, listening skills, speaking skills, and comprehension skills are computed to form a single variable skill. Mean, median, mode, and standard deviation are also drawn for each skill.

Table 1. Skills analysis

N	Valid	40
	Missing	0
Mean	1.6750	
Median	1.6000	
Mode	2.00	
Std. Deviation	.40176	

Data analysis clearly shows that the average self-rated response of the participants about their proficiency in skills is near medium (1.67). The standard deviation of .40 is recorded because of the language background of the students and their time of exposure and development of different skills. Participants self-rated their proficiency in different language-related skills on a scale from 1 to 3 as high, medium, and low proficiency respectively (Table 1).

Table 2. Retrieving label for the picture at first sight in language.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Urdu	8	20.0	20.0	20.0
	English	32	80.0	80.0	100.0
	Total	40	100.0	100.0	

Table 2 shows that eighty percent of the participants responded to the English language as a medium for recalling labels for the image after at the first sight. On the other hand, only 20 percent recalled labels for the picture in their native (Urdu) language after seeing the image. One major influence of the second language on the native language can be seen through these statistics. Its other perspective is that 80 percent of the participants were fluent in using English language lexical items. They were replacing first-language labels for the given pictures with second-language words over time. The majority of the participants first recalled the names of the pictures in English then moved to the Urdu language for producing labels as the target language of the situation. This question certainly is in agreement with Green's (1998) model according to which parallel co-activation of both languages occurs among bilinguals during speech production that prolongs lexical retrieval. Responses of the participants show although respondents were asked to name pictures in the Urdu language. Eighty percent of the participants first recalled the English label and then named the picture in Urdu. It shows co-activation and competition of languages among bilinguals (see Table 2).

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Table 3. Cognates latency

Time (seconds)		Frequency	Percent	Cumulative Percent
Valid	1.00	7	17.5	17.5
	1.20	13	32.5	50.0
	1.40	7	17.5	67.5
	1.60	9	22.5	90.0
	1.80	2	5.0	95.0
	2.60	2	5.0	100.0
	Total	40	100.0	

Table (3) presents the computed variable of cognate. The cognate is computed by combining reaction time/latency for the five cognates in the questionnaire. These are the same words in both languages for the given images. Almost 95 percent of the participants responded within 1.8 seconds and only five percent of participants responded after 1.8 seconds in the picture naming task of cognate words. A cognate has a single name in both languages that name is always used in speech production. There is no competition among languages for lexical selection from specific languages.

Table 4. Monolingual latency

Reaction time (seconds)		Frequency	Percent	Cumulative Percent
Valid	1.00	2	5.0	5.0
	1.20	3	7.5	12.5
	1.40	5	12.5	25.0
	1.60	8	20.0	45.0
	1.80	10	25.0	70.0
	2.00	5	12.5	82.5
	2.20	5	12.5	95.0
	2.40	2	5.0	100.0
	Total	40	100.0	

Latency or the reaction time of monolingual items is computed as a Monolingual variable. 82.5 percent of the participants responded in one to two seconds and the remaining 30 percent responded in two to two and a half seconds. Participants took more time in naming monolingual pictures in comparison with the cognates. 95 percent of the participants responded for cognates in 1.8 seconds while 82.5 percent responded in 2 seconds for monolingual words. (Table 4)

Table 5. Bilingual

Reaction time (seconds		Frequency	Percent	Cumulative Percent
Valid	2.33	1	2.5	2.5
	2.67	1	2.5	5.0
	3.06	2	5.0	10.0
	3.28	1	2.5	12.5
	3.39	1	2.5	15.0
	3.61	1	2.5	17.5
	3.67	3	7.5	25.0
	3.78	3	7.5	32.5
	3.83	3	7.5	40.0
	3.89	5	12.5	52.5

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3.94	2	5.0	57.5
4.06	4	10.0	67.5
4.11	1	2.5	70.0
4.17	4	10.0	80.0
4.33	1	2.5	82.5
4.44	1	2.5	85.0
4.50	2	5.0	90.0
4.56	1	2.5	92.5
4.78	1	2.5	95.0
4.89	1	2.5	97.5
4.94	1	2.5	100.0
Total	40	100.0	

Bilingual is another computed variable by computing the reaction time of the participants for bilingual items/pictures. In bilingual, latencies for picture naming start from two and a half seconds and end in five seconds. 95 percent of participants responded within 1.8 seconds for cognates, for monolingual items within 2.20 seconds, and the same cumulative percent responded for bilingual items within 4.78 seconds. Cognates, monolingual and bilingual are ordered in increasing order of the time taken to label the names. (Table 5)

Table 6. Latency statistics

		Cognates	Monolinguals	Bilinguals
N	Valid	40	40	40
	Missing	0	0	0
Mean		1.3900	1.7300	3.9125
Median		1.3000	1.8000	3.8889
Mode		1.20	1.80	3.89
Std. Deviation		.36501	.35820	.53714
Variance		.133	.128	.289

Statistics analysis of cognates, monolingual, and bilingual shows that the least latency for retrieval is of cognates, and the highest latency for retrieval is of bilingual words. The average reaction time for cognates is 1. 39 seconds, for monolinguals 1.73 seconds and the average reaction time for bilingual pictures is 3.9 seconds, which is almost double the reaction time of monolingual items. (Table 6)

Analysis of the feedback portion, proficiency skills, and reaction times of the participants for cognates, monolinguals, and bilinguals explicitly shows that the mean proficiency skills of the participants are medium. Participants named cognates fastest. Then comes monolingual words and at last, bilingual words in increasing order of reaction time taken for naming the given pictures in the questionnaire. (Table 6)

Analysis of the whole data explicitly agrees with the Green Inhibitory Model (1998). Data analysis proves the Weaker Links Hypothesis that bilingual lexical retrieval is slower in comparison with monolinguals. This prolongation is due to lexical competition among the languages and it agrees with Hermans et al. (1998) model. This article proves the parallel o-activation of both languages among bilinguals as the individuals recalled names in both languages but second language English interfered in recalling labels in the native language. All the research questions are answered in the data analysis. The first question got the answer through data analysis that 80 percent of participants first recalled the labels in the English language (Table 2). It shows that a second language interferes with lexical retrieval in the native language. The second and third research questions are answered through an examination of the data that the second language

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negatively influences, replaces, and threatens indigenous languages in the Pakistani context as people have started using English language lexical items instead of Urdu. This practice decreases the frequency of usage of lexical items in Urdu and indigenous languages which is the reason why the participants took the most time to recall lexical items in their native language for bilingual items. For monolingual items and cognates, the frequency of usage in the native language is higher as compared to bilingual items.

Conclusion

All the three research questions are answered in the analysis and the objectives of the research are successfully achieved through data analysis. Research questions are answered that a second or a foreign language interferes with the native/first language lexical retrieval so it is also replacing and threatening indigenous languages. Objectives of the research are achieved by getting answers to the research questions. Due to certain constraints of time, larger data is not gathered. This article opens routes for future research by including these perspectives. The article provides direction for further research in this area of speech production.

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

A Lacanian Reading of the Eastern Lore in James Clarence Mangan's Poetry: Some Preliminary Ideas

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Abstract

European Romantics believed the Enlightenment philosophy lacked explaining some vital human experiences, such as poetic imagination, the sublime, and revelation. For many, all knowledge could be obtained from sensation. To challenge the mechanical language of the Enlightenment, they developed a mystical discourse that involved intuitive and imaginary utterances and statements. As a result of their liberal attitudes, such as Volkgeist and Cosmopolitanism spreading across Europe, the nineteenth-century Romantics became interested in the spirituality of Sufism and Christian mysticism. Sufism, also known as Tasawwuf, is generally called Islamic mysticism by Western scholars and refers to particular Islamic values, ritual practices, doctrines, and institutions. Eastern resources and scholars, needless to say, do not refer to Sufis as a mystical interpretation of Islam; some also differentiate between Sufis and the Islamic religion. Accepted as a Romantic poet and known for his Cosmopolitan ideas influenced mainly by German Romantics, James Clarence Mangan shared some of the interests of the Romantics of German origin. By producing numerous poems and prose works fashioned by elements of Eastern cultures and religions, particularly Sufism, in some of his poems, Mangan created a poetic world that was more Islamic than it was European. Hence, the primary goal of this study is to examine the significant Sufi concepts constructed in Mangan's poetry using Lacan's ideas.

Keywords: James Clarence Mangan, Lacan, East, Sufism, psychoanalysis

Introduction

With the romanticism of the end of the 18th century, the era witnessed numerous political and philosophical transformations and conflicts between Christianity and the skeptical rationalism of the Enlightenment. Romantic artists and writers emphasized individualism and emotions, idealized nature, and always suspected scientific developments and industrialization. Originating in Germany, the movement gained popularity among those against empiricism, rationalism, and the mechanical language of the Enlightenment Age.

The Romantics believed the Enlightenment philosophy lacked poetic imagination, the sublime, and revelation (Perkins, 2002, p. 191). To challenge the mechanical language of the Enlightenment, Romantics developed a mystical discourse that involved the intuitive and the imaginary. Railroads decreased the cost of travel and made traveling more convenient while raising curiosity about different cultures and mythologies, inspiring people to keep travel journals and promoting cultural exchange. As a result of their liberal attitudes, as exemplified in their growing contribution to Volkgeist and Cosmopolitanism, Romantics became more and more interested in the spirituality of Sufism and Christian mysticism.

ISBN: 978-605-73128-1-5

Sufism, also known as Tasawwuf, is generally called Islamic mysticism by Western scholars and refers to particular values, ritual practices, doctrines, and institutions. According to Schimmel (1975), "From the very beginning, mystics strictly distinguished between the true Sufi, the mutasawwif who aspires at reaching a higher spiritual level, and the mustawif, the man who pretends to be a mystic but is a useless, even dangerous, intruder" (p. 20). Those who adopted Sufism were called dervishes. The first dervishes were people who wore only a single piece of clothing, traveled the land without owning any property, and had no purpose other than informing people about their beliefs.

Sufism first emerged in the Middle East in the 9th century in Iran and Turkestan and then spread to Africa, Asia, and later to Europe. Sufis and Romantics shared a great interest in poetry as a medium to transmit their feelings and ideas on various issues, including nature, imagination, divine love, and organic unity. Both Romanticism and Sufism overtly and subtly highlight that one can experience the transcendental state of mind to unify with Nature only through imagination and poetic language, which is the sublime product of imagination.

Accepted as a Romantic poet and known for his Cosmopolitan ideas, James Clarence Mangan shared the interest of the Romantics in the East. He produced numerous poems and prose works on Eastern culture, particularly Sufism. Due to his deep interest in Sufi teaching, Mangan created a literary world incorporating mystical elements into his works. He translated works from Turkish, Persian, and Arabic. However, O'Donoghue (1897) calls Mangan's translations of Ottoman poems pseudo-Turkish verses (p. 130). Mangan frequently reflected the Middle East's culture, history, and geography. He represented Ottoman poetry in Ireland by associating it with Sufism. Hence, his approach to Ottoman literature was aligned with Sufism (Arıkan & Birlik, 2019, p. 5).

Sufi symbols used in literature, such as wine, roses, nightingales, the sun, and the cup are also used by Mangan in his works. Despite being heavily involved with the ancient religions of the East, Mangan was also cited as a passionate Catholic and a true Cosmopolitan although counterarguments against his fervent Catholicism remain. Furthermore, Mangan's poetry includes belittling utterances about Christians' sacred notions and had great faith in pseudo-science. Moreover, it has been claimed that Mangan often struggled with hallucinations, melancholy crises, and manic episodes. Irish politician and poet Thomas D'Arcy McGee likened him to a dervish because of his opium addiction. His tendency towards opium and alcohol might have created a transcendental state, as is visible in his poetry. His subject matters, such as melancholy, death, fear, and ecstasy, support such claims. The identity issues in his poetry and ecstatic state of mind need to be analyzed to unearth the psychology behind his poems.

Lacanian alienation focuses on how a person interacts with the outside environment, which can positively and negatively affect the subject. Undoubtedly, this bond profoundly impacts the person's growth, often without knowledge. People form their identities by reflecting them via the symbols that language and imagery provided. The process of alienation never ends because the subject is torn between the reality of their identity and the desire of the Other, failing to discover the true answers to what the Other desires.

Like his alienation, his self-annihilation is a fundamental characteristic of one's personal development although the term is often used when talking about abnormalities experienced in social life. According to Lussier (2008), "implications of self-annihilation impinge upon the fundamental relationship of mind and matter, since mental and shape the primary ecological" (p. 42). Thus, it can be argued that Mangan's inner and outer rebellion should be understood by studying his mental state in relation to the givens of his external world. Since we can only use Mangan's literary texts as reflections of his mental state, historical

ISBN: 978-605-73128-1-5

and biographical information should be counted as constitutes of his external world, thus, the matter in Lussier's (2008) words.

The alter ego he creates through poetic speakers must be examined to understand the actual value of his poetry and to unravel the complexity of his religious and social standing. Lacan discussed Freudian psychoanalytical concepts with their philosophical subtexts integrating them with some structural concepts and employing mathematical logic and topology. Lacanian psychoanalysis frequently analyzes Sufi psychology in Sufi texts and teachings. Tourage (2020) draws attention to the relevance of Lacan's insights into Sufi texts and the relevance of some Sufi resources in understanding Lacan's work (p. 59). Lacanian terms such as the mirror stage and jouissance with Lacanian model of psychic function and Lacanian alienation will be utilized to uncover the true meaning and value of Mangan's poetic legacy. Lacanian psychoanalytical theories will be used in this study while analyzing the psychological causes and effects of the subject matters in Mangan's poetry. Among many probable Lacanian concepts, the following are used primarily for the purposes of this study:

1. Mirror stage - the self and Other: Self-annihilation, wahdat-ul vucud, negative capability.
2. Lacanian Jouissance: Fanaa, vecd, mortification, melancholy, and transcendence.
3. The Real, the Symbolic and the Imagery: Exaltation and transgression, the alter ego.
4. Lacanian alienation: Self-annihilation and ecstasy.

Mangan's interest in Christian mysticism and the mystic philosophers such as Swedenborg and D'Assisi informs us about the nature of the mystic discourse he created in his poetry. Hence, the writings of such Christian mystic writers as Swedenborg and D'Assisi help us understand the world Mangan created in his poems. The esoteric nature of Lacanian theories reveals the differences among the real, symbolic, and imaginary subjects in Mangan's poetry. Lacanian alienation focuses on the relationship between an individual and the external world. Self-annihilation in Sufism and the influences of Neoplatonist ideas on the loss of primal unity, Romantic ideas such as Keatsian negative capability and their relationship with the notion of Sufis' self-annihilation on Mangan's poems are essential concepts that await scholarly attention as can be seen in the following examples.

(…)
Thou vile Ferindjee
That thou thus should'st disturb an
Old Moslem like me,
With my Khizzilbash turban.
(…)
Go hide thy thick sconce
In some hovel suburban
Or else don at once
The red Moozleman turban!
Thou dog, don at once
The great Khizzilbash turban!

As seen in the extracts, the poetic persona associates himself with Sufi, dervishes. It creates a Sufi other while, as seen in "Old Moslem like me,/ With my Khizzilbash turban.", he associates himself with the group of believers he calls "Khizzilbash." The Lacanian subject as the poetic speaker in this poem exemplifies, suggests that Sufi order is a space of self-annihilation.

These lines point at Mangan's identifying himself with Moslems rather than Catholics of Ireland. Literature also suggests that Mangan's discomfort was not only physical as «His was a general dissatisfaction with

ISBN: 978-605-73128-1-5

himself and his life, the natural outcome of which was a desire to get away: away from himself, hence his escape into translating (the paradoxical result of which was a stronger assertion of his personality, since his foreign models, instead of drowning his ego, usually became mere masks for it); and away from his life, where 'the Rude and Real' prevailed, to the land of the ideal» (Chuto, 1976, p. 37).

> The wasted moon has a marvellous look
> Amiddle of tlie starry hordes
> The heavens, too, shine like a mystic book,
> All bright with burning words.
> The mists of the dawn begin to dislimn Zahara's castles of sand.
> Farewell! —farewell! Mine eyes feel dim
> They turn to the Lampless Land.
> 'LlahHu!
> My heart is weary—mine eyes are dim
> I would rest in the Dark Dark Land!
>
> "The Howling Song of Al Mohara" is a poem in which Lacanian terms are most applicable.
> My heart is as a house of groans
> From dusky eve to dawning gray ;
> (Allah, Allah hu !)
> The glazed flesh on my staring bones
> Grows black and blacker with decay.
> (Allah, Allah hu !)
> Yet am I none whom Death may slay ;
> I am spared to suffer and to warn ;
> (Allah, Allah hu !)

Howling and whirling are words describing the dervishes' prayer during the ceremonies. Allah, Allah hu! is the cry of howling dervishes, which creates a transcendental state and ecstasy. «For Lacan, alienation is not an accident that befalls the subject and can be transcended, but an essential constitutive feature of the subject. The subject is fundamentally split, alienated from himself, and there is no escape from this division, no possibility of 'wholeness' or synthesis» (Evans, 1996, p. 9). Transcendence and ecstasy through the cry of Sufis end up annihilating his ego and thus, alienating himself.

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

Cici Filminde Babalar ve Oğulları

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Özet
Yönetmenliğini ve senaryo yazarlığını Berkun Oya'nın yaptığı ve başrollerini Fatih Artman, Ayça Bingöl ve Funda Eryiğit'in paylaştığı 2022 yılı yapımı *Cici* filmi 1980'lerin Türkiye'sinde geçmektedir. Almanya'dan köyüne geri dönen Bekir ve ailesinin başından geçen olayların ele alındığı filmde Bekir, eşi Havva, iki oğulları (Kadir ile Yusuf) ve büyük kızı (Saliha) ile beraber Ankara'ya yakın bir köyde yaşamaktadır. Köyde öksüz kalan Cemil adlı bir çocuğun koyunlara bakıp, çobanlık yapmak için aileye katılmasıyla aile üyelerinin hayatlarının akışı da uzun vadede beklenmedik bir şekilde değişecektir. Cemil'in de etkisiyle özellikle ve öncelikle Bekir ile büyük oğlu Kadir'in ilişkisi ve daha uzun bir zaman diliminde, gelecekte Havva ile kızı Saliha'nın ilişkisi derinden etkilenecektir. Bu bağlamda, çalışmamızda *Cici* filmindeki karakterler üzerinden özellikle baba oğul ilişkilerinin ve çocukluk travmalarının irdelenmesi amaçlanmaktadır.

Anahtar Sözcükler: *Cici,* çocukluk travmaları, baba oğul ilişkileri, 1980'ler.

Fathers and Sons in the movie *the Cutest*

Abstract
Written and directed by Berkun Oya, *the Cutest* (2022) gives an insight into the lives of rural people in the Middle-Anatolia in the 1980s. Having migrated back to Türkiye from Germany, Bekir lives with his family in a small village near Ankara. One day, an orphaned boy named Cemil comes to their house to tend sheep for the family. Cemil's joining Bekir's family becomes a turning point for all the family members since Bekir sees Cemil as his adopted son rather than as a shepherd boy. Consequently, first Bekir's relationship with his sons and Havva's relationship with her daughter change dramatically. In other words, given the intense and very complex nature of parent-child relationships, as illustrated in the movie, some events or experiences may cause childhood traumas. Thus, this study aims to explore the dynamics of father-son relationships and childhood traumas by giving examples from *the Cutest.*

Keywords: T*he Cutest,* childhood trauma, father-son relationships, the 1980s.

Giriş

Psikolojik danışman, Dilan Yıkılmaz, Bekir'i, baba karakterini, "Baba burada baskın ve otoriter bir karakterdir. Anne [Havva] ise; gerçekleştirmediği ve yaşamak zorunda bırakıldığı hayatından pek de memnun olmadığını kocası ile olan ilişkisinden anlıyoruz" demektedir. Havva ile Bekir arasında artık ten-uyumu kalmamıştır ve sadece ailede anne-baba rollerini yürütmeye gayret etmektedirler. Hatta bu noktada da Bekir'in Havva'ya kasabadaki genelevine gidebileceğini söyleyerek, onu birlikte uyumaya ikna etmeye çalıştığını, başarılı olamayınca da Havva'ya psikolojik şiddet uyguladığını görmekteyiz. Daha sonraki sahnelerde ise seyirciler olarak tüm çocuklarına değil ama ortanca çocuğu Kadir'e hem fiziksel hem de psikolojik şiddet uyguladığına şahit oluruz. Nedenini tam olarak bilemez isek de Bekir ilk oğlu Kadir'e karşı

ISBN: 978-605-73128-1-5

biraz hırçın ve serttir. Belki de Bekir içten içe Kadir'e sert davranarak, onu sertleştirmeye, onu hayatın zorluklarına karşı hazırlamaya çalışmaktadır.

Saliha ise evin en büyük çocuğudur ve kimsesiz kalan Cemil'in ömür boyu unutamadığı çocukluk aşkı olacaktır. Kadir ise yukarıda da belirttiğimiz gibi ortanca çocuktur ve tipik "ortanca çocuk sendromu" yaşamaktadır. Ailenin en küçüğü Yusuf ise Hz.Yusuf hikayesinde olduğu gibi babasının göz bebeğidir.

Bekir ile eşi Havva arasında göze çarpacak kadar tahminen 15-20 yıl gibi bir yaş farkı vardır. Filmin geçtiği 1980'li yıllar ve köy ortamı da göz önüne alındığında, büyük ihtimalle "görücü usulü" ile bir mantık evliliği yapıldığı düşünülebilir. Bekir'in hali vakti yerindedir; bir köy evi ve 06 plakalı Sarı Mercedes'i vardır. Sarı Mercedes o yıllarda birçok Almancının hayalini süsleyen bir arabadır ve nitekim filmin ilerleyen sahnelerinde de Bekir, "boşuna gitmedik gurbete… [tıpkı Cemil gibi] ana yoktu, baba yoktu…" (*Cici*) demektedir. Bu sözlerinden anlaşıldığı üzere, Bekir kimsesiz kalınca rızkını Almanya'da, 1950'lerdeki *gastarbeiter* akımına katılarak, aramıştır. Yurda döndüğünde ise finansal durumunun verdiği güvence ile genç, sağlıklı ve kendine nur topu gibi evlatlar verebilecek Havva ile evlenmiştir diye düşünülebilir.

Zaman içerisinde de beklenildiği üzere ard arda üç çocukları olmuştur. İlk bakışta küçük bir köyde, geniş yeşil bir yazının içinde, güzel bir köy evi görürüz. Evin ocağında akşamları her daim ateş yanmaktadır ve Bekir'in aile ocağı tütmektedir. 1980'ler Türkiye'de "serbest piyasa ekonomisine" geçildiği ve radyo, tv gibi teknolojik araçların da köylerde de olmak üzere her haneye girmeye başladığı yıllardır. Bu durum da filmde evin salonundaki TV ve günün açılış ve kapanışının TV ekranındaki programlar aracılığıyla verilmesiyle vurgulanmaktadır. Bekir her akşam TV karşısındaki kanepede tek başına bacaklarını ayırıp, evin reisi olduğunu vurgulayan bir pozisyonda oturmakta ve TV izlerken uyuyakalmaktadır. Havva ise genelde mutfakta yemek, bulaşık gibi ev işleriyle uğraşmaktadır; aralarında çok fazla konuşma ya da sohbet görülmemektedir. Ancak daha yakından bakıldığında, Havva'nın yüz hatlarındaki gerginlik ve sessizliğinin altındaki öfke izleyicilerin dikkatinden kaçmayacaktır.

Bir gün Bekir'in yakın bir arkadaşı, ona köyde öksüz kalan Cemil adlı bir çocuğu getirerek, ona çobanlık yaptırarak, Bekir'in Cemil'e göz kulak olmasını ister. Bekir de bunu içtenlikle kabul eder.

Bekir Cemil'de kendi çocukluğunu ve gençliğini görmektedir. Cemil ailesini kaybetmenin yasını tutmaktadır ve bunu (yine 1980'lerde çok popüler olan İbrahim Tatlıses'in seslendirdiği) koyunları güderken "ayağında kundura" şarkısını içli içli söyleyerek yapmaktadır.

Bekir çocuklarını da etrafına toplayarak "Cemil'i artık kardeş bilin" (*Cici*) der ve onu da ailenin bir çocuğu olarak görmeye başlar. Fakat zaman içinde gittikçe Cemil'e daha çok bağlanır ve farkında olmadan kendi çocuklarına, özellikle ortanca oğlu Kadir'e karşı daha sert ve mesafeli olur. Bu iki erkek çocuk arasında, Kadir ile Cemil arasında gizli bir rekabete ve kıskançlığa yol açar. Kadir bir gün evin avlusunda Cemil'e hortumla su sıkarak onu köşeye sıkıştırmaya çalışır. Bekir bunu görünce çok hiddetlenir ve eline hortumu alarak aynı şeyi Kadir'e kendisi yapar. Onu annesinin ve tüm çocukların gözleri önünde azarlar, aşağılar ve bir de bu durumu kameraya alır. Bu sahne daha sonra da görüleceği üzere, ömrü boyunca Kadir'in hafızasından silinmeyecektir. Bekir bu aşağılama ve cezalandırma sahnesini kameraya kaydederken, Kadir'in bilinçaltı da o küçük çocuğun o anki duygularını ve aşağılanmanın getirdiği travmayı Kadir'in tüm hücrelerine/benliğine kaydetmektedir adeta. "Kamera ve kameraya kayıt" bu bağlamda filmde önemli bir semboldür. Ayrıca, bu kamera Cemil'in amcası tarafından hediye edilmiştir. Bekir Kadir'in kamera ile oynamasına izin vermez, makinayı hep onun elinden alır. Üstüne üstlük, günün sonunda bir de ceza olarak Kadir'i soğukta dışarıda bekletir.

ISBN: 978-605-73128-1-5

Cemil ise oldukça merhametli bir çocuktur ve Kadir'e ısınması için kendi ceketini verir, fakat bu yine de Kadir'in "utanç ve tercih edilmeme duygularını" gideremez. Akşam yemeğinde, Bekir'in dışında, kimsenin ağzından lokma geçmez. Anne karnı artık tüm bu olanlara dayanamaz ve Havva en sonunda Kadir'i akşam içeri, eve alır; hemen onu ısıtmaya çalışır, oğluna sıcak ıhlamurlar içirir. Havva yıllarca bastırılmıştır ve Bekir'e karşı kendi içinde pasif bir direniş göstermektedir; ona açık bir şekilde karşı koyamamaktadır.

Psikolojik danışman, Dilan Yıkılmaz bu sahne ile ilgili olarak "[b]aba burada Cemil ile bir aktarıma girer (kendisi de küçükken kimsesiz kalmış birisidir). Aslında burada olan durum; Baba figürünün kendi çocukluk imgesine gösterilmeyen ve verilmeyen sevgi, ilgi, merhamet ve şefkat ihtiyaçlarını bu şekilde doyuma ulaştırmaktır. Durum böyle olunca Kadir'de kıskançlıklar ortaya çıkmıştır"(bakınız https://www.instagram.com/p/Cl6arWjtAdc/) diye bir açıklama getirmektedir.

Bu olay, hem Havva hem de Kadir için bir dönüm noktasıdır ve bundan böyle Kadir'in kalbi babasına karşı o gece içine işleyen ayaz ve soğuk gibi soğuktur. Havva sessiz kalarak, Bekir'e karşı olan öfkesini gün boyunca içine gömmüştür, fakat gece aklına hin bir fikir gelir ki karakterin isminin Havva konulması da aslında seyirciye önceden verilen bir ip ucu, bir ima niteliğindedir. O akşam Kadir ile birlikte Bekir'e de içirdiği ıhlamurun içine gizlice ilaç koyarak, ne olursa olsun Bekir'in gece yerinden kalkamayacak kadar uyuşmasına sebep olur ve hain planını uygulamaya koyar. Evde el ayak çekilince, ocağın ateşine su dökerek söndürür ve ardından odanın camlarını ardına kadar açar. Bekir gece üşüse de bunu hissetmez, hissetse de yerinden kalkamaz ve feci halde üşüterek ertesi gün hasta olur.

Dağ gibi adam gün be gün erimeye başlar, beraber hastanelere giderler fakat Bekir bir gün evin avlusunda pat diye düşer ve Yusuf "Baba düştü!" (*Cici*) diye çığlıklar atarak Havva'ya durumu haber verir. Bekir'in vefatından sonra, Havva'nın isteği ile aile Ankara'ya taşınır. Saliha ise köyde kalıp baba ocağını tüttürmek niyetindedir ve annesinin bu kararına karşı ona direnç göstermektedir. En nihayetinde, aile kendini büyük şehirde bulur ve böylece Havva'nın hep hayalini kurduğu çocuklarını yüksek okullara gönderme idealinin gerçekleşmesi için bir adım atılmış olur.

Yıllar sonra, seyirci Kadir'i köy evinde yönetmen koltuğunda oturmuş ve ekibi ile beraber bir film çekerken görürüz. Annesi Havva, kızkardeşi Saliha ve yeğeni/Saliha'nın kızı Naz da oradadır. En küçük çocuk Yusuf hariç, tüm aile tekrar bir araya gelmiştir ve birlikte güzel fotoğraflar çektirip, güzel anılarla oradan ayrılacaklarını düşünmektedirler. Fakat kul kurar, kader güler deyişini doğrularcasına tüm aile bireylerinin beklentileri havada kalır. Nitekim, Kadir film çekerken bir sahnesinde daha gerçekçi ve doğal olması için Havva annenin de yer almasını rica eder. Havva artık saçlarına ak düşmüş, yaşlı bir kadındır ve elinde tepsisiyle yaşlı hasta yatan bir adama yemek yedirme sahnesini canlandırması istenir kendisinden.

"Film içindeki film sahnesi", *Hamlet*'te ki oyun-içinde-oyun[1] sahnesi gibi işlevsellik göstererek, Havva anayı yıllar öncesine, ölen eşi Bekir'in hasta yattığı günlere götürür ve bu durum onu çok huzursuz eder. O sahneden sonra da Havva ana artık bir daha kendisine gelemez ve zihin sağlığında hızlı bir düşüş gözlemlenir. Kimse ne olduğuna bir anlam veremez. Daha sonra kızı Saliha tarafından bir bakımevine yatırılır.

Filmde de vurgulandığı üzere, *Covid* salgını sırasında yaşlıları tedbiren ailelerinin yanına gönderirler ve Saliha da annesini köyevine Kadir'in yanına getirir. Aradan yıllar geçmiştir. Kadir baba-evini tamir ederek,

[1] Ortaçağ'da rüya-içinde-rüya, *Hamlet*'te ve birçok tiyatro eserinde oyun-içinde-oyun, günümüzde sinemada kamera-içinde-kamera tekniğinde olduğu gibi filmde de film-içinde-film tekniği kullanılmıştır.

ISBN: 978-605-73128-1-5

yenilemiştir ve artık orada yaşamaktadır, fakat çekmeyi planladığı film bir türlü bitirilememiştir ve Sam Shepard'ın *Aç Sınıfın Laneti* oyunundaki evin oğlu Wesley gibi baba evini onarmaya çalışmaktadır. İsminde de ima edildiği üzere Kadir kadir kıymet bilen, aile ocağına önem veren biridir özünde. Fakat üstünden atamadığı bir hüzün vardır ve Kadir kendini içkiye vermiştir (bakınız Doğan, *Alkol Bağımlılığı,* 49-50).

Kardeşleri film bitmediği için onu tembellikle suçlamaktadır, oysaki Kadir'in omuzlarında taşıması çok zor olan bir aile sırrının yükü vardır ve bu sırrın ağırlığı altında adeta gün be gün daha fazla ezilmektedir. Kadir isminin sözlükteki anlamına bakıldığında "kuvvetli, güçlü, kudret sahibi" ya da "değer, onur, kıymet, şeref" gibi olumlu anlamlar ve imgeler ile karşılaşılmaktadır, ancak ("Kadir İsminin Anlamı") Kadir evinde, ailesinde kıymetli olduğunu düşünmemektedir. Biraz da ortanca çocuk olmasının da etkisiyle kendisinin ailedeki yeri ve önemi konusunda kafası oldukça karışıktır. Ortanca çocuk sendromu olarak nitelendirilen ne büyük çocuğun sahip olduğu haklara sahip olabilme ne de küçük çocuğa verilen ilgi ve şefkati alabilme ve ikisine de öykünülerek iki arada bir derede kalma durumudur ki bunun üstüne bir de Kadir henüz daha küçük bir çocukken Cemil'in aileye katılmasıyla özellikle de babasının Cemil'i "manevi oğlu" olarak görüp, tüm ilgisini tamamen onun üzerine çevirmesi, Kadir'in babasına karşı daha da içerlemesine sebep olmuştur. Kadir bir yetişkin olarak, çocukluk yıllarında babası tarafından ihmal edilmenin, hatta zaman zaman özellikle psikolojik şiddete maruz bırakılmanın kaçınılmaz sonuçlarını hala yüreğinde, üzerinde taşımaktadır.

Saliha ailede en büyük çocuktur, hem Bekir'in hem de Havva'nın "ilk göz ağrısıdır" ve tek kızdır. Babası ona şakalar yapmakta ve ona güzel sözler söylemektedir. Yusuf ise evin en küçüğüdür ve tüm ailenin evin "göz bebeği"dir. Saliha ona şarkılar söyler, beraber dans edip eğlenirler. Kadir ise biraz kendi haline bırakılmıştır ve "arada" kalmıştır. Cemil gelince de tamamen babasının gözünden düşmüştür, adeta kendisi evde yoktur. Aslında Kadir meraklı bir çocuktur ve babasına da öykünmektedir; onun gibi kamerayı eline alarak evde videolar çekmeye çalışmaktadır, fakat nedense Bekir her seferinde Kadir'e kızarak onun kamerayı kullanmasına izin vermez. Engellenen, yasaklanan şeyler insan doğası gereği insanda daha fazla merak ve ilgi uyandırır. Nitekim, Kadir de büyüyünce kamera arkasına geçerek "yönetmen" olmayı başarmıştır, bu belki de Kadir için hem bir Bekir'e/babasına karşı meydan okuma, hem de onun gibi kamera kayıtları yapmaktan keyf alarak baba ben de tıpkı senin gibiyim demenin bir yoludur. Hatta Kadir'in çocukken kamerayı omzuna koyup, etrafta dolaşması da tıpkı babası Bekir gibidir. Babasının duruşunu, yüz ifadelerini ve mimiklerini taklit etmektedir kamera ile çekim yapmayı öğrenirken. (Bakınız mimiklerin ve yüz ifadelerinin [*gestures, facial expressions*] öğrenme ve kişiler arası iletişimdeki önemi hakkında daha fazla bilgi için Börtlü ve Sarıçoban (2022): "Teaching Language Online: What It is and How It Works/Çevrimiçi Dil Öğretimi: Nedir ve Nasıl İşler",sy.4). Buna bazı psikologlar "aşırı telafi yöntemi" de demektedir.

Kadir'in köy evinde çekmeye çalıştığı filme gelince, onun hala "hortumla ıslatılma" olayında takılı kaldığı, saplantılı bir şekilde hep bu konuda düşündüğü (bakınız saplantı/*obsesyon* hakkında daha fazla bilgi için Doğan, Y.B. (2021) "Fuzuli İşgal: Kondu Gibi Zengin de Etmiyor") ve bunun sonucu olarak da kafasında bu filmi tekrar tekrar sardığı görülmektedir. Üzerinde çalıştığı film "yarı kurgu, yarı gerçektir" ve bu durum yıllardır unutmaya çalıştıkları acı hatıraları su yüzüne çıkararak hem Havva anayı hem de kardeşlerini çok rahatsız etmeye başlamıştır. Havva ana, Kadir'e babasını mezarda rahat bırakmasını söylemiştir, ancak Kadir annesini dinlememiştir ve üstüne üstlük Havva anayı da filme dahil ederek yıllar önce Bekir'e, kocasına kurduğu kumpası, hatta cinayeti film sahnesi sırasında tekrar yaşayarak Havva'nın kendisi ile yaptıkları ile yüzleşmesine neden olarak Havva'nın bir sinir krizi yaşamasına sebep olmuştur.

ISBN: 978-605-73128-1-5

Havva ana Bekir'in oğlunu aşağılamasına ve onu saatlerde dışarıda ayazda bırakmasına içerlemiş, fakat son derece otoriter olan Bekir'e açıkca baş kaldırmaya cesaret edemeyip, sinsice onun içtiği ıhlamura ilaç koyarak onun da saatlerce soğukta uyuyup, hastalanarak, en sonunda da ölmesine sebebiyet vermiştir. Bu olayı da yıllar sonra fotoğraf ve video çekilirken torunu Naz'a parça parça, kesik kesik anlatmış, fakat Naz tüm bunlara bir anlam veremediğinden Havva anayı ciddiye almamış ve bu gerçek bir süre daha sümen altı edilmiştir. Nihayet, bir gün Kadir film araçlarını ve kayıtlarını gözden geçirirken bu videoyu bulmuş, annesinin itirafını seyretmiş ve bu acı gerçek karşısında ne yapacağını bilemeyerek, videoyu çekmeceye kaldırmıştır. Film çalışmasını da apar topar yarıda bırakarak, kendisini tamamıyla içkiye vermiştir.

Filmde onun eşinden ayrıldığını ve köy evinde bir başına yaşadığını görmekteyiz. Saliha da evlenmiş, boşanmıştır ve kızı Naz ile birlikte yaşamaktadır. Hem kızı ile hem de Havva ana ile ilgilenmektedir ve hayatında, babasının dediği gibi "akıllı, uslu bir kız evlat rolünü" benimsemiştir. Bekir Saliha çocukken, yaşlandığımda "akıllı kızım, uslu kızım" bana bakacak diyerek ona ata-erkil kültürlerdeki "bakıcı, evcimen kadın" rol modelini dikte etmekte ve Havva ananın aksine çocuklarının eğitimi ve dış dünya ile ilişkileri üzerinde fazla kafa yormadığını görmekteyiz. Havva ise Bekir'e nazaran, belki de daha genç olmasından ya da gelişen teknoloji[2], TV programları aracılığıyla çalışan ve ekonomik bağımsızlığı olan kadınları (özellikle hemşireleri[3]) ve onların hayatlarını TV'de görmesinden de kaynaklı olarak çocukları için içinde yaşadıkları çağa daha uygun ve geleceğe yönelik bir yaşam standartı ve eğitimi sağlamayı düşünmektedir. Nitekim, filmdeki repliklerden Saliha'nın en azından lise eğitimi aldığını öğrenebiliyoruz.

Yusuf ise evli ve bir oğlu vardır, filmin sonlarına doğru köy evine en son o gelir. Baba evini bir an önce satıp, elde edilecek parayı aralarında paylaşmayı istemektedir. Maddi zorluklardan yakınmaktadır ve annesinin *demans* durumunun ilerlemesi ve onun bu gerçekle yüzleşmesi pek kolay olmayacaktır. Ancak filmin son dakikalarında evi satmak için acele etmemeleri gerektiğini, daha Kadir'in film çekiminin bitmediğini söylemektedir ki bu da onun artık fikrinin değişmeye başladığını, abisi Kadir gibi baba evine sahip çıkmaya razı olduğunu göstermektedir.

Nitekim artık Yusuf'un kendisi de bir babadır ve 8-9 yaşlarında bir oğlu vardır. Oğlunun da dede evini, köklerini tanıması, bilmesi onun için de önemlidir. Hatırlanacağı üzere, Yusuf babasını çok küçük yaşta kaybetmişti ve o an "Baba düştü!" (*Cici*) diye feryat ederek koşup annesine haber vermişti. Sırtını

[2] Teknolojinin ve teknolojik aygıtların öğrenme, eğitim ve kültürel değişim süreçteki etkileri [*"Learning … culture … can be facilitated with the help of technological tools", pg.2*] hakkında daha fazla bilgi almak için bakınız Börtlü&Sarıçoban, "Teaching Language Online: What It is and How It Works/ Online Öğretim: Nedir ve Nasıl İşler", sy. 2.

[3] Havva fotoğraf çektirirken hemşireler gibi gözlük takmak istemektedir ve *demans*tan müzdarip olduğu zamanlarda bile hemşirelerin tansiyon ölçerken kullandıkları cihazın ucundaki pompayı hiç kaybetmez. Yusuf'un oğlu/torunu ile zaman geçirirken bile onun ateşini ölçüp, tansiyon aletinin pompası ile oynayarak ona hemşirelik eder. Ayrıca, Havva'nın hemşirelerin kıyafetlerine de öykündüğünü ve filmin bir sahnesinde hemşirelerin "sakız gibi bembeyaz" (*Cici*) kıyafetleri vardı diye anlattığına şahit oluruz. Hemşireler Havva'nın gözünde ekonomik özgürlüğü olan, güçlü ve bağımsız, modern kadın tiplemesini temsil etmektedir. Bu nedenle, Havva kızı Saliha'nın okuyup kendine yeten bir birey olabilmesi için Bekir'in vefatından sonra Ankara'ya, ailece başkente taşınırlar. Havva'nın filmin en sonunda kendisini filme de ismini veren "cici" (*Cici*) diyerek sevmesi de belki de bu sebeptendir. Makhivelyan bakış açısından bakılacak olursa, savaşta ve aşkta her şey mübahtır. Diğer bir ifade ile Havva'nın yaptıkları çok etik olmasa da çocuklarını korumak içindir; onların daha iyi bir geleceğe sahip olmasını istemiştir. En nihayetinde, Kadir hayallerini gereçekleştirerek bir yönetmen, Saliha ise tek başına hem annesine hem de kızına bakabilen güçlü bir kadın olmuştur. Küçük Yusuf ise karısına ve oğluna destek olmaya çalışan yetişkin bir aile reisidir artık. Sonunda Havva kendisini hatasıyla sevabıyla olduğu gibi kabul, takdir etmiştir kanaatindeyiz. Tüm olaylar ve Havva'nın yaşadıkları, yaptıkları göz önüne alındığında, ailesini/çocuklarını korumak için yaptığı ve bu nedenle de tüm bu zorlukların, çirkinliklerin içinde sevimli, güzel yani cici bir yan bularak en son sahnede kendini affettiğini ve cici diye sevdiğini gözlemliyoruz. Filmin önceki bazı sahnelerinde, özellikle de ayna sahnesinde Havva kendi yüzüne tükürüyordu ve bu esnada büyük ihtimalle kendisinden ve yaptıklarından tiksiniyordu. Ancak, her şeye rağmen, filmin sonunda kendi kendine mırıldandığı cici kelimesine dayanarak kendisiyle sonunda barışmayı başarabildiği sonucuna varmaktayız.

ISBN: 978-605-73128-1-5

dayadığı, kale gibi babası düşmüştür, ancak geride bıraktığı anılar özelikle de köy evindeki aile anıları iyisiyle kötüsüyle tüm evlatlarının hafızalarında taptazedir ve tüm çocuklar, manevi oğlu Cemil de dahil baba ocağında tekrar kendilerini bulurlar. Baba figürü özünde çocuklara güç veren, koruyan, kollayandır ve Yusuf'un babasının ölüm anına tanık oluşu onu daha duygusal, kırılgan bir kişi yapmıştır. O Kadir'den farklı olarak kalabalıkta da göz yaşlarına boğulabilmekte, duygularına kendini kolayca bırakabilmektedir.

Sevabıyla günahıyla "çocukluğumuz" (*Cici*) der Cemil hep birlikte yaşadıkları, yaşanılan tüm bu olaylar için; o da kendisini az da olsa bu ailenin bir parçası olarak hissetmektedir. Ne de olsa Bekir Cemil'in de manevi babasıdır. Cemil bunu da filmin bir sahnesinde, Saliha'ya, babasının ölümünden sonra köyü terk etmeleri üzerine olan hislerini, şu sözleriyle "siz gittikten sonra büsbütün kimsesiz" (*Cici*) kaldım şeklinde ifade etmektedir.

Filmde de vurgulandığı üzere, Cemil çocukluk aşkı Saliha'yı unutamaz ve bu nedenle hiç evlenmemiştir. Fakat durup dururken neden Saliha ile (samanlıktaki) olan buluşmalarına gelmediği de bilinmemektedir. Ancak 30 yıl kadar sonra, Havva'nın durumun farkında olduğu ve küçük aşıklara minik bir oyun oynadığı ortaya çıkar. Bu konuda seyircilerden gelen aşağıdaki yorum oldukça ilgi çekicidir:

> Diğer bir anlam verilemeyen durum ise; Cemil'in o gün neden buluşmaya gelmek istememesi üzerinedir. Aslında Cemil gelmiş ve taşı yerine koymuştur ancak anne burada taşı alarak onların ilişkisine de mani olmuştur. Bütün bu tabloya baktığımızda Havva(anne) sakladığı bu gerçeklerin sorumluluğu ve suçluluğu altın da yaşadığı duyguların bunca zaman bastırma savunma mekanizması ile örtbas etmesi ancak film çekimlerinde tetiklenerek yaşadığı suçluluk duyguları gün yüzüne çıkmış ve bu durumla başa çıkmak için inkara başvurarak yavaş yavaş gerçekleri yok saymaya başlamış ve en sonun da *disasyon* savunma mekanizması kullanarak gerçeklikten tamamen kopmuş ve kendisini bile tanımayacak hâle gelmiştir. Yani görünen o ki o sadece bunama yaşamamıştır (bakınız https://www.instagram.com/p/Cl6arWjtAdc/).

Diğer bir ihtimal de Havva ananın bastırma savunma mekanizmasını kullanırken, alternatif tedavi ve enerji uzmanlarının da dile getirdiği üzere, o kocasına zarar verdiği anları unutmak için beynine o anı unut komutasını vermiştir, fakat bu komut beyninin ve hayatının her alanına uygulanarak *demans*a yakalanmış olabilir. Yukarıda değinilen savunma mekanizması olarak bastırma ise "[b]ilinçaltına itme, unutma, bilinçten uzaklaştırmaya çalışma gibi ifadelerle de anlatılan bastırma birey için kaygı ve üzüntü verici olay ve durumların unutulmaya çalışılması yani bilinçaltına itilmesidir" ("Psikolojik Savunma Mekanizmaları", https://www.binefespsikoloji.com/psikolojik-savunma-mekanizmalari/") şeklinde özetlenebilir.

Sonuç

Sonuç olarak diyebiliriz ki *Cici* filminde de görüldüğü üzere, ebeveyn ve çocuk ilişkileri ve bu ilişkilerdeki yanlış tutumların, çocukluk travmalarının (bakınız *Bartın Üniversitesi Edebiyat Fakültesi Travma Özel Sayısı*) ve film üzerinden örneklendirecek olursak özellikle de baba-oğul ilişkilerinin insan hayatında önemli bir yere sahip olduğu "Bekir (Baba figürü)-Kadir(biyolojik oğul)-Cemil (manevi oğul) üçlemesi" üzerinden ve daha da geniş bağlamda "Bekir (büyükbaba) -Yusuf (baba) ve oğlu (erkek torun) üç kuşak" üzerinden de filmde irdelenmeye çalışılmıştır.

ISBN: 978-605-73128-1-5



Resim1. https://www.superhaber.tv/cici-filmi-konusu-nedir-netflixin-turk-filmi-cici-oyunculari-ve-anlattigi-yillar-haber-423965

(Havva Karakteri/Havva Ana)



Resim 2. https://www.kpss.web.tr/guncel-haberler/netflixin-cici-filmi-izlenme-rekorlari-kiriyor-cicinin-konusu-ve-oyuncu-1622h

(Bekir Baba, Havva Ana, büyük oğul/ortanca çocuk Kadir, küçük oğul Yusuf)

ISBN: 978-605-73128-1-5

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

Translating Taboos and Slang in Literature: With Special Focus to 'Lady Chatterley's Lover' and Its Sinhalese Translation

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Abstract
Taboos and slang refer to the words and phrases which are considered inappropriate, impolite and informal or forbidden. The aim of this study is to analyse how the taboos and slang in the novel 'Lady Chatterley's Lover' is translated into Sinhalese, while focusing on the issues faced by the translator and strategies utilized. The research problem was "What were the strategies used by the translator in translation taboos and slang in 'Lady Chatterley's Lover?". The research is a qualitative, comparative content analysis conducted with a deductive approach. Decision making whether to give the exact translation, finding suitable strategy among number of strategies, considering the target audience and culture were the obstacles identified. Findings revealed that strategies like equivalence, euphemism, addition, paraphrasing, preservation and omission were used. However, it is evident that all the strategies except preservation support the strategy of euphemism in the translation.

Keywords: Slang, strategies, taboos, target audience, target culture, translation

Introduction

Lady Chatterley's Lover is the last novel written by D.H. Lawrence, which was first published in 1928, in Italy. The book was banned in several countries such as Canada, Australia, United States, Japan and India. It is said that the book went under trial too. The story unravels the relationship between a working-class man and an upper-class woman. However, the language in the book is quite significant as it carries many sex related terminology, since the said theme 'sex' has been discussed openly in the entire text. Further it is evident that the book contains slang, which represents the lower social class, specially of the lover of Lady Chatterley.

According to the Oxford Learners Dictionary, a taboo can be defined as "A word that many people consider offensive or that shocks them, for example because it refers to sex, the body or people's race". Also taboos refer to the words and phrases which are considered inappropriate, impolite, informal or forbidden. Terms used in condemning a person by referring to his or her disabilities and appearance, words used for verbal attack, and sex related words usually fall into this category. Similarly, slang are informal words and expressions available in spoken variety of language, which are unique to a certain set of people who belong to lower class, who are also uneducated. Taboos are rude expressions that are capable of making the hearers offensive, which has got an embarrassing impact. According to Ljung (2011) taboos include "religious themes, scatological themes, reproductive themes, sexual activities and the mother theme".

Since taboo and slang are complex language aspects, translation of them becomes even more complex as they carry duality, hidden meanings and vagueness. They are also specific to certain cultures, religions or languages. Even a taboo in one language might not be a taboo in another language or culture. Since the data gathered under the category of taboos are mostly related to sex in relation to this particular novel, it is worth of identifying how the Europeans and Asians look at that theme 'sex'. Usually 'sex' is a topic talked openly in European context, comparing with Asian countries. Though the facts remain so, during

ISBN: 978-605-73128-1-5

the publication of the book, it was subjected to revolutionary discussions, and it was also banned. However, sex is a topic which is not discussed openly mostly in Asian region, and the culture has trained people to avoid talking this topic in public. In the context of Sri Lanka, if the said topic is discussed, he or she is seen as an ill- mannered person, who belongs to an indecent background

The aim of this study is to analyse how the taboos and slang in the novel 'Lady Chatterley's Lover' is translated into Sinhalese, while focusing on the issues faced by the translator and strategies utilized. Accordingly, the research problem of the present research is "What were the strategies used by the translator in translation taboos and slang in 'Lady Chatterley's Lover?".

Considering the pool of literature in relation to the present study, a number of research were found which could be categorized under three main areas. First is taboos and translation. Pishkar & Naseri (2015) which is "A case study of translation of taboo words based on Anthony Pym's Model" was based on an Iranian Novel and Almijrab (2020) has studied on the "Strategies used in translating English taboo expressions into Arabic". Apart from that, Aquel (2016), Cuenca (2016) Permadi (2017) Wibowo (2022) and Widhi et al. (2019) are on taboo translation in movies.

The second category is that the studies on Lady Chatterley's Lover in other perspectives such as Astuti (2003), Asic (2021), Kumar & Akram (2020), Puspitasari (2013) and Trejling (2014). The research directly related to the present study, which belong to the third category of literature are; Kumarasinghe (2007) which focuses on the "Issues in translating sexuality into Sinhala: Inadequacy of the terms used in the Sinhala Translation of Lady Chatterley's Lover by D.H. Lawrence, and Varney's (2009) study on "Strategically placed translator's note". Oktar (2012) is a research titled "Different times different themes in Lady Chatterley's Lover: A diachronic critical discourse analysis of translator's preface" and Kaya (2015) is on the "Translation of taboo language: the strategies employed in three Turkish translations of Lady Chatterley's Lover".

In laying the theoretical foundation to the research, Nida's (1964) theory of Equivalence is used. Apart from that Baker's (1992) strategies for non-equivalence in Target language such as "translation by more general word, translation by more neutral and less expressive word, translation using a loan word or loan word plus explanation, translation by cultural substitution, translation by paraphrase using a related or non-related word and translation by omission were used. Moreover Warren (1992) is utilized in this study.

Method

The present research is a qualitative research with a comparative content analysis conducted using deductive approach. Data was collected by in-depth reading of the source text and the taboos and slang appear in the source text were listed. Then the target text was read carefully while identifying the translations given for the above terms. Then the strategies used by the translator were identified in arriving at conclusions.

Findings and Discussion

The findings revealed that the translator has faced the following issues in translating the texts:

- Decision making whether to give the exact translation or not
- Finding suitable strategy among number of strategies
- Considering the target audience, culture and their acceptance of the translation

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- Maintaining the balance of the delivery of taboos

By analysing the original text and the translation it was revealed that the strategies used by the translator are:

- Equivalence -taboo-taboo/ slang-slang, Sanskrit equivalence/ Medical terminology
- Addition and Paraphrasing
- Euphemism –"A mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing"
- Omission+ in-text explanation
- preservation

The utilization of the strategies can be analysed along with relevant examples as follows:

Table 1. Equivalence- Sanskrit words (Taboos)

Source text	Target text
Sex thing (p. 7)	*maituna se:vanaya* (p. 48)
Sexual intercourse (p. 8)	*sansargaya* (p. 48)
Coming to the crisis (p. 8)	*suratha:nthaya* (p. 48)
Womb (p. 22)	*garbha:shaya* (p. 67)

In many instances it was found that Sanskrit words are used in translating taboos. One could assume that it gives politeness and decency and even the readers and the translator feel comfortable in using Sanskrit words rather than the usually used terms. Also, it is already witnessed that this sex related topics are discussed in a very formal manner in Sanskrit texts. Therefore, the translator with much ease seems to use Sanskrit terms in his translation.

Table 2. Equivalence- More formal words (Taboos)

Source text	Target text
Phallus (p. 81)	*Linge:ndriya (p. 153)*
Penis (p. 43)	*Purushe:ndriya (p. 98)*

Here, it is seen that the translator uses a more formal word for taboos, and some of them are clinical terms used for human organs such as '*Linge:ndriya'* and *'Garbha:shaya',* which do not cause any inconvenience to both the reader and the translator.

Table 3. Equivalence- Slang

Source text	Target text
Little bitch (p. 64)	*Balikikki (p.128)*
He had a slightly tail-between-the- legs look (p. 24)	*Passa:ga:th deka palle waligaya ruwa:gath ballakuge swaru:paya (p. 70)*
Follow a man into the w.c (p. 35)	*Kakkussiyata (p. 75)*
What balls?	*Mona ætada?*
Balls! A man's balls! (p. 217)	*æta! Minihekuge æta! (p. 343)*

In most instances it is seen that exact equivalent for slangs is given by the translator as depicted in the above table. For example, 'Little bitch' refers to female dog, and the target language has got the exact equivalent for the slang *'Balikikki'* with the same effect and the impact. And for the slang 'balls' there is

ISBN: 978-605-73128-1-5

'*æta'* which is used in informal speech, which has got humorous impact. So, there equivalence is excellently manipulated by the translator.

Table 4. Addition and Paraphrasing

Source text	Target text
Sex thrill (p. 9)	*sansargaye:di shari:rayata denena adhika pri:thiya (p. 50)*
Disconnexion (p. 22)	*æ: kisima sanwa:sayaka noyedunu nisa: (p. 67)*
Hard erect passivity (p. 32)	*dedi riju purushe:ndriya (p. 82)*

In the instances where a too direct translation might be wired or shocking to the target audience, the writer uses addition or paraphrasing as in example 1. 'Sex thrill' is translated as '*sansargaye:di shari:rayata denena adhika pri:thiya'.* And addition is seen in translating 'Hard erect passivity' as '*dedi riju purushe:ndriya'*. The Sinhala term for male sexual organ *'purushe:ndriya'* is added to the translation, but it helps the reader understand the original sentence. In translating 'Disconnexion', the original writer uses neutral term, and the translator too uses an equally neutral paraphrasing.

Table 5. Euphemism

Source text	Target text
"And he had to come into her at once, to enter the peace on earth of her soft, quiescent body" (p. 127)	*"Ithin æthulata prave:shawi:mata, æge: mrudu molok sansun shari:raye: sha:nthiya wetha sampraptha wi:mata ohuta waha: siduviya" (p. 217)*
But then she soon learned to hold him, to keep him there inside her when his crisis was over" (p. 32)	*"Namuth pasuwa æ: kadinamin igenagatta:. Ohuge: sansarga thrupthiya lebuwa:ta pasuth ængen ohuta gilihi:mata ida nodi: æ: thula ohu randawa: thaba: gæni:mata"(p. 81)*

The use of euphemism is seen throughout the text. Just as the original text uses an indirect approach in certain instances, without using the exact terms; for example, in describing the intercourse, the translator too uses equal terms to create euphemism. Even when the original writer directly expresses certain taboos, it is seen that the translator uses euphemism most of the time. Even the first half of the title of the novel is translated using the same strategy. *'Avasarakal rahas thæna"* means "when you get the chance, in secret places". And that is followed by *"hewath chatterley a:rya:wage: pemwatha:"* (or lady Chatterley's Lover) The translation of the first half of the title tells nothing about Lady Chatterley or the lover. But it hints that there is a secret affair, which is a fine example for utilization of euphemism, then the curiosity of the reader is quenched by the second half of the title, while doing justice to the title of the source text.

Table 6. Preservation

Source text	Target text
We came off together that time (p. 147)"	*We came off together that time (p. 147)*

But the translator does not hesitate to use the strategy of preservation where necessary. If the original texts asks for preservation for the target readers to understand the original essence of the novel, he delivered it generously with the strategy of preservation.

ISBN: 978-605-73128-1-5

Conclusion

The findings revealed that the most used strategy is euphemism, and the least used strategy is omission or censorship. In relation to equivalence the special feature identified is that the use of Sanskrit terms to maintain a sense of decency. Moreover, paraphrasing, addition and explanations are also used to support euphemism. The translator has used clinical terms in describing human organs. Apart from that, preservation is used where necessary. However, almost all the other strategies other than preservation, support the strategy of euphemism. Thus, one could salute the translator for not using omission, as the translated text requires sexual activities to be explained and translated, to get the essence of the source text.

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The 7th International Language, Culture and Literature Symposium
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ISBN: 978-605-73128-1-5

Geraldine Connolly'nin *Province of Fire* Başlıklı Eserinde İmgeler

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Özet

İmgecilik, yirminci yüzyılın başlarındaki Amerikan ve İngiliz edebiyatının en çarpıcı hareketlerinden biridir. İmgecilik, terimden de anlaşılacağı gibi, keskin bir dil ve büyük bir odaklanma ile görüntüleri vurgulayan şiir türüdür. Geraldine Connolly, *Province of Fire* (1998) [Ateş Eyaleti] adlı şiir koleksiyonunda, Imagism'in birçok ilkesini uyguladığı için Imagism'den büyük ölçüde etkilenmiştir. Ateş Eyaleti'nde şiirlerin çoğu serbest nazımla yazılmıştır ve yapıları vecizdir. Connolly'nin şiirlerinin konuları, doğrudan onları ele aldığı için nettir. Ayrıca, yorumlanması için çok çaba gerektiren basit bir dil ve iyi hazırlanmış görüntüler kullanıyor. Duygularını ve hislerini iletmek için sık sık doğaya yönelir. *Province of Fire*, iyi hazırlanmış bir başlık çünkü benzersiz, dokunaklı duyguları iletmek için görüntülerin en iyi şekilde kullanılmasını sağlıyor. Bundan böyle, bu makale, iyi hazırlanmış görüntülere ve doğa fikrine odaklanarak, Connolly's *Province of Fire*'dan seçilmiş bazı şiirlerde imgeciliğin uygulanabilirliğini göstermeyi amaçlamaktadır.

Anahtar Sözcükler: İmgecilik, şiir, doğa, Connolly, *Province of Fire* (*Ateş Eyaleti*)

The Province of Images: Imagism in Geraldine Connolly's *Province of Fire*

Abstract

Imagism is one of the most striking movements of early twentieth-century American and English literature. Imagism, as the term implies, is the type of poetry that highlights images with crisp language and great focus. In her poetry collection, *Province of Fire* (1998), Geraldine Connolly is greatly influenced by Imagism as she applied many of the principles of Imagism. In *Province of Fire*, most of the poems are written in free verse and their structure is terse. The subjects of Connolly's poems are clear-cut as she directly treats them. In addition, she uses limpid language and well-crafted images that need much effort to be interpreted. She frequently tends to nature to convey her emotions and feelings. *Province of Fire* is a well-crafted title because it makes the best use of imagery to convey unique, touching emotions. Henceforth, this paper aims to show the applicability of imagism on some selected poems from Connolly's *Province of Fire*, focusing on the well-crafted images and the idea of nature.

Keywords: Imagism, Connolly, poetry, Province of fire, nature

Introduction

Imagism (1912-1917) is one of the most striking movements of early twentieth-century American and English literature. Surprisingly, it was short-lived. As the term implies, Imagism is the type of poetry that highlights images with lucid economic language and great focus. The most important date for Imagism is 1912 when "Pound, the chief organizer of the group at that time, sent H.D.'s poems to Harriet Monroe with the comment that they were 'modern . . . in the laconic speech of the imagistes' " (Gray Jeffery H., James MacCorkel & Mary Balkoum 2006, 777). For Imagists, poetry is the representation of a situation with a tendency to make poetry "'dry' and 'hard,' meaning that it would become visual, concrete, and communicative once again" (Pratt 2001, 35).

ISBN: 978-605-73128-1-5

In March 1913, *Poetry: A Magazine of Verse* included F. S. Flint's essay "Imagisme," and Ezra Pound's "A Few Don'ts by an Imagiste." Flint reported that Imagists came up with only few principles rather than a manifesto: Firstly, "direct treatment of the 'thing' whether subjective or objective." Secondly, "to use no word that does not contribute to the presentation." Thirdly, "as regarding rhythm: to compose in the sequence of the musical phrase not in sequence of a metronome" (qtd. in Jones 1927, 129). To these principles Pound added certain 'Doctrine of the Image:'

> An image is that which presents an intellectual and emotional complex in an instant of time . . . It is the present of such a complex instantaneously which gives that sense of sudden liberation; that sense of freedom from time limits; that sense of sudden growth; which we experience in the presence of art. (qtd. in Jones 1927, 9)

In an anthology published in 1915, titled *Some Imagist Poets*, Imagists articulated their aesthetic ideals. The six tenets they proposed are as follows:

- To use the language of common speech.
- To create new rhythms.
- To allow absolute freedom in the choice of subject.
- To present an image.
- To produce poetry that is hard and clear, never blurred nor indefinite.
- Finally, concentration is of the very essence of poetry.

Krog, who paraphrased these principles as "the use of concrete imagery," "a rigorous economy of language," and "the use of free verse," reminds us that these principles were thoughtful not dogmatic (2001, 131).

According to the Imagists, the work of a great poet is to select the right image that causes the reader to experience a particular emotion or infer a particular reality (Hamilton 2004, 468). The aim of this paper is to show the applicability of these features on some selected poems from Geraldine Connolly's *Province of Fire*, focusing on well-crafted images and the idea of nature.

Geraldine Connolly was born in 1947 in Greensburg, Pennsylvania. Her chapbook, *A Red Room*, was published in 1988. Her full-length poetry collections include *Food for the Winter* (1990), *Province of Fire* (1998), *Hand of the Wind* (2009), and *Aileron* (2018). Joanna C. Scott wrote on WordHouse that "*Province of Fire* is an account of the journey to maturity." The poems are written in a "single-voice but the voice changes." *Province of Fire* is divided into four sections: the first is spoken by "the petulant child," the second includes a history of the poet's family and this section is spoken in a "universal voice," the third section is a flashback to childhood told by an adult, and the final section is spoken in the voice of a "mature woman." Scott added that Connolly's early religious training inspires Province of Fire, and from this training many of her powerful images are derived.

Method

The researcher has chosen to focus on Imagism for two reasons. First, Imagism is regarded, by many literary critics, as "the beginning of modern literature in English" (Pratt 1992, 75). In effect, Imagism is the first English-Language avant-garde. Second, pioneers of Imagism articulated and championed some of the principles of crafting a creative piece of writing, still taught in creative writing workshops today, such as the frequent advice to show and not tell. Henceforth, if Imagism truly strongly influenced modern aesthetic standards, then it is significant to unravel such an influence on major contemporary poets.

ISBN: 978-605-73128-1-5

Connolly's poetry with its vivid imagery, lucid diction and free verse invites a reading from an imagistic lens notwithstanding the spectrum of Connolly's vision that makes her poetry belong almost everywhere, transcending the confines of literary schools/movements. Oddly, Connolly's poetry has not received the critical acclaim it deserves. The analysis of representative poems brings to light her poetic talent in bringing together the memories of self and family with the peculiarities of space in general and nature in particular.

Thus, this paper aims to shed light on the well-crafted images and the role of nature as presented in her title, *Province of Fire* which can be considered imagist poetry and/or eco-poetry since simply its poems impels us to listen to the messages brought to us from the meta-human world with an urgent attention.

The tenets articulated in the Imagists' manifesto form the basis of the analysis done in this paper. In order to determine the degree to which Connolly conforms to imagist ideals, the researcher first defines specific features that correlate with each of these tenets. Then, he focuses on delineated, well-crafted images as well as the idea of nature in the selected poems. In fact, Imagists put greater emphasis on depicting concrete, specific objects and avoiding abstractions and generalizations. As seen in Pound's "In a Station of the Metro," Imagists often use carefully chosen objects and imagery to evoke emotional reactions instead of depicting emotions explicitly. Furthermore, the first tenet of Imagism is "to use the language of common speech, but always the exact word, not the nearly-exact, not the merely decorative word" (Aldington et al., 1916). This, in turn, suggests that diction, or word choice, may reveal interesting characteristics of Imagism. The presence of figurative language in imagist poetry might seem perplexing because of the Imagists' belief in verbal precision. After all, if one of the classic arguments against figurative language is that it seems imprecise or misleading. Pound often dismissed it as poetic diction that seemed too emotional or overwrought, but Imagists did try to strike a balance between their use of figurative language in their own poems and their criticism of the figurative language of others. This balance was necessary because Imagists probably sensed that figurative language was crucial to their short poems and, therefore, could not be purged outright from their works. Hence, the following analysis focuses on imagery, nature and diction in the selected collection of poems.

Findings and Discussion

Province of Fire, in the aggregate, is a collection of free verse that is one of the characteristics of Imagism. Free verse, needless to say, liberates the poet from restrictions. In addition to free verse, the compression of some of her poems reflects the imagist influence and expresses a kind of wish for intensity which, in turn, echoes a wish for fragmenting to get down to the essential parts to make the poem precise and focused on what is to be said. These poems are much harder to do than they would appear because the poet pays attention to the power of a single image as well as the power of a single line, and its link to the line that follows it in furthering the thought or image.

Province of Fire is like a photo album made of words. The patterns of image in the poems are a form of thinking, and Connolly is an intelligent writer, restrained, yet bold and capable of embodying her landscapes and resonance. Connolly has a penchant for the image, and she uses well-crafted images that require mental effort to understand. Her images are sophisticated and unusual. Reminiscing about the summer she was sixteen, Connolly expresses:

> The turquoise pool rose up to meet us,
> its slide a silver afterthought down which
> we plunged, screaming, into a mirage of bubbles.

ISBN: 978-605-73128-1-5

We did not exist beyond the gaze of a boy.
Shaking water from our limbs, we lifted
up from ladder rungs across the fern-cool.

"The Summer I was Sixteen" consists of five stanzas of four lines each, describing a period in Connolly's life. Her use of imagery is crystal clear from the very beginning of the poem. In the first line, she personifies the pool, comparing it to a man that rose up to meet them. In the second line, "silver afterthought" is a metaphor as she compares 'afterthought' which is something abstract to something concrete by describing it 'silver' and such description enables the reader to visualize it, yet the question is 'how can an afterthought be 'silver'?' In line thirteen, Connolly also uses a metaphor when she compares 'cotton candy' to 'torches,' then she extends the image by comparing the sweetness of the cotton candy to that of 'furtive kisses' by using a simile. These images are well-crafted and need much effort to understand since the comparison between 'cotton candy' and secret kisses is unfamiliar, and understanding how cotton candy is sweet like kisses, surely, needs much effort and high intellect. In effect, Connolly uses visual imagery as in 'silver,' 'turquoise,' and 'torches' and auditory imagery as in 'screaming' in order to make the reader see through her eyes, hear through her ears, and, above all, make him remember a time when she felt content and happy by drawing a portrait of it.

In "Ode to Coal," Connolly uses apostrophe which is the act of addressing through which a speaker finds his/her voice by speaking to a thing which s/he identifies with or struggles against or both. Connolly addresses coal as if it is a man:

You are the hard heart
through which
each message passes,
the black stone of thought.

This poem is inspired by her experience as a member of the working class and her grandfather who worked in a coal mine. In this short poem, she uses many metaphors as she compares coal to "the hard bed/ that immigrants/ sleep upon." In a similar vein, she compares it to "the black stone," "the black veins," and "the hard heart." In "Peonies," she recalls the flowers seen during a day spent at work:

We longed to burst into life's drama, vivid as you,
drinking the dizzy air, but too young, we ironed
while black ants climbed into your folds and drowned.

The last image, "black ants," occurs again in "Night Shift" when:

Men enter the mill as a rope
of dark ants winding
into a hill of sand.

"Mother, a Young Wife Learns to Sew" begins with a seductive image rich with the colors and textures of summer:

These were the days
She slipped a silver needle
neat as minnow
through a piece of cloth.

However, the poem ends with the young mother:

ISBN: 978-605-73128-1-5

…keeping on,
baste and stitch, as the world burned
and glittered and she held on
to purpose and industry.

In "White Silk, Hope Chest," her mother is shown bowed above the needle sewing "her daughters' lives from the selvage of the past." The child, as an adult now, has understood the value of the mother. She uses imagery in this poem to evoke the readers' imagination challenges them to understand these well-crafted images. In line thirteen, she compares the daughters' lives to clothes made by their mother through using the 'selvage' of the past. When readers come across this line, they definitely wonder 'how a life can be made from the past and what the salvage of the past is.' In the fourth line, there is a complex image since she compares clothes to river's water and makes this river of cloth "feeds the black machine."

From a child revolting against her mother, Connolly, as an adult, becomes a mother to her own mother in the final poem "Where the Wave Begins." Connolly depicts her feelings when she lost her beloved mother. It is a universal experience, yet Connolly makes it personal. The last image of *Province of Fire* is heart-wrenching. When her mother's hand slips out of hers, she laments: "her small handprint/ pressed like a burn/ into my hand". Here, she compares, in a touching image, the effect of her mother's handprint to a burn that will remain forever using a simile.

It is observed that the stage of Connolly's poems is a natural setting because she uses nature as a door to the unconscious. She usually meditates upon an object in the natural world to convey her message and feeling easily. To put it simply, she uses words that are related to nature and derived from it. In "Grotto," for instance, she uses words that are related to the natural world, such as 'pond,' 'fountain,' 'stones,' and 'mud.' All these words that are derived from nature make it easier for the reader to visualize the image and imagine it as a picture drawn by magic of words.

In "Lightning," she moves to nature in order to depict her grandmother's death. The title of the poem is a natural phenomenon which is used as a bad omen that something unpleasant is going to happen. In this poem, Connolly compares the effect of her grandmother's death to that natural phenomenon. She draws a portrait of this personal event by using words and images related to nature. It seems to be clear in many of Connolly's poems that she uses natural sceneries to deliver her emotions and make the reader visualize and imagine what she is writing about easily. In a similar vein, in "Savannah live oak," she tends to nature, using words like "oak," "sunlight," "bamboo," and "leaves" that can be found in the natural world around us.

Conclusion

Thus, we can conclude that Imagism has greatly influenced Connolly. She applied many of the principles of Imagism in her *Province of Fire*. In *Province of Fire*, most poems are written in the flexible music of free verse, and their structure is terse. Furthermore, Connolly's poems depend largely on clear, fresh metaphors and natural, colloquial language, yet kindled with passion. The subjects of Connolly's poems are clear-cut as she directly treats them. She also uses simple language and well-crafted images that need much effort to understand. She frequently tends to nature to convey her emotions and feelings.

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ISBN: 978-605-73128-1-5

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

Challenges of Writing in Korean and an Approach to Avoid Errors made by the Learners of Korean as a Foreign Language (based on Particles)

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Abstract

Currently, the teaching and learning process of Korean language has been improving in the field of Korean Language education in Sri Lanka. This study could be one of the attempts that taken steps to upgrade the standards of the Korean education and to find solution for the problems that the learners meet in their day-to-day writing. This study aims to identify the learner errors on particles based on 50 students of the B.A degree and B. A Honours degree program of Korean unit in the university of Kelaniya. The data were collected through a Questionnaire and an interview. It is expected to find strategies to overcome those issues and the learners to engage in writing in the target language effectively. This study also will be useful for the Korean teachers to identify their learner difficulties in writing and to support them in teaching.

Keywords: Writing, Korean language education, Challenges of writing

Introduction

The main objective of this study is to examine the issues pertaining to writing in Korean language to find solutions to enhance the effectiveness of Korean writing. At the same time this study helpful for the Korean language learners to identify their errors emerge in writing in Korean. It is expected the language learners to find strategies to overcome those issues and engaging in writing in the target language effectively. Accordingly, this study tries to analyze the errors in Korean particles of the L1of the students whose mother tongue is Sinhala, and it is expected to identify those cross linguistic issues in writing.

Currently, the teaching and learning process of Korean language has been improving in the field of university education. Korean language is being offered in the B.A Degree as well as the B.A Honours degree in Korean Studies in the University of Kelaniya. Through the observation results the researcher identified that most of the time learners make errors in particles due to L1 interference. Therefore, this study basically focused on case particles in Korean and further this study will be significant in the area of writing for beginners in Korean. Nevertheless, this study will be important for the betterment of the teaching and learning process of Korean Language education in Sri Lanka. Potential Implications of the study is to seek such analyzed data that would be utilized by many L2 teachers who could help their students to learn better.

Korean Language teaching practice assumes that most of the errors make by the learners and difficulties that the Korean language learners face in writing in Korean are a consequence of the degree to which their native language Sinhala is differs from Korean. According to the observations while teaching Korean for the undergraduates, it was noticed that the Korean language learners often make errors in their writing as mapping its syntactical grammar patterns inappropriately onto the L2 Korean. The majority of the learners are Sinhalese whose mother tongue is Sinhala. The learners are undergone 13 years of compulsory education where English is taught as the official language. Therefore, this group of language learners' exposure to Korean language is very limited. They are learned few years of academically fulfilled atmosphere within the university environment which they just started from their young age. Besides, they rarely can get experience in Korean language in a

ISBN: 978-605-73128-1-5

practical atmosphere. To learn a language properly to an approachable level of a native speaker and to be fluent in it, one should live with the newly learning language culture.

When discuss on learner writing as well as speaking, this issue has been a subject for a long term. However, the problems pertaining to Sinhalese undergraduate students' writing errors in korean have not been adequately taken into consideration. The causes for learner errors in writing need to be focused and studied with special attention. A study conducted on an error analysis of the Sri Lankan Korean language learners, Ariyawansa(2013) states that highest number of errors recorded in Grammar : 44.85% and one of the major reasons that have recognized for the errors of the learners are due to the frequent use of the native language.

This study addresses the research questions as following:

- Errors occurred in writing in particles in Korean when acquiring Korean language as a target language
- Syntactical difficulties in writing Korean
- Strategies to avoid errors

Methodology

This paper will focus on how research methodology and strategies were used to reach the main objective of this study. And will be focusing on the sample of this study, Research instruments, data collection and analytical procedures. Classroom observation was done for 1 year in order to identify the learners' writing capabilities, difficulties as well as issues. The researcher was able to do the observation to the expected level as the teaching process was taking place for the same level sample group of students. As a result, the interest and the motivation for this study began to increase gradually. Studying about the theoretical history and its flow on the selected subject area was helpful to gain a better understanding on this topic. Because it was essential to do an investigation on the theoretical background before starting this research study. The related information was gathered from books, research articles, encyclopedia, and dictionaries.

Research Sample

The sample for this study was selected from the Center for Korean Studies in the Department of Modern Languages in the Faculty of Humanities in the University of Kelaniya. Writing was recognized as the most difficult skill for Sri Lankan Korean language learners in learning Korean. The first step of observation of this study was started in 2022 January. In this stage, All the first, second- and third-year undergraduates learning Korean as a subject in the Bachelor of Arts and for B.A Hons Degree were observed. All the students were taken into the observation. Among them, second, third year undergraduates in the B.A Degree and the first-year undergraduates in the B.A Hons Degree were recognized as the sample group. Because the researcher noticed this group was the most suitable for this study as they were facing difficulties in writing. The first-year learners were exemplified from this study as they were learning the basic Korean alphabet at that time. Accordingly, 50 Students were selected as the sample. Compulsory Writing and Reading and grammar sessions were conducted by the researcher in the first and second semesters of their academic year. These group of learners were in Korean language proficiency of beginner level. And they were all non- native speakers of Korean whose first language(L1) is Sinhala. The participants were using mother tongue Sinhala language for their day-to-day communication. They have been learning Korean for more than one year when the sample data were collected.

ISBN: 978-605-73128-1-5

Most of the students in this study group were from different cities in the country and were representing the average income family background.

Data Collection Tools

In this study, two types of data collection tools were used. Accordingly, Questionnaire, Interview were used as the data collection tools. In this section, we will further focus on those data collection tools.

Questionnaire

The questionnaire can be considered as the key to a survey study. Because success of a research study is based on the questionnaire. Therefore, a questionnaire needs to construct carefully. This method of data collection is widely used in cases of big inquiries. Now a days, it is popular mailing the questionnaires to respondents via Google forms or via email.

In this study, the questionnaire consisted of two categories. They are primary information to know the background of the students and the questions related to the writing experience of the students. Both primary information and writing tasks were obtained to get to know the background of them and from the errors can get to know the exact status of students on the influence of the mother tongue.

50 students from different districts represent from Sinhala community and their mother tongue is Sinhala were selected for this study. To obtain the most relevant and useful information the questionnaire has been designed with more attention. The questionnaire was prepared addressing the research questions and the objectives of this study. The questionnaire was distributed through online Google forms. All the questions were explained by the researcher to the students in their mother tongue. The learners were provided the answers for the given questions within the given period. They were asked to do so to collect the pure data.

Interviews

The interview aimed at finding more data on the errors in writing focusing on particles. It is expected to do a deep study from the responses gathering from the interview. In this study, the semi structured interview conducted with students. Firstly, 15 participants from the learner's group were randomly selected for the interview. The students were given the informed consent form to fill prior to starting the interview. And open-ended questions were asked according to a semi structured interview procedure. The question guide was prepared by the researcher to avoid repeating the same questions several times and to conduct the interview giving priority for time management.

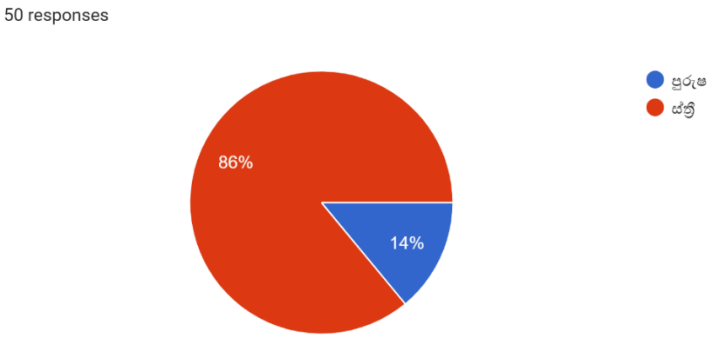
Findings and Discussion

The data which were collected from the students' questionnaire shows that many writing errors have occurred as they have used the incorrect application in their L2 writing. Such particle errors are shown clearly in this chapter. At the initial stage of this data presentation the selected group of learner errors were analyzed in charts. Finally, according to the examined data statistics, identified the errors and cause for them. The challenges of writing and syntactic elements which were incorrect in writing will be discussing from now.

ISBN: 978-605-73128-1-5

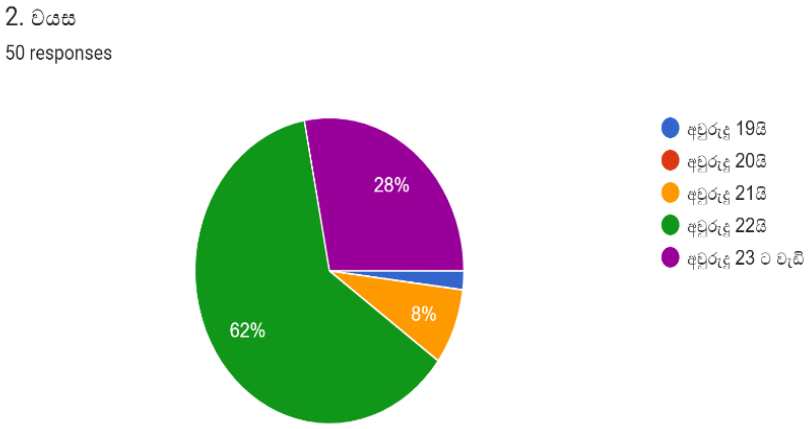
The sample of this study is based on female learners in the Korean language unit attached to the department of modern languages in the University of Kelaniya. The interviewed data shows that majority of the learners are females, and their career objective is to be a Korean language teacher in the future. Therefore, it is important to improve writing skills to the target level that they can teach the students and to avoid errors in writing.

Gender



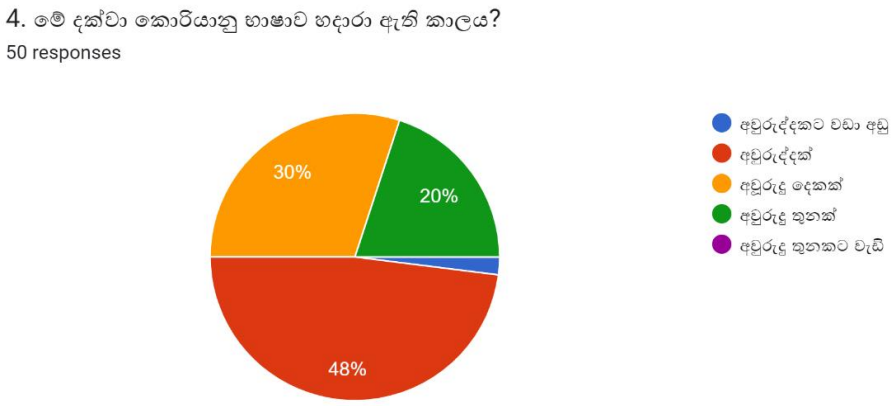
The sample group aged between 19 to more than 23 years and 62% in 22 years and 28% are above 23 years old. The participants were randomly selected from the B.A Honours and B.A Degree Program and they are in the beginner level of Korean.

Age



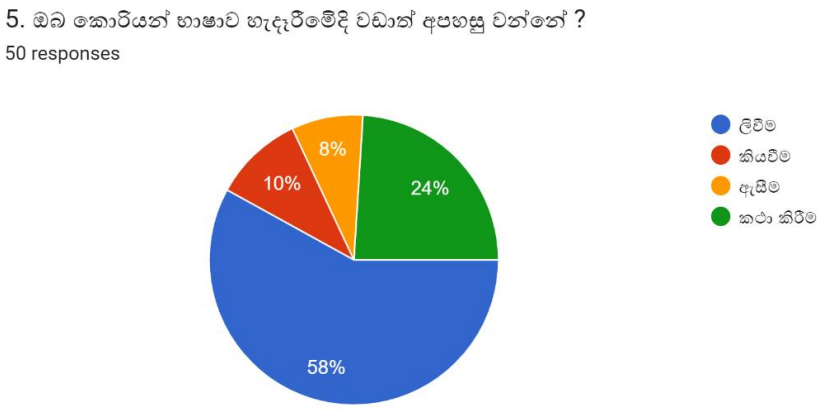
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How long have you studied Korean?



48% of the learners have followed the Korean language for 1 year, 30% learnt for 2 years and 20% have followed the Korean language for 3 years. When comparing the B.A degree learners who have learnt for 3 years with B.A honours degree first year learners, the Korean language knowledge marks the beginner level. Though the B.A learners are learnt for 3 years, the Korean language level of them is beginner level as they should focus more 2 major subjects and their motivation to learn Korean is low. This may be due to the limited time for learning the Korean language. So, these group of participants were selected as they mark the same level.

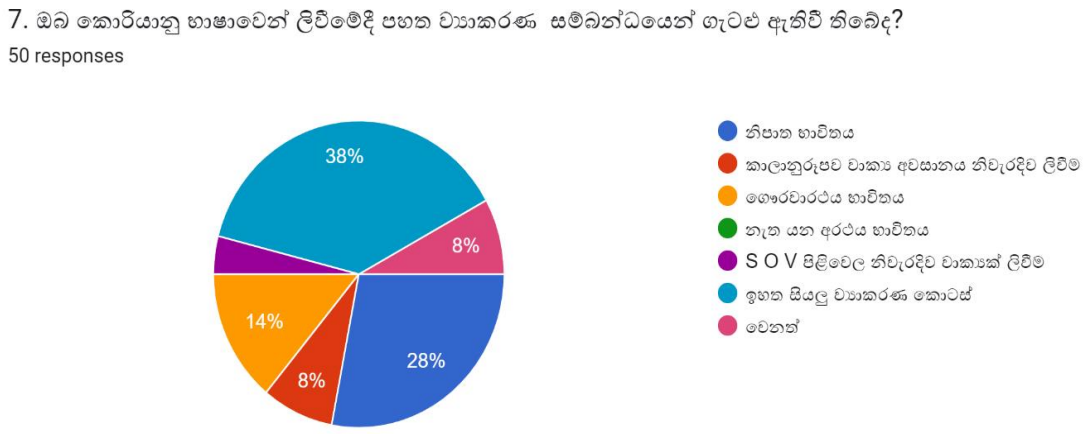
Which form of language learning did you encountered in difficulty?



The most difficult skill for the participant group was writing and it is 58% among the other language skills. So, writing can be shown as one of the most important skills as well as the most difficult element in learning Korean.

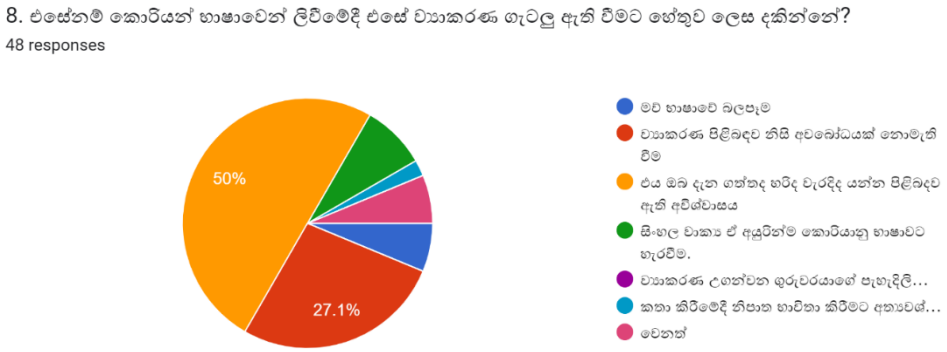
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In writing Korean have you encountered any difficulty related to the following grammar?



According to the findings of the questionnaire, 38% of the learners have met with issues in writing the syntactical elements including particles, sentence endings, honorifics, negation and writing a sentence according to the SOV order. Among these syntactical elements, majority of the learners (28%) have met with issues in writing particles. The most difficult grammatical element for the students were particles (28%) and honorifics (14%).

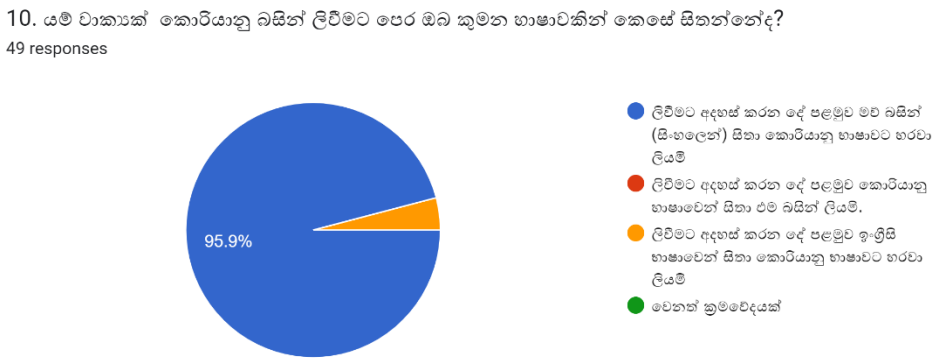
If so, what are the reasons you find difficulty in writing in Korean?



50% of the learners does not trust their answers clearly whether they are correct or incorrect. We can identify several reasons for this issue. 1) complexity of understanding some grammar elements in both languages 2) differences in grammar elements in both languages etc. 27.1% has marked as they does not have a good understanding of grammar. The data collected from the interview reveals that learners feel difficult to distinguish some particles in the Korean language as they are having similar qualities and those cannot be seen in the L1.

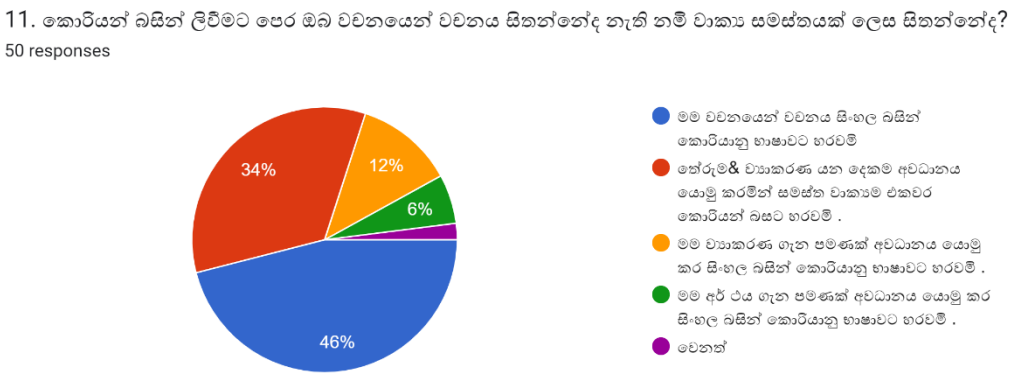
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What is the language you are using writing a sentence in Korean?



when consider the learner writing strategy, 95.9% of the learners first think in the L1 mother tongue Sinhala and secondly translate into Korean. No learners directly think in Korean while writing a sentence. So, majority of the learners use the method of thinking in L1 when writing. So, there is a chance to get the influence of the L1 in writing L2. This can be identified as one of the reasons for learner errors occurred due to mother tongue Sinhala.

In writing in Korean do you translate in part or in whole sentence?



And there is another reason for learner errors of beginner level can be shown as writing a sentence thinking in mother tongue Sinhala and translating word to word. In this case, as the learners think in mother tongue and translate into Korean, there is chance to get the influence of mother tongue and at the same time the learners may follow the word order of the mother tongue in their writing process.

Error in Particles

As mentioned above, particles are the most difficult grammar element for the Korean learners. Since particles are playing a vital role in writing a sentence in Korean, learners cannot avoid it in their writing. Particles also called 'Markers' can be shown as part of speech in Korean but not essential in Sinhala. The cause for this kind of learner errors may occurred due to the differences between Korean and Sinhala languages. Since there are

ISBN: 978-605-73128-1-5

no subject, object particles in Sinhala showing part of speech or in written language, this type of particles are quite complex for the Sri Lankan learners.

은/는 , 이/가, 을/를,에/의, 에/으로, 에/에서 are basic korean particles commonly used that can be introduced as fundation of korean particles which many korean learners think so simple but make most of mistakes in writing in korean. So, in this questionnire will be focusing on whether the Sri Lankan learners have issues with the above particles.

The following table demonstrates some of the common errors made by Sri Lankan learners in writing Korean.

Table 1.

Type of Particle	Sentence with errors	Correct sentence	Type of error
Subject case marker	이 뭐야?	(이것이) 무엇인가요?	Wrong substitution
Subject case marker	그 곳에 예쁜 꽃을 많이 있습니다	그 곳에 예쁜 (꽃이) 많이 있습니다	Wrong substitution
Topic marker	나는 학교를 갑니다	저는 학교에 갑니다	Wrong substitution
Object particle	저는 여동생이 사랑해요	저는 (여동생을) 사랑해요	Wrong substitution
	일이 많아서 친구가 못 만났어요	일이 많아서 (친구를) 못 만났어요.	Wrong substitution
adnominal case marker	공원에 아름다움	(공원의) 아름다움	Wrong substitution
adverbial case marker	강아지에 고기를 준다	(강아지에게) 고기를 준다	Wrong substitution
adverbial case marker	저는 도서관에 공부해요	저는 도서관에서 공부해요	Wrong substitution
adverbial case marker	저도 선생님에 늘 고마워하고 있어요.	저도 (선생님께) 늘 고마워하고 있어요.	Wrong substitution
adverbial case marker	오른쪽에 가세요	(오른쪽으로) 가세요	Wrong substitution

Cause of error

The beginner level learners who learn Korean as a foreign language face difficulties and complexities as it is a new language which is different from the mother tongue. Therefore, the mother tongue interference which results from the language differences can be shown as one of the main causes for these kind of errors. Moreover, in such cases learners tend to think in their mother tongue and being likely to forget the structures of Korean and use the Sri Lankan terms instead. On the other hand, learners forget some learnt grammar points as they don't use the language practically in their day-to-day conversations. As they are cooperating with an environment where they often listen to mother tongue or English the official language in Sri Lanka, the learners have a lack of chance to use the learnt grammar structures in the classroom environment. Therefore, though, the learners understand the grammar structures when the teacher teaches, most of the time the learners forget them after some days and fossilize the errors once again.

ISBN: 978-605-73128-1-5

Some particles issues in wrting Korean are summarised below.

1. Ignorance of grammar
2. The usage is confusing
3. Haven't properly identified the place where the grammar to be applied
4. Not doing enough activities in the early stages of learning korean
5. Lack of understanding on syntax elements
6. Uncertainty about the accuracy of the grammar used, even if studied correctly.
7. Havent practice writing and havent get feedback.
8. Lack of understanding the object & subject in a korean text.
9. difficulty in putting the exact particle according to the situation.
10. All looks like same.

Suggestions

1) Teachers can observe their students writing and pay attention to the causes of errors they make in classroom environments. When the teachers understand learner types or error, it is easy for the teachers to predict the learner difficulties and problems in writing. Hence, the teachers can decide the suitable way of choosing proper teaching methods and can develop activities to improve their learner difficulties concerning on individual requirements.
2) Teacher can focus on making their learners to understand the grammar patterns rather than just memorizing. The teachers can boost the learners' motivation to find the learnt grammar structures in K- movie/ drama/ songs etc. In that way, the teacher can make an environment for their students to understand the grammar structures practically and use them in different situations. At the same time, teachers can use phrases that are popular among Korean teenagers nowadays. This kind of ways can be used to get the students attraction on grammar lessons. Teachers can help their students to understand better by giving a lot of examples in different situations.
3) Teachers also can guide their beginner level learners to practice handwriting regularly, avoiding the use of computer at the biggening stage since the computer has automatic spelling correction.
4) Teachers can use various techniques to make the students to remind the particles or any other grammar patterns combining with rhythm. Word lists, synonyms, constructing new and interesting sentences with music will be helpful for memorizing sentences.

Conclusion

In this paper examined the difficulties of writing Korean and writing in particles. This study is especially important for Sri Lankan Korean learners to identify the error types and to avoid them. The complexities and difficulties of grammar coupled with the mother tongue interference make Sri Lankan learners confused and unconfident in putting the right grammar rules into use, resulting in errors. Among other grammatical structures, 'particles' can be found in many different forms making errors. Wrong substitution, wrong order, missing some grammatical elements and inappropriate use of words can be identified. As particles are showing part of Korean speech, learners need to urgently focus on this matter and get solved their problems. In this case, teachers need to lay a solid ground on this grammar element finding suitable teaching techniques so that the learners can put into use correctly. Finally, this research guides for the future researchers to expand this study more intensively focusing on error patterns. There is a need to construct more set of rules covering all the syntactical, lexical and semantic errors appeared in Korean writing.

ISBN: 978-605-73128-1-5

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

Exorcism: Translating the Untranslatable

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Abstract

Exorcism is the act or practice of making an evil spirit leave a person or place using different kinds of prayers and rituals including a vocabulary inherent to it. This study focuses on the translation strategies utilized by the translator in translating terms related to exorcism practiced in the Sinhalese culture of Sri Lanka. The exorcist terms found in the Sinhalese novel ape: gamə written by Martin Wickramasinghe and its English translation Lay Bare the Roots by Dr. Lakshmi de Silva have been analyzed. The translator has utilized different strategies in translating the exorcist terms, and most of the terms have been translated using direct equivalents, providing footnotes, explanations, and paraphrasing. Even though the translation of exorcist terms using these strategies has failed to provide a real sense and feeling, the translator has carried out the translation without any omission.

Keywords: Exorcism, Sri Lankan culture, strategy, translation

Introduction

Translating exorcist terms from a source language (SL) to a target language (TL) has always been problematic since they are culturally bound words. Translating such terms which are unique to a specific culture and belief system comes with certain difficulties as translation itself is an act which replaces a written message or a statement by the equivalents of another language.

Exorcism is 'an adjuration addressed to evil spirits to force them to abandon an object, place, or person' (Britannica, 2021). It could be considered as a process of rituals which forces en evil spirit to leave a person or a place using chantings, hyms and prayers. Moreover, exorcsim is practiced all over the world, in numerous cultures and geographical areas. Even though the exorcist rituals practised in Western and Eastern parts of the world are different and shows linakages to different religions, the prime motive of this could be considered the same.

In the Sinhalese culture, these rituals address 'a variety of psychological and physical treatments for many psychiatric and cultural diseases' (Jinadasa, 2016). Moreover, Jinadasa mentions that the objectives of these rituals and they are

1. Eradication of evil influences
2. Fertility of their crops and lives
3. Curing of diseases
4. Religious worship and observe
5. Therapeutic Communication

ISBN: 978-605-73128-1-5

With reference to the aforemntioned objectives it is quite apparent that these play a vital role in ones culture and in ones life and it could be considered as a part of lifestyle. Since they are a part of culture and lifestyle the appearance of such terms in literature is unavoidable.

In order to find answers to the research question 'What are the translation techniques used by the translator when translating exorcist terms from Sinhalese into English ?' this research was carried out.

The objectives of this research are to

- find out the exorcist terms found in the Sinhalese novel ape: gamə.
- examine the corresponding English terms found in and its English translation Lay Bare the Roots.
- observe the translation strategies used by the translator in the translation process

Methodology

This research is a qualitative research based on content analysis as a technique. Necessary data was gathered using the Source Text (ST) -the Sinhalese novel ape: gamə written by Martin Wickramasinghe and its corresponding Sinhala terms of its English translation Lay Bare the Roots by Dr. Lakshmi de Silva.

ape: game is a semi-autobiographical novel written by one of the renowned authors of Sinhalese literature, Martin Wickramasinghe which was first published in 1940. Data was gathered from its 58th edition which consists of 119 pages. This has been translated into English by Dr. Lakshmi de Silva under the name Lay Bare the Roots in 1964 and translated data was gathered from its 08th edition which consists of 100 pages. The researchers have chosen ape: gamə, semi autobiographical novel since it is a purely fact based presentation of one's life rather than the imaginations which reveals reality. This was written based on the author's experiences and observations about life specially focusing on the childhood and cultural background of the author. The story reveals customs, faith, lifestyle and other cultural aspects prevailing in the Southern Sri Lankan society. The source language is Sinhalese which is based on Eastern culture and the target language is English which is based on the Western culture. East and West have different cultural backgrounds, so the cultural information carried by the two languages are not the same. In other words, there are different exorcist-based vocabulary in these two different languages.

In carrying out this research, three steps have been followed. Recognizing and analyzing the exorcist terms used in the ST has been conducted as the first step and secondly, finding out the equivalence of the exorcist terms given by the translator of the target text has been conducted. Finally the translation strategies utilized by the translator in translating exorcist terms has been analyzed.

Findings and Discussion

Twenty-one terms related to exorcism have been found in this study and the following table presents the quantitative data.

Table 1. Translation Strategy

Translation Strategy	Number
Equivalent	10
Paraphrasing	1
Equivalent and Interpretation	1
Direct and Transliteration	9

ISBN: 978-605-73128-1-5

With reference to the above table, it is evident that the translator has utilized four types of translation strategies in translating exorcist terms.

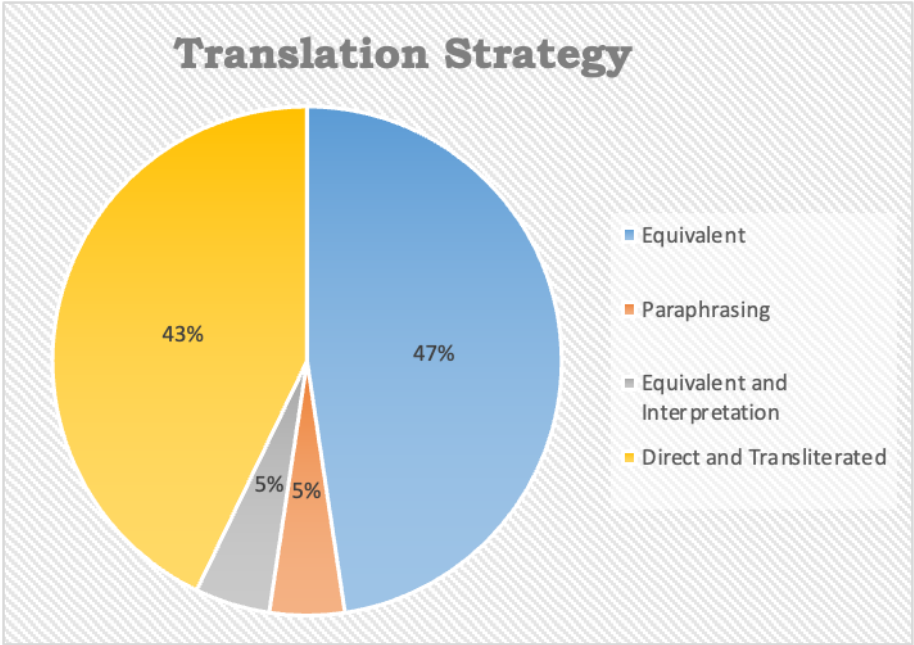


Figure 1: Translation Strategy

The above chart shows that the most frequently used translation strategy is using the Equivalent and the second most frequently used translation strategy is Direct and Transliteration. Paraphrasing and Equivalent and Interpretation have been utilized only once. Even though exorcism is highly related to one's culture and it is nearly impossible to translate such terms with the correct feel and sense, the translated has opted to use direct equivalents.

The following tables discuss the translation strategies utilized by the translator in translating the exorcist terms found in the semi-autobiography ape: gamə its English translation Lay Bare the Roots.

1. Equivalent

Table 2. Equivalent

Source Language Term		Page No	Translated Term	Page No
.=rekakdkafia	/gurunna:nse/	9	Teacher	9
lldh	/kaʃa:jə/	25	Potion	25
Ydka;sl¾u	/ʃha:ntikarmə/	60	exorcistic rites	58
oi uq,a lldh	/dasə/ /mul/ /kaʃa:jə/	61	the decoction of Ten Roots'	61
zhl=ka uvqjz	/jakun maduvə/	61	devils-pavilion	61
f.dmafld<	/gopkolə/	61	tender coconut leaves	61
hleÿrd	/jakædura:/	61	Exorcist	61
zfoaYkdldßhz	/ɖe:ʃəna:ka:rijə/	88	Reciter	89
zoy wgla ikaks frda. z	/ɖaha aʈak sanni ro:gə/	61	the eighteen diseases	61
ueiai	/mæssə/	62	framework made of midribs of coconut branches*	62

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Table 2 presents the exorcist terms that have been translated using equivalent/s. The Sinhalese term /gurunna:nse/has been translated using the direct equivalent teacher and even though the translator has used a direct equivalent the real sense and feeling of a /gurunna:nse/has not been transferred effectively. The term /gurunna:nse/ carries much more cultural value than a teacher at a school and that cultural reference is missing in this instance. The terms /kaʃa:jə//gopkolə//jakædura:/and /ɖe:ʃəna:ka:rijə/ have been translated using direct equivalents and it has not created any difference in the meaning or in the sense. The term /ʃha:ntikarmə/ has been translated as exorcistic rites and in this instance also the translated has utilized an equivalent; even though it is an equivalent, the translator has used the superordinate of the term /ʃha:ntikarmə/ since it is one of the exorcistic rites included in the Sinhalese exorcist culture. /jakun maduvə/ has been translated as devils-pavilion and even though the direct equivalents of these two words have been utilized by the translator, a misunderstanding of the term devil might occur here. In this context devil is used for healing purposes and that is not denoted by the word devil, and it gives a negative connotation. This is one of the instances that showcases the intricacies of translating culturally bound terms. The term /ɖaha aʈak sanni ro:gə/ has been translated as the eighteen diseases using direct equivalents, but here the translator has missed the term /sanni/in the translation and this particular word is of utmost importance as the SA is referring to the eighteen sanni diseases and they could be different from other types of diseases. The term /mæssə/ has been translated using equivalents and providing explanations at the end of the novel.

2. Paraphrasing

Table 3. Paraphrasing

Source Language Term		Page No	Translated Term	Page No
f;dú,a keàu	/tovil næʈi:mə/	60	devil-dance	58

Paraphrasing is one of the translation strategies adopted by the translator in translating exorcist terms and as mentioned in Table 1, the translator has used this strategy only once. The term /tovil næʈi:mə/ has been translated as devil – dance and even though the translated term suggests that is has been translated using equivalents, it has actually been paraphrased. The act of /tovil næʈi:mə/ has been paraphrased by the translator as a devil-dance and in this instance also, the usage of the term devil might give a negative connotation since /tovil næʈi:mə/ is done for healing purposes.

3. Equivalent and Interpretation

Table 4. Equivalent and Interpretation

Source Language Term		Page No	Translated Term	Page No
zoy wg fm<md<shz	/ɖaha aʈə peləpa:lijə/	61	'the eighteen masked dances'	61

The term /ɖaha aʈə peləpa:lijə/ has been translated being faithful to the SA and utilizing equivalents. /peləpa:lijə/ has been interpreted by the translator as masked dances and this has been written within inverted commas in the novel. Even though inverted commas have been used by the translator it has neither been included in the notes given at the end of the novel nor as an explanation. The drawback in this situation is that the translator has interpreted it in his/her own understanding, and it is questionable whether it is transferable to the target audience.

ISBN: 978-605-73128-1-5

4. Direct and Transliteration

Table 5. Direct and Transliteration

Source Language Term		Page No	Translated Term	Page No
n,s weĺu	/bali æri:mə/	60	bali-ceremonies	58
rg hl=u	/ratə jakumə/	61	rata-yakuma*	61
ikaks hl=u	/sanni jakumə/	61	sanni yakuma*	61
n,s weÿrd	/bali ædura:/	62	bali-adura*	62
n,s we£u	/bali ædʖ̃i:mə/	62	bali-drawings	62
n,sh	/balijə/	62	bali-figure	62
¨úia .=rekakdkafia	/luvis gurunna:nse/	81	Lewis Gurunnanse*	82
msfoakak	/pide:nnə/	84	pideniya or offering stand	85
kdv.ï .=rd	/na:dəgam gura:/	88	nadagam gura*	89

Table 5 presents the exorcist terms that have been translated using direct method and transliterations and this is the second most frequently utilized translation strategy.

/bali æri:mə/ has been translated as bali-ceremonies and in this instance 'bali' has been transliterated and / æri:mə/ has been interpreted as a ceremony. /ratə jakumə/ has been completely transliterated and the translator has provided additional information at the end of the novel. Similarly, /sanni jakumə/ has been transliterated as sanni yakuma and /bali ædura:/ as bali-adura. In these instances, the translator has provided information related to these exorcist terms at the end of the novel under notes. The term /bali ædʖ̃i:mə/has been translated as bali-drawings utilizing the translation strategies transliteration and using equivalents. /balijə/ has been translated as bali-figure and in this instance the translator has transliterated bali and has interpreted it as a figure, which is accurate. /luvis gurunna:nse/ has been completely transliterated as Lewis Gurunnanse, and the translator has opted to give an explanation to this at the end of the novel. With reference to Table 1, the term /gurunna:nse/ in one instance has been translated using the direct equivalent teacher and in this instance I has been directly transliterated using additional notes. /pide:nnə/ has been translated as pideniya or offering stand, using transliteration and explanation in-text. /na:dəgam gura:/ has also been directly transliterated as nadagam gura, providing explanations at the end of the novel.

The translator has employed the aforementioned translation strategies in translating terms related to exorcism.

Conclusion

The findings of the research lead to the conclusion that the translation strategies; using an equivalent, paraphrasing, equivalent and interpretation and direct and transliteration methods have been used by the translator in translating exorcist terminology, which could be considered as a part of one's culture. It could be concluded that even though the translation of exorcist terms using these strategies have failed to provide the real sense and feeling, the translator has carried out the translation without any omission. Future studies could be carried out focusing on other cultural terms and focusing on translations of other languages such as African and Hindi.

ISBN: 978-605-73128-1-5

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

Trends in Interpreters' Training and Student Attitudes

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Abstract

Translation and interpreting training has been mainly influenced by the pandemic and recent changes in technology usage in interpreters' tasks and training. There is a constant effort to improve interpreters' training and to meet future challenges. We will present brief teaching, practice, and conference participation observations of interpreting students in current teaching practice. Interpreter training has changed through observations in the performance, error analysis, and actual participation of students in conferences. The main question concerns the more effective structure of studies to face current challenges and carry out training effectively and efficiently, not only for the present but also for the future.

Keywords: Interpreter training, distance interpreting, error analysis, mock conference, community interpreting

Introduction

The research aims to present observations in using blended learning interpreters' training just before the pandemic and on-line learning through actual participation in online community interpreting. Mock conferences and actual participation in conferences have been used to improve novice interpreters' performance and interpreting skills.

The observations of blended learning techniques in interpreter training are useful in improving students' performance by using error analysis and subsequently using resources and blended learning following error analysis in order to improve performance by eliminating weaknesses of each student at a personal basis. These techniques are seen as a possibility to complement the usual class training methodology by showing the learners an additional method for improving their personal interpreting skills and thus help them "learn to learn". Experience shows that on line resources may be extremely effective for the purposes of blended learning while the students find them helpful when they are preparing to work at communicative events. Today the demands of the market and pressures at the universities require modification of the existing programmes by giving students greater control over their learning and interpreting studies are not an exception. An introduction of blended learning in interpreting studies and designing proper group or individual work programs is a prospective way to encourage personalized learning as well.

During the pandemic a further step, apart from blended learning, was needed in order handle training. Teaching was carried out on line and a further step was taken by ''hands on training'' when students were called to handle on line community interpreting and to learn by doing.

According to Kaye Thorn "Blended learning is the most logical and natural evolution of our learning agenda. It suggests an elegant solution to the challenges of tailoring learning and development to the needs of individuals. It represents an opportunity to integrate the innovative and technological advances with the interaction of participation offered in the best traditional learning. It can be supported and enhanced by using the wisdom and one-to –one contact of personal coaches'' (p. 16).

ISBN: 978-605-73128-1-5

Blended learning is a mix of: multimedia technology, CD Rom streaming, virtual classrooms, voice mail, email and conference calls, online text animation and video streaming. How is blended learning a valuable tool to be taken into consideration in interpretation studies curriculum design?

In interpreting studies, either as a first degree or as postgraduate or further training, even the ideal candidate has to come up and overcame a series of challenges. Students usually have to have or acquire an excellent command of their mother tongue (A language) over a wide range of topics and registers, have an in-depth knowledge of their working languages (B and C), have a good overall knowledge of international affairs and be well-informed of the economic, social and cultural background of the countries in which their working languages are used. Additionally good powers of concentration, analysis and synthesis, good communication skills, a high degree of motivation, the ability to work under pressure are essential.

However, communication skills and background knowledge are prerequisite during their career path and interpreters have to be well informed of the background of the countries in which their working languages are used.

Depending on the background, novice interpreters do not have the same range of background knowledge in all subjects and therefore additional documentation and documentation strategies are needed. Even if they have an excellent command of their mother tongue in a wide range of topics and registers, their performance, at least during the formative assessment has proved that the performance is also depended on the subject. Thus, the selection of speech websites to provide students with sources for their practices is a valuable tool. Students having more or less the same educational background may tackle speeches in a different way. In such a case the training material, or the selection of the training material has to be personalized, at least in the beginning in order to overcome individual training needs.

An in-depth-knowledge of the working languages is necessary, but even in the same group participate students that are native speakers and C1 and C2 speakers. Therefore additional training material is needed. In such a case, in the French interpreting section TV5 monde videos where used because they covered issues coming from Canada, Africa, France, Switzerland and the on line material, that was designed initially for French language learning, has proven to be extremely helpful for the overall knowledge of international affairs and language and mainly because transcription was also available for assessment purposes.

Differentiation in the learning path and instructional design, by viewing the acquisition of interpretation competences as a process, is approched not only by breaking down composite skills but also by participation in on line community interpreting. So apart from blended learning on the basis of error analysis, on line community interpreting was used.

As S. Pollaebauer states “Community interpreting (CI) refers to interpreting in public service institutions and differs from other types of interpreting in a number of aspects (e.g., mode of delivery, interaction situation, level of formality/orality present, level of interpreter involvement, status and roles of the participants, level of professionalization, and power asymmetries) (Hale, 2007). Compared to conference interpreting, which has achieved the highest level of professionalization within the interpreting world since the 1950s (Pöchhacker, 2004), CI is sometimes described as “the poor relation” (Mason, 2001), a phrase which reflects the status CI has had in the interpreting community until recently. In spite of its low prestige, CI can be said to be one of the most common and oldest types of interpreting (Pollaebauer 2013¸Roberts, 2002).

ISBN: 978-605-73128-1-5

Research has been carried out in Greece, along with online interpreting teaching, concerning the pilot use of remote interpreting in the public sector, the effective communication process, intercultural elements and the way stakeholder perceive their role and the way university teaching especially focusing on interpreter training and language teaching might be improved.

Method

Performance concerning the implementation of blended learning before the pandemic was monitored in terms of overall performance during the implementation of blended learning by giving special assignments to each student separately. The formative assesement observation in blended learning integration, was carried out by assessing the overall performance in terms of content, delivery/form and technique. The specific parameters concerned the marking criteria as applied by the European Union, focusing on coherence/plausibility, completeness, accuracy, quality of language, communication skills and overall interpreting techniques.

Concerning the introduction of on line community, interpreting research was carried out through questionnaires. The questions aimed at depicting the way community interpreting should be organized and mainly the way university courses might be revised in order to offer up-to – date education in future language experts in order to handle mediation and intercultural challenges. At the same time students approached community interpreting and on line interpreting by doing.

Community interpreting was carried out during interviews. These interviews were carried out on line by the Hellenic Manpower Employment Organisation (OAED). The beneficiairies were aliens and the interview was carried out by a consultant. The student interpreter was interpreting in the first person the utterances and the overall interview dialogue. The challenge was the effective communication process, the way stakeholder perceive their role and the way university teaching especially focusing on interpreter training and language teaching might be improved.

The main questions concern the challenges and long term planning, according to the data presented in interviews, the language combination and the standardization. The questions concern through which strategies public agencies respond to the challenges and the educational system, namely interpreting training in universities, respond to the needs through innovation in teaching and curriculum.

Data collection concerns questionnaires filled in, following the interviews by the OAED consultants and interpreters concerning the challenges and the overall approach to this new field. At the time of the implementation, university teaching was taking place through platforms and at the same time students were participating as interpreters in a service that was launched for the first time in Greece.

Eser (2020, pp. 48-49) summarizes the issues that arise in remote interpreting: problems in the alternation of speakers in conversation with overlaps, low quality due to lack of information of the interpreter, while the issue of anxiety and issues of concentration are eliminated over time through practice.

The use of interpretation through a platform ensured the provision of services throughout the country regardless of the geographical location of the beneficiary, the job advisor and the interpreter. Thus communication restrictions were surpassed. Otherwise, there would be a need to provide the service at the premises of the OAED.

Before the actual interviews it was clear that ethical questions, technical issues, disposition of the equipment, availability of documents, well defined roles for the parts should be included in a preparation of

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the interviews. Therefore, there was careful handling of several issues in advance in order to plan ahead and to make all the necessary provisions so that the conduct of the interviews through distance interpreting was smooth. The delivery of the teaching process and the application of remote interpreting was carried out through platforms in a double technological challenge. The questionnaires presented to the novice interpreters in order to depict future needs and challenges in community interpreting included questions like:

1. Apart from Greek, into which other language did you work during the session?
2. What was the beneficiary's mother tongue?
3. Was there any break or interruption during the session? If so, who asked for the interruption.
4. In which percentage do you thing that you rendered fully and exactly the meaning of the speakers' discourse?
5. To which reason do you think that there is a loss of the remaining percentage that you did not render fully and precisely?
6. Did you have to take notes? If so, what did you note?
7. Did you feel that the beneficiary was understanding what you were saying?
    - Not at all
    - Quite well
    - Very well
    - Fully
8. 8.Did you need to provide clarifications concerning cultural differences during the interpreting? If so, describe in brief.
    - Not at all
    - Quite well
    - Very well
    - Fully
9. Did you use 1rst person singular to render the speakers' utterances? Were there any cases that you used 3rd person? If so describe in brief.
10. The employment consultant was using all the time the 1rst person to address the beneficiary?
11. Did you conduct part of the interview without the presence of the consultant i.e. standard question (name, age etc) to the beneficiary? If so describe, in brief.
12. Did you have to ask the speakers for clarifications because you did not understand?
13. Did you clarify or simplify a term in order to facilitate communication between the speakers? If so, it concerned which terms
14. Did you use supporting material during interpreting? Which was it?
15. Which was the main problem that you faced during interpreting?
16. 16.During the interpreting, my advantages are:
    - That I know the necessary vocabulary
    - That I know the procedure
    - That I keep my calm and self control
    - That I am well prepared
    - That I like to have comments and feedback
    - That I am susceptible to criticism concerning my duties as professional, without taking it personally
    - That I have control over the flow of the conversation, knowing that I minimize the potential intervention s of the alien or the consultant
    - That I keep my concentration for a long time without getting confused
    - That I have I good memory
    - Other

ISBN: 978-605-73128-1-5

Conclusion

Performance in interpreting depends on the distribution of new information, type of information (concrete/abstract), degree of specialisation, sociolinguistic characterics (political discourse), cultural specificity. The main observations concerning mock conference and actual conferences in interpreting training indicate that mock conferences have enhanced performance. Actual conference training according to observation have helped enhancement of self confidence and overall fluidity and performance.

However consecutive interpreting skills were not improved when students were participating in simultaneous interpreting, as consecutive interpreting is rarely used in conference. Concerning blended learning and on line community interpreting, observations and conclusions as presented in the questionnaires are really helpful in future trends and practice and training.

When integrating blended learning, students' performance was improved steadlily and training may be facilitated through on line training material that is addressed to all the candidates and additional material for specific needs on a personal basis. Field data shows that once the individual training needs are addressed, students develop their potential and their competences. Thus, blended learning clearly improves the overall performance of students addressing individual traning needs. Even excellent students presented fine tuning of the overall performance.

Technology enhanced training proves to be a powerful tool for initial and further training. Literature in interpreter training focuses on the workload and the challenges in order to help novice interpreters acquire all the competences required in a very limited timeframe. Gradual integration of open resources used initially as a tool to overcome individual training needs, has proved a valuable tool towards integration of linguistic competences and a complementary tool to face-to-face interpretation learning and learner autonomy.

Students performance data suggest that technology enhanced training proves helpful in improvement of sociolinguistic competence, discourse competence, note taking, intonation, pragmatic competence. In a two-year-interpreting university course, technology enhanced training increased learners' motivation, confidence, linguistic competence and skills. Thus improvement of sociolinguistic competence, discourse competence, note taking, pragmatic competence was easily achieved through blended learning and during the course, training was concentrated on booth techniques, information density and implicity.

In interpreter training linear, or modified linear, or modified Y track or parallel track models are used. In the heterogeneous group, having interpretation students in first degree along with students in their second undergraduate course, blended learning helped improve skills and abilities allowing flexibility, even in student training when the target group has a vast range of studies profile. Thus, once the specific training needs have been identified strict curriculum sequencing is not necessary. Communicative competence can be built in the initial stages and reinforced during the studies followed by advanced competence in consecutive, simultaneous and simultaneous with text.

Instead of an enormous workload, there is refinement of the competences and according to the needs blended learning is used on the domain, cultural or research competence. The goal is to perform the work unsupervised and to perform in a variety of situations, in different rates of speech of the original discourse.

ISBN: 978-605-73128-1-5

Through this process of blended learning, students manage to respond to demanding tasks concerning the distribution of new information, concrete and abstract types of information, highly specialized texts, different genres, rhetorical organization.

The overall aim is allow learners to examine their learning process, to take responsibility of their learning, to see gaps in their learning, to support their own learning, preparing for their future career. In the on line training in community interpreting, a further step in learner autonomy, the questionnairies filled in by the students depict current trends in interpreting. The mother tongue of the alien was Arabic, Nigerian, languages of Aghanistan (Pashto and Dari), French and Amharic (Ethiopia). The sessions were carried out in English and French, as vehicular language. The interpreter needed to present clarifications in order to explain notions of institutions concerning the aliens culture or Greek institutions. It was not possible for sensitive personal data to record the sessions, but the interpreting was considered to be satisfactory.According to the consultants the flow of the conversation and the consulting session was satisfactory for the alien beneficiary.

The questionnaires were a chance for self assessment of the novice interpreters to register the possible difficulties and strong points.The main problens, according to the students, concern the teleconference itself, the interpreting procedure and at a lesser extent communication with the benefiairy. Introducing blended learning before the pandemic and introducing procedures and standardisation in distance community interpreting addresses specific training needs and enhances the performance of novice interpreters. At the same time there is a depiction of future language needs and cultural elements in intercultural communication in interpreting procedures.

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
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ISBN: 978-605-73128-1-5

Primogeniture/Tanistry: A Critical Discussion on the Representation of Kingship in *Macbeth* (2015) by Justin Kurzel

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Abstract

Justin Kurzel's 2015 direction of Shakespeare's *Macbeth* revises its representation of kingship by complicating the primogeniture/tanistry binary that constitutes the crux of its political complexities. The play's surface text justifies the English law and tradition of primogeniture, arguably because of an imperialist bias as a play written for a predominantly English audience as well as King James VI and I, who abolished tanistry and adopted primogeniture in Scotland. Kurzel's directorial changes reinforce the imperialist bias of the parent text by further justifying Malcolm's ascension and augmenting Macbeth's tyrannic nature. However, deconstructing the directorial changes unveils the play of the primogeniture/tanistry binary, complicating the surface text's validation of Malcolm's ascension as the harbinger of modernity and Macbeth's downfall as the end of tyranny. By troubling this binary, this paper sheds light on the imperialist ideology and politics underlying the play and film.

Keywords: Deconstruction, Justin Kurzel, Macbeth, Medieval Scotland, Primogeniture, Tanistry

Introduction

Macbeth, one of the best-known and most popular Shakespearean tragedies, is consistently reproduced in film, drama, and other popular art. Its many contradictions, silences, and aporia provide material for directorial imagination. This contradictory nature is explicit from the onset when the three witches utter the famous line: "Fair is foul, and foul is fair" (Shakespeare, 1606/1997, 1.1.1). These contradictory narratives are in a constant flux due to the play of the binaries at work in the play including primogeniture/tanistry. Consequently, many directors attempt to control the resultant play of signifieds by reinforcing a particular interpretation of the text. Kurzel's direction seemingly reinforces the positive representation of Malcolm's ascension as just and moral, which is a validation of primogeniture and the imperialist political interventionism it represents. However, when deconstructed, his directorial changes complicate primogeniture/tanistry binary and the role it plays in the representation of Medieval Scottish kingship.

In feudal societies, the land-owning class — the aristocracy — was the ruling class where primogeniture was the norm, particularly in England. Feudalism became the law of land ownership in the eleventh century (Callander, 2003, p. 5). Primogeniture was not limited to inheriting land. It also involved royal succession. The primogenitor or the first-born male child inheriting kingship highlights how political power was tied to land in feudalism. However, the inheritance of land and kingship in Scotland and Ireland were far more complicated due to the law of tanistry.

Tanistry is the name the English writer Edmund Spencer (1596/1997) gives the system of kings' male relatives, particularly older relatives, inheriting kingship through an election. Spencer's polemic on tanistry in Ireland portrays it as a barbaric tradition that caused rebellions, regicides, and other forms of violence. As Stevenson (1927) contends, tanistry is "akin though perhaps not identical" (p. 1) to the tradition of monarchical succession in Scotland. The election in which a 'tanist' or a successor was appointed consisted of the thanes or the king's relatives who held land. If the king's primogenitor needed to be the successor, he

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could only be so through tanistry. In other words, the primogenitor had to be elected as the tanist by the king as well as the thanes. Thus, in the Scottish system, it was not possible for the primogenitor or another son of the king to directly succeed the king although he could assassinate his father's successor and claim the crown as Malcolm does in Macbeth. As Stevenson's list of the kings (pp. 2–4) highlights, tanistry can be seen as an instigator of the multitude of rebellions and regicides committed in Medieval Scotland to confiscate the crown through tanistry.

In contrast, the English tradition of primogeniture caused less political turmoil as it was relatively more difficult for the king's relatives to claim the crown. However, the assassination of successors is not unheard of in its history. For example, the assassination or disappearance of Edward and Richard referred to as 'the princes in the tower' in common parlance, ensued in the accession of Richard III, the princes' uncle (Tanner, 1935; Brain, 2021). In fact, regicide is the name given to the signatories of the execution warrant of Charles I, who was tried and executed for treason (McINTOSH, 1982). However, the Scottish form of regicide (killing the king and obtaining kingship through tanistry) was not a common occurrence in the English monarchical system. This could be the reason behind Spencer's (1596/1997) condemnation of tanistry as "a dangerous custom [to] civill government" (p. 7). However, despite the complications caused by the abuse of tanistry, it was comparatively a more democratic practice as kingship did not remain in one house for long. Thus, *Macbeth*'s depiction of tanistry and primogeniture reflects Jacobean England's attitude towards the two forms of kinship; the surface texts of both the play and the film seemingly justify the latter. However, when they are deconstructed, the way this binary constantly destabilizes, revealing the flaws of the political ideology behind the two texts: the moral superiority of primogeniture becomes apparent.

To stabilize the primogeniture/tanistry binary, Kurzel makes several directorial changes. He replaces the opening scene of the play with the funeral of Macbeth's son (Kurzel's, 2015, 00:00-03:00), which highlights his failure to bequeath kingship to a child of his own, a theme explored by the play. It also portrays kingship as a form of personal rule governed by primogeniture as opposed to a temporary institutional position subject to tanistry. In addition, Kurzel enhances Malcolm's valor, thereby making him eligible for kingship, portrays Macduff as a paragon of morality, intensifies Macbeth's tyranny, positively portrays Fleance's escape, and feminizes the witches. This paper deconstructs the primogeniture/tanistry binary by critically analyzing how these directorial changes respond to and complicate the play's apparent political and ideological bias towards primogeniture.

Method

The method employed in this study is deconstruction, which was propositioned by Derrida (1998). It is a reading strategy associated with poststructuralism, which borrows from and revises structuralist concepts regarding language (Barry, 2009). As opposed to conventional reading strategies, deconstruction focuses on the silences, gaps, contradictions, and other forms of aporia in texts (Baldick, 2001). It also involves reading what is explicitly stated in texts against itself. Deconstructing or troubling binary oppositions at work in texts facilitates the unearthing of their ideological, cultural, political, and other propensities. By deconstructing the primogeniture/tanistry binary in the selected texts, this paper critically analyzes their underlying ideological and political biases.

Findings and Discussion

As a film based on the play, *Macbeth* reproduces its location in the constitutional situation of James VI of Scotland becoming the king of England (Braunmuller, 1997, p. 4). Thus, its surface narrative validates primogeniture although the primogeniture/tanistry binary constantly shifts when deconstructed. Therefore,

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the validation of Malcolm's claim to the throne as Duncan's first-born (Kurzel, 2015, 25:58-26:14) in the surface narrative, upon deconstruction, reinforces the law of tanistry through which he attains kingship since he is not Macbeth's first-born. Thus, Fleance's escape (59:45-59:58) also justifies tanistry through which his offspring can claim the throne as they are not Malcolm's descendents. This contradiction between the surface text and the "subtext" (Baldick, 2001, p. 249) could arguably be the result of the play's allegiance to James I and England's imperialist attitude towards Scotland reflected in terming tanistry, which was also practiced in Ireland, as "a dangerous custom [to] civill government" (Spencer, 1596/1997, p. 7). Thus, by avoiding explicit associations of Malcolm and Fleance with tanistry, the play refrains from challenging its abolition by James I whose ancestors or the Stuart Kings (Braunmuller, 1997, p. 2) that descended from Fleance initially attained kingship through tanistry (Wright, 1852, p. 154). The film reinforces this by portraying Fleance's escape as a fateful event (Kurzel, 2015, 59:41-59:57) which downplays his posterity's connection to tanistry and the irony of James I replacing it with primogeniture. Thus, since the politics of Shakespearean dramas is English even when they concern foreign laws (Echeruo, 1972, p. 447), the contradictory portrayal of tanistry reflects its imperialist attitude towards Mediaeval Scotland and allegiance to the reigning monarch.

One of the ambiguities of the play that destabilises the primogeniture/tanistry binary is Macbeth's aptitude to be king and Malcolm's lack of it, which is revised in the film in a manner that valorises primogeniture. Thus, Malcolm's character is revised as the captor (Kurzel, 2015, 08:33-08.53) and executer (09:38) of the Thane of Cawdor that leads the rebellion against Duncan whereas the play depicts Macbeth as the primary contributor to his arrest (Shakespeare, 1606/1997, 1.2.53-57). This revision undermines Macbeth's contribution to the preservation of Duncan's rule and valorises Malcolm's contribution, thereby justifying his appointment as the Prince of Cumberland (Kurzel, 2015, 26:09-26:14). In contrast, the play implies that Macbeth is a better candidate for kingship than Malcolm by highlighting Malcolm's lack of military skills, who is in captivity and later rescued by a sergeant (Shakespeare, 1606/1997, 1.2.3-5) during the rebellion. Further, he flees Scotland (Kurzel, 2015, 39:45-40:00) during Macbeth's coup. His lack of aptitude to be king is emphasised by Sadowski (2010): the "unmanly [...] Malcolm [...] contribute[s] to the national calamity that [is] Macbeth's reign" (p. 173). However, the film revises the context of Macbeth's soliloquy on Duncan's demise, converts the line: "There's nothing serious in mortality" (Kurzel, 2015, 38:05-38:35) into a threat, and justifies Malcolm's fleeing. Thus, the enhancement of Malcolm's aptitude to be king valorises the English tradition of primogeniture, implying that the film is more imperialist than the play.

Macduff's moral ambiguity that questions the legitimacy of overthrowing Macbeth is another contradiction revised by the film. Thus, it ennobles Macduff by reconstructing his character to embody the Jacobean concept of kingship as "an androgynous consolidation of paternal authority and female nurture" (Reid, 2010, p. 121), which portrays him as a man noble enough to be a king. Macduff's androgynousness, which is evident in his nurturing qualities (Kurzel, 2015, 47:58-48:01), contrasts him with Macbeth's lack of humaneness captured by his infanticide of Macduff's children (01:15:34-01:16-10) and other assassinations. This revises the play's depiction of Macduff as a morally-ambiguous man, which is evident in Lady Macduff's condemnation of him for abandoning his family (Shakespeare, 1606/1997, 4.2.6-11) that makes him partially responsible for their deaths. In Knight (2011)'s words, this abandonment is "cruel" (p. 6). In contrast, the film inserts a scene where he takes farewell from his family (Kurzel, 2015, 01:11:24-01:11:46) and watches them leave to safety, interpreting his flight to England as a noble sacrifice. The revision of Macduff's character legitimizes his execution of Macbeth (01:42:33-01:42:46) and valorises primogeniture through the installation of Malcolm (01:43:54-01:44:02). However, deconstructing the film implies that Macduff can be interpreted as a tanist that discontinues the tradition of primogeniture by appointing a collateral who is not Macbeth's first-born, which destabilises the primogeniture/tanistry binary.

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To valorise the legitimacy of primogeniture and to justify the coup against Macbeth, the historical Macbeth's character is revised in both texts. Hence, he embodies a form of absolute masculinity that contrasts with the more androgynous masculinities of Duncan, Malcolm, and Macduff. Thus, Macbeth's masculinity is projected as the product of "maternal malevolence" (Adelman, 2010, p. 38), which implies its patriarchal bias towards the patrilineal tradition of primogeniture. Thus, the regicide of Duncan, instigated by Lady Macbeth (Kurzel, 2015, 28:40-29:22) and prophesied by the weird sisters (11:33-11:40) that fuels his ambition and eradicates his humaneness or "milk of human kindness" (22:50). Consequently, he becomes the "wayward son" (Shakespeare, 1606/1997, 3.5.11) of the witches and Lady Macbeth (Adelman, 2010, p. 47). The contrast between his masculinity and the masculinities of Malcolm and Macduff. Malcolm, who is "yet unknown to woman" (Shakespeare, 1606/1997, 4.3.126), is devoid of female influence while Macduff is a man not born to a woman (Shakespeare, 1606/1997, 5.8.15) as his birth was through cesarean section. He is also without the feminine influence of his wife by the time he joins Malcolm's coup. Thus, they are cast as the antitheses to Macbeth and his tanistic and feminine rule, which is portrayed as primordial. It is contrasted with Malcolm's patrilineal rule that is portrayed as a modernizing process as discussed later in this paper.

To justify Malcolm's coup against Macbeth, the surface texts of both the film and play differentiate tyrannicide from regicide and privilege primogeniture. Thus, murdering Macbeth is depicted as the elimination of a "tyrant" (Kurzel, 2015, 01:15:19), a legitimate act according to a prominent Medieval concept regarding kingship (Buchanan, 1579/n.d., p. 89) that conceptualizes tyrants as enemies of the public. Thus, the film intensifies Macbeth's tyranny by inserting a scene where he performs the public immolation of Lady Macduff and her children (Kurzel, 2015, 01:14:59), which contrasts with Duncan's paternal treatment of children (27:07-27:10). In contrast, regicide is depicted as a cataclysm that affects both the king's body and the state as implicit in Scotland being no longer a "mother" (01:17:55) or a life-giver but a "grave" after Duncan's death. It indicates the two text's apparent allegiance to James I who endorsed the pre-modern concept of kingship that equates the body of the king to the "Body politic" (Plowden, n.d; as cited in Kantorowicz, 1957, p. 9) or the state. However, James I (1598/n.d)'s condemnation of the regicide of even a tyrant if he was lawfully crowned (para. 67-69) as an act against God (para. 58-68) troubles tyrannicide/regicide binary as Macbeth is a king lawfully appointed (Kurzel, 2015, 48:21-48:25) according to tanistry, despite the thanes' ignorance of his crime. Thus, despite the film's attempt to justify Macbeth's regicide as tyrannicide, the tyrannicide/regicide binary shifts, disclosing that the coups by Macbeth and Malcolm are equally illegitimate, which destabilises the primogeniture/tanistry binary.

Another major directorial change: feminizing the witches, whose gender is ambiguous in the play (Shakespeare, 1606/1997, 1.3.43-44), mitigates its patriarchal bias but reinforces its imperialist bias. The scene where a witch saves Fleance (Kurzel, 2015, 59:52-59:57) empowers the witches' marginal political role in the play by depicting them as the guardians of future kings, which mitigates its patriarchal bias. It also highlights witchcraft as "an opportunity" (Watt, 1997, p. 23) for Medieval women to participate in politics more explicitly than the play where their gender is indeterminable. However, it destabilizes the play's seeming allegiance to James I who persecuted witchcraft (Braunmuller, 1997, p. 29), making the political bias of the two texts ambivalent.

However, the film reinforces the play's imperialist bias by associating tanistry with the witches and Macbeth who are connected to the "feminine" (Kristeva, n.d; as cited in Eagleton, 1996, p. 163). The feminine is the Other of the Symbolic Order or "modern [...] society" (Eagleton, 1996, p. 163) associated with Malcolm and primogeniture. As impoverished single mothers that occupy the heath (Kurzel, 2015, 01:08:49-01:08:56) located outside of the patrilineal Symbolic Order, the witches belong to the feminine. Macbeth also occupies the feminine as he is an outsider to the Symbolic Order where the patrilineal primogeniture prevails. This is

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evident in his intimate relationship with the witches where they make him a potion (01:09:05) and advise him to be strong (01:09:10). The film's omission of the witch, Hecate, who deliberately misleads Macbeth (Shakespeare, 1606/1997, 3.5.27-31), also underscores the witches's partiality to him. Thus, their retreat from the battlefield where the primogeniture/tanistry political conflict is enacted between Macbeth and Macolm when Macbeth falls (Kurzel, 2015, 01:42:48-01:43:00) signifies the triumph of primogeniture.

Thus, the ambiguous language of the witches (Kurzel, 2015, 12:00-12:07) and Macbeth (01:29:02-01:30:33) reflects the legal/moral ambivalence the two texts, particularly the film, associate with tanistry and symbolizes Scotland as a primordial space. Hence, the film contrasts it with Malcolm's language that is made unambiguous (01:18:03-01:19:46) by redacting ambiguous lines from his dialogue with Macduff (Shakespeare, 1606/1997, 4.3.50-99) in the play. Thus, Malcolm, who imports English laws as evident in the substitution of the Scottish rank: thane with the English rank: "earl" (5.9.30), is signified as the harbinger of a modern and civilized era (Hampton, 2011, p. 333). The film's omission of this scene and direct references to Edward III's role in Malcolm's rebellion implies its reinforcement of the play's imperialist treatment of Macbeth and Malcolm as well as tanistry and primogeniture.

However, deconstructing the primogeniture/tanistry binary reveals that Malcolm is a puppet king of England presumably assisted by England to curb the Scottish expansion in Northern England (Cartwright, 2020, para 9). It is a propaganda adopted by Edward III and Elizabeth I (Braunmuller, 1997, p. 10). As Wright (1852) contends, the historical Malcolm's reign "introduced English among [the Scots]" (p. 30), which highlights his allegiance to Edward III. In contrast, Macbeth's reign is described as a peaceful time with no "foreign intervention" (p. 29). Thus, the two texts' portrayal of Malcolm's coup as the end of primordial tyranny and the advent of modernisation and civilisation indicates their imperialist bias. However, it is complicated by the film that depicts Fleance taking the fallen Macbeth's sword (Kurzel, 2015, 01:45:52), which anticipates a future coup and the enactment of tanistry.

The two text's imperialist ideological position is also implicit in their silencing of the lineage of Lady Macbeth. The historical Lady Macbeth or Gruoch, whose grandfather was Kenneth IV was eligible to be queen due to the absence of male heirs (Cartright, 2020; Wright, 1852). However, Malcolm II, enacted tanistry and became the king by killing Kenneth. Thus, the Macbeths' exploitation of tanistry through which they claim the crown is similar to Malcolm III' regicide of Macbeth and reclaiming Duncan's crown. From this perspective, Lady Macbeth's appeal to be "unsex[ed]" (Kurzel, 2015, 19:49) can be seen as her desire and an attempt to transcend the limitations associated with femaleness and claim her birthright. The antipathy towards female rulers in Mediaeval Scotlandis is also reflected in the execution of Queen Mary and installing her son, one-year old James as James VI (Braunmuller, 1997). Thus, the gender-political undertones of the tanistry-primogeniture conflict are suppressed by silencing Lady Macbeth's past and portraying primogeniture as a legitimate, natural, and divine tradition that installs steadfast, benevolent, and androgynous-paternal kings while tanistry results in tyranny.

Conclusion

As discussed above, despite the validation of primogeniture in the surface texts of the play and film, which justifies England's interventionist foreign policy and imperialist attitude towards Mediaeval Scotland, the primogeniture/tanistry binary constantly destabilises resisting the directorial attempts to stabilize it. Thus, the selected directorial changes, particularly the revision of the characters of Malcolm and Macduff and the feminization of the witches trouble the legitimation of primogeniture when deconstructed, highlighting that Malcolm and the descendants of Fleance also attain kingship through tanistry and that Malcolm's coup d'etat

ISBN: 978-605-73128-1-5

is as morally ambiguous as Macbeth's. While the empowerment of the witches' political role mitigates the play's patriarchal bias, the film reproduces its imperialist bias by positively portraying Malcolm's character and the coup d'etat he leads. Thus, both texts address the political complexities caused by the confluence of primogeniture and tanistry, which are further complicated by their ambivalent allegiance to James I and imperialist attitude towards Mediaeval Scotland characteristic of seventeenth-century England.

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

Reflection of Culture through Language: An Analysis of Kinship Terms in Sinhala and Thai

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Abstract

An analysis of a language provides deep insights into a speech community's culture, lifestyle, customs, and traditions. Kinship terminology reflects the bond within one's immediate and extended family and the relationship between individuals in a collective society. Sri Lanka and Thailand have long-standing cultural ties due to the common bond of Buddhism practiced in the two countries. Albeit belonging to different language families, being languages in Asia, many similar features in the Sinhala and Thai cultures are reflected through language. This paper focuses on kinship terms in the two languages to identify the contrastive aspects and understand the bond between the immediate family and society. Thus, it aims to explore the cultural aspects reflected through kinship terms, i.e., how significant the relations are in both cultures and what roles they play in the society rather than conducting a mere analysis on morphology.

Keywords: Collectivism, culture, language, kinship terms, Sinhala, Thai

Introduction

The language of a speech community reflects its culture, way of thinking, and lifestyle. Thus, a study of different aspects of language provides a better understanding of its culture. If there are common properties that bind two cultures or countries many similarities can be found. This study focuses on cultural aspects reflected through kinship terms in Sinhala and Thai. Several studies on kinship terms on the two languages or scholarly work that refer to kinship terminology can be found i.e., Abhayasinghe 1971; Premawardhena 2002; Rubavathanan 2021 related to Sinhala, and Benedict 1943; Khanittanan 1988, Vongvipanond 1994; Attaviriyanupap 2015; Han 2020 in relation to Thai. Nevertheless, no contrastive study between Sinhala and Thai has been conducted so far.

The historical relations date back to several centuries due to strong cultural and religious bond through Buddhist heritage existing between Sri Lanka and Thailand and formal diplomatic relations since 1955. Although the two languages do not share the same language family, being languages of Asia, many cultural similarities can be found. Both countries show evidence of a collectivist culture, and the languages have a strong influence of classical languages Sanskrit and Pali as well as English in present day context. Sinhala is an Indo-European language and the majority language in Sri Lanka spoken as the first language by over 74% of the population. Being a diglossic language, Sinhala has the spoken and written varieties which are used in formal spoken and written, and in informal spoken and written contexts. Apart from Sanskrit which has had a major impact on literary Sinhala, Pali, Tamil, Dutch, and Portuguese have influenced the lexicon whereas English, which is used in Sri Lanka as a second language and enjoys the

ISBN: 978-605-73128-1-5

status of being one of the national languages in the country, continues to have influence mainly on Spoken Sinhala. Thai is a tone language belonging to the Kra-Dai language family and is spoken by the inhabitants of Central Thai and vast majority of Thai Chinese. Thai is the official language of Thailand spoken by ca. 70 million of the population. Similar to Sinhala, Thai shows a strong influence of Sanskrit and Pali due to Buddhism. However, this impact is more evident in written language. English is taught as the first foreign language in school.

Any language has terminology to describe, address or refer to the kin albeit the number of kinship terminology varies from one language to the other (Murdoch 1949; Ballweg 1969). Kinship terms reflect the bond within one's immediate and extended family and the relationship between individuals in a collective society. According to Schneider and Homans "a kinship term is used to designate the proximity of a relationship between a set of individuals within a society. Each term consists of ordering or classifying component" (Schneider et al. 1955:1196). Kinship terms in Sinhala have been the subject of morphological analysis i.e., Abhayasinghe 1971, Frisch 1971, cultural aspects (Premawardhena 2002) as well as contrastive analysis (Strirrat 1977) and Foreign Language Teaching (Rubavadhabab 2021). Kinship terms in Thai have been studied in different aspects, mostly in relevance to cultural, socio-linguistic and pragmatic aspects such as pronominal references, address terms, gender and politeness (Benedict 1943; Khanittanan 1988; Vongvipanond 1994; Attaviriyanupap 2015).

Method

Data for the study were obtained from secondary sources and existing corpora. Due to diglossia in Sinhala only the spoken varieties of the two languages were considered for the analysis. Principles of Contrastive Analysis were adopted to compare the data, i.e., description, juxtaposition, comparison (Krzeszowski 1990:35). The focus of the study was on reference indices i.e., addressee, third person, and the socio-cultural aspects reflected through the kinship terms. Due to the collectivist culture common to both languages the data were also analysed to ascertain the role of kinship terms used for non-relatives. The kinship terms in Sinhala and Thai are presented according to the classification adopted by Attaviriyanupap (2015: 372) denoting 1st, 2nd, and 3rd generation above and below speaker.

Analysis

The data obtained from Sinhala are presented in Tables 1, 2 and 3. The data related to Thai are depicted in Tables 4, 5 and 6.

Table 1. Kinship terms in Sinhala for addressee

Generation	Kinship terms			
	paternal		**maternal**	
	m		**f**	
3rd generation above speaker	kiri atta, mi:atta, mi:mutta 'great grandfather'		kiri amma, mi:a:cci 'great grandmother'	
2nd generation above speaker	si:ya, atta, mutta 'grandfather'		a:cci, a:ttamma/attamma 'grandmother'	
1st generation above speaker	ta:tta, appacci 'father'		amma 'mother'	
	paternal		**maternal**	
	m	**f**	**m**	**f**
	loku ta:tta 'father's elder brother' ba:ppa	nænda 'father's elder/younger sister'	ma:ma 'mother's elder/younger brother'	loku amma 'mother's elder sister' punci amma

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	'father's younger brother'	'mother's younger sister'
speaker's generation	ayya 'elder brother, elder male cousin, brother-in-law' malli 'younger brother, younger male cousin, brother-in-law'	akka 'elder sister, elder female cousin, sister-in-law' nangi 'younger sister, younger female cousin, sister-in-law'
1st generation below speaker	puta: 'son, nephew, son-in-law' daruwa 'child'	duwa 'daughter, niece, daughter-in-law' puta: daruwa 'child'
2nd generation below speaker		
3rd generation below speaker		

As illustrated in Table 1 the differences between gender (male/female) and age (elder/younger) are significant in the use of kinship terms for addressee in Sinhala. The difference between terms for maternal and paternal relatives is only evident in the 1st generation above speaker with reference to siblings of parents.

Table 2. Kinship terms in Sinhala for third person

Generation	Kinship terms	
	m	**f**
3rd generation above speaker	kiri atta, m:mutta 'great grandfather'	kiri amma, m:acci 'great grandmother'
2nd generation above speaker	si:ya atta mutta 'grandfather'	a:cci, a:ttamma/attamma 'grandmother'
1st generation above speaker	ta:tta, appacci 'father' **paternal**	amma 'mother' **maternal**
	m / **f**	**m** / **f**
	loku ta:tta 'father's elder brother' / nænda 'father's elder/younger sister'	ma:ma 'mother's elder/younger brother' / loku amma 'mother's elder sister'
	ba:ppa 'father's younger brother'	punci amma 'mother's younger sister'
speaker's generation	ayya 'elder brother, elder male cousin' malli 'younger brother, younger male cousin'	akka 'elder sister, elder female cousin' nangi 'younger sister, younger female cousin'
	m / **f**	
	massina: 'male cousin' / næ:na 'female cousin'	
1st generation below speaker	puta: ,son, nephew'	duwa, puta: 'daughter, niece'
	m / **f**	
	bæ:na 'nephew, son-in.law' / le:li 'niece, daughter-in-law'	
2nd generation below speaker	munubura: 'grandson'	minibiri: 'granddaughter'
3rd generation below speaker	mi:munubura 'great grandson'	mi:minibiri: 'great granddaughter'

The occurrance of kinship terms for third person seen in Table 2 is similar to those of the addressee apart from the addition of terms used for paternal male and female cousins and son-in-law/daughter-in-law. In many societies there are permitted cross-cousin marriages which is reflected in kinship terminology (Goody 1970). The specific terms used for paternal siblings *ma:ma* (m), *nænda* (f)) as well as their

ISBN: 978-605-73128-1-5

offspring *massina:* (m), *næ:na* (f)) in Sinhala denote the possibility of marriage between the families. No cross cousin marriages are permitted between offsping of mother's siblings who are considered brothers and sisters as denoted by the kinship terms *ayya* 'elder brother', *malli* 'younger brother', *akka* 'elder sister' and *nangi* 'younger sister'. Nevertheless, when addressing paternal cousins same kinship terms are used as for maternal cousins.

Table 3. Kinship terms in Sinhala for non-relatives

Generation	Kinship terms	
	m	**f**
2nd generation above speaker	si:ya, atta, mutta 'grandfather'	a:cci, a:ttamma/attamma 'grandmother'
1st generation above speaker	ta:tta 'father' ma:ma 'uncle' ankal (loan word)	amma 'mother' nænda 'aunt' ænTi/ a:nTi (loan word)
speaker's generation	ayya 'elder brother' malli 'younger brother'	akka 'elder sister' nangi 'younger sister'
1st generation below speaker	puta: 'son'	duwa, puta: 'daughter'
2nd generation below speaker		
3rd generation below speaker		

Belonging to a collectivist culture, Sinhala native speakers use selected kinship terms to address or refer to non-relatives who could be friends, acquaintances as well as complete strangers where respect as well as a sense of belonging are expressed. Table 3 depicts the terms used for non-relatives which denote gender and age difference. The kinship terms for grandparents, parents, their siblings and offspring are used in this context. Unlike in many other Asian languages including Thai, Sinhala uses the same terms for biological father and mother for non-relatives too, who are close to the age of a speaker's parents.

Kinship terms in Thai are illustrated below in Tables 4, 5 and 6. Similar to Spoken Sinhala, Spoken Thai is a pro-drop language. Thus. Kinship terms for addressee can be used as pronominal references (1st, 2nd, 3rd person). However, more strict distinction is evident for third person. As illustrated in Table 6 Thai also uses some kinship terms for non-relatives where primarily maternal kinship terms are preferred.

Table 4. Kinship terms in Thai for addressee

Generation	Kinship terms			
	paternal		**maternal**	
	m	**f**	**m**	**f**
3rd generation above speaker	*pù:thû:at* 'great grandfather'	*jâ:thû:at* 'great grandmother'	*ta:thû:at* 'great grandfather'	*ja:jthû:at* 'great grandmother'
2nd generation above speaker	*pù:* 'grandfather'		*jâ:* 'grandmother'	
1st generation above speaker	*phɔ̂:* 'father'		*mɛ̂:* 'mother'	
	m	**m/f**	**m**	**m/f**
	luŋ 'father's elder brother'	*?a:* 'father's younger brother/sister'	*luŋ* 'mother's elder brother'	*ná:* 'mother's younger brother/sister'
speaker's generation	*phî:* 'elder brother, elder sister, elder cousin, elder brother-in-law, elder sister-in-law'			

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	nɔ́ŋ
	‘younger brother, younger sister, younger cousin, younger brother-in-law, younger sister-in-law’
1st generation below speaker	*lû:k* ‘son, daughter, son-in-law, daughter-in-law’
	laˇ:n ‘nephew, niece’
2st generation below speaker	*laˇ:n* ‘grandson, granddaughter’
3rd generation below speaker	*leˇ:n* ‘great-grandson, great-granddaughter’

Remarkably, both the paternal-maternal and gender distinction are made completely for the 2nd and 3rd generation above speaker, while the gender distinction ends with those who are older than the speaker’s parent. However, the paternal-maternal difference is still found in this generation, but only for the ones who are younger than the speaker’s parent.

Table 5 illustrates the kinship terms in Thai for third person. It should be noted that Thai has two kinship terms for relatives through marriage which are generally used for all generations downwards starting from the 1st generation above speaker. This is why not all the combination are depicted in Table 5.

Table 5. Kinship terms in Thai for third person

Generation	**Kinship terms**			
	paternal		**maternal**	
	m	**f**	**m**	**f**
3rd generation above speaker	*pù:thû:at* ‘great grandfather’	*jâ:thû:at* ‘great grandmother’	*ta:thû:at* ‘great grandfather’	*ja:jthû:at* ‘great grandmother’
2nd generation above speaker	*pù:* ‘grandfather’	*jâ:* ‘grandmother’	*ta:* ‘grandfather’	*ja:j* ‘grandmother’
1st generation above speaker	*phɔ̂:* ‘father’		*mɛ̂:* ‘mother’	
	m	**f**	**m**	**m/f**
	phɔ̂:phŭ:a ‘father of husband’	*mɛ̂:phŭ:a* ‘mother of husband’	*phɔ̂:ta:* ‘father of wife’	*mɛ̂:ja:j*: ‘mother of wife’
	luŋkhřˇ:j ‘elder uncle-in-law’	*pâ:sapháj* ‘elder aunt-in-law’	*luŋkhřˇ:j* ‘elder uncle-in-law’	*pâ:sapháj* ‘elder aunt-in-law’
	m	*m/f*	*m*	*m/f*
	luŋ ‘father’s elder brother’	*?a:* ‘father’s younger brother/sister’	*luŋ* ‘mother’s elder brother’	*ná:* ‘mother’s younger brother/sister’
speaker’s generation	*phî:* ‘elder brother, elder sister, elder cousin’			
	nɔ́ŋ ‘younger brother, younger sister, younger cousin’			
1st generation below speaker	*lû:k* ‘son, daughter’			
	laˇ:n ‘nephew, niece			
2st generation below speaker	*laˇ:n* ‘grandson, granddaughter’			
3rd generation below speaker	*leˇ:n* ‘great-grandson, great-granddaughter’			

The word *khřˇ:j* is used when the person is a male married to a female relative of the speaker, while *sapháj* is used for all female in-law-relatives except for father-in-law and mother-in-law.

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Table 6. Kinship terms in Thai for non-relatives

Generation	Kinship terms	
	m	f
Elderly	*ta:* 'father of mother'	*ja:j* 'mother of mother'
1st generation above speaker	*phɔ̂:* 'father' *luŋ* 'uncle'	*mɛ̂:* 'mother' *pâ:* 'aunt'
speaker's generation	*ná:* *'younger sister of mother'* *phî:* 'elder brother/sister' *nɔ́:ŋ* 'younger brother/sister'	
1st generation below speaker	*lû:k* 'son, daughter'	
2nd generation below speaker	*laˇ:n* 'nephew, niece, grandson, granddaughter'	
3rd generation below speaker		

Although Thai uses kinship terms to address and refer to non-relatoves, not all kinship terms stated in Tables 4 and 5 are used for this purpose. Where there are different terms for paternal vs. maternal relatives, those for maternal distinction are used. When addressing people in an informal context, Thai speakers always have to estimate the age of their conversational partners in order to choose the right address terms. For those in the first generation above speaker, the choice is made by comparing with the parent's age, i.e., whether the addressee is older or younger than the speaker's parent. In the case of speakers in the same generation, it is thus common to ask about the age of new friends or accquaintances to select the appropriate kinship term. The terms for father and mother are used only to address the parent of one's friend, not generally like the terms used for uncle and aunt.

Findings and Discussion

The analysis of kinship terms in Sinhala and Thai bring many common features to light that reflects the collectivist nature and the importance of the role relatives play in the two cultures. In both languages kinship terms for addressee can be used as pronominal references. Age and gender differences are evident, and separate terms are used for paternal and maternal relatives It is significant is that non-relatives are addressed with kinship terms, which is a common feature among many languages in Asia that reflects the bond between members of a speech community whether they are related or not (Table 7). As contrastive aspects it was observed that paternal and maternal disctinction in kinship terms are more evident in Thai whereas in Sinhala the difference is made mainly with parents' siblings and their children. Gender difference among siblings or cousins is not evident in Thai (only the age difference – elder or younger) which is clearly depicted in Sinhala. Furthermore, non-relatives are addressed primarily with maternal kinship terms in Thai, which is not evident in Sinhala. English kinship terms for parents' siblings (loan words *uncle, aunt*) are used for non-relatives in Sinhala by bilingual urbanites. In the context of non-relatives, unlike in Thai where terms for 'father' and 'mother' are used only to address the parents of one's friends, Sinhala native speakers use the terms also to address non-related elderly males and females in addition to the terms used for uncle and aunt.

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Table 7. Kinship terms in Sinhala and Thai for non-relatives

Generation	Kinship terms			
	Sinhala		Thai	
	m	f	m	f
2nd generation above speaker	grandfather	grandmother	maternal grandfather	maternal grandmother
1st generation above speaker	father uncle	mother aunt	father elder sibling of parents younger siblings of parents	mother
speaker's generation	elder brother younger brother	elder sister younger sister	elder brother/elder sister younger brother/younger sister	
1st, 2nd, 3rd generation below speaker	son, nephew, grandson	daughter, niece, granddaughter	son, daughter nephew, niece grandson, granddaughter	

Conclusion

When considering the kinship terms in both languages it is evident that Sinhala shows distinction between gender, age, maternal and paternal relatives including elder and younger siblings and cousins as well as elder and younger maternal and paternal relatives. The kinship terms also denote the assigned roles in norms and traditions of the society, i.e., role of paternal and maternal relatives in cross-cousin marriage. Further, any non-relative is addressed with kinship terms which reflects the collectivist nature in the society where everyone is a considered a part of the large family. Similarly, Thai denotes distinction between gender, age, paternal and maternal relatives as well as gender distinction for relatives through marriage. Kinship terms are used for non-relatives in Thai too, which reflect closer relationship to maternal relatives in Thai society. In both Sinhala and Thai kinship terminology depicts the hierarchical relationship, represents gender and distinction between paternal and maternal relatives. Furthermore, selected kinship terms are used to address or refer to non-relatives, which portrays the significance of collectivist culture in both speech communities. Albeit not of common linguistic lineage, both Sinhala and Thai share many common cultural features that are depicted through kinship terms. Thus, a typological study on kinship terms in other Asian languages and a comparison with languages outside Asia are proposed as avenues for future research.

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

The Stylistic Use of the Superiority Theory in *Murdoch Mysteries* Television Series

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Abstract

Used for centuries as a satirizing tool or as a resistance device during harsh times, humour and its multiple effects have been thoroughly studied since ancient times as an imaginative means of defeating the opponent, of showing the belonging to a superior group or even as a cathartic mechanism that enables the individual to release the accumulated destructive tension. For almost a hundred years, humour has been exploited by the mass media through the use of visual arts, such as caricatures, paintings or cartoons for journalistic purposes and afterwards in silent movies; as technology evolved and the talkies became popular, new varieties of humour have emerged. The development has started from the first variety of films, the slapstick movies, continued to the catchy screwball romantic comedies, and even to the most recent type of comedy, the scathing parodies and spoofs. This paper proposes a stylistic analysis of the heritage humour found in a crime television series based on a Canadian mystery novel: *Murdoch Mysteries* by Maureen Jennings. Taking into account the Superiority Theory, I intend to illustrate how various style elements, such as regional accents, expressions pertaining to a character or unique sentence structures can generate the comic effects.

Keywords: Stylistics, superiority theory, television, heritage humour, *Murdoch Mysteries*

Introduction

Visual arts, or the art forms comprising drawing, painting, sculpture, photography, filmmaking, crafts, include works that reimagine the author's world and spike the already existing approaches with personal elements or elements belonging to a cultural trend. Just as the public can sense a certain artist's touch in a work of art without knowing who the author is, the same rule applies to television series that first expand to the original plot inspired by a novel, then are produced under the lead of different directors.

Based on the novels written by Maureen Jennings, a contemporary Canadian author who has dedicated her work to mystery genre and historical fiction, *Murdoch Mysteries* television series captivated the audience by making use of humour, mixed with visual arts and science, set in the late 19th century Canada. The multiculturalism present in the television series (characters with different cultural backgrounds: British, Canadian, Asian, American, Native American) and the distinct personality of each character (a stiff police inspector, a resourceful detective, an inquisitive constable, a modern lady coroner) needed an identification of a common denominator that would reach the public worldwide: humour as a tool to counteract the grim issues such as death and violence. This Victorian-era *CSI*, as The Canadian Encyclopaedia named it, aired the first episodes of the television series in 2008 and up to December 2022, there have been filmed 16 seasons.

According to Warren Shibles, a humour technique is a depiction of a resource exploited by the humour author or is displayed in a humour piece that assists the production of humorous interpretation (1997). Since most of the movies rely on the visual aspect of the scenes and the oral aspect of the discourse

ISBN: 978-605-73128-1-5

delivered by the characters, the script writers partly reconsidered the characters from the original novels so as to become more appealing to the public. In the following paragraphs, I will introduce the characters from the television series and their comic contributions to the television series.

Detective William Murdoch, who is the protagonist of the series, is inspired from a real character who did work in Toronto around late 1890s and made use of modern techniques, such as finger-marks and blood test analysis. He is a complex character, both a man of science and a devout Catholic, who lives a rather austere life without vices and enjoys being up to date to every scientific discovery, such as batteries or alternating current. In several episodes, the detective conceives some primitive prototypes of inventions that belong to the 20th century (such as night-vision goggles, a gun silencer), being adapted to the detective's times. He never lies and rarely laughs at jokes, in contrast with his direct superior, Inspector Thomas Brackenreid, who is mostly the main source of humour in the television series, the so-called *comic relief character*. The Inspector feels so stifled by the Detective's verticality that he even names Detective Murdoch, in one of the many episodes, "*the death of joy*".

Inspector Brackenreid is an old-school copper, originating from Sheffield, Yorkshire, and making use of his wit and scathing remarks with the purpose of reprimanding his constables; he even uses several personal anecdotes to deprecate the vicissitudes that they have to overcome. He is a proud Englishman and British citizen and even refers to himself as a Canadian, even though he speaks in a broad Yorkshire accent and uses lexemes native to his region. He has his fair share of prejudices as far as Europeans are concerned, but he appreciates European arts such as painting, drama or opera. He sometimes prefers to beat a confession out of the suspect instead of Murdoch's fancy interrogations and indulges in a glass of scotch from time to time, even though he is on duty. His drinking habit started when he was enlisted in the Anglo-Afghan wars where he had to get drunk before shooting down his enemy.

The detective's eager apprentice and, most of the times, his right hand, Constable George Crabtree, is a foundling born in Newfoundland, who possesses a vivid imagination and truly believes in conspiracies and supernatural phenomena (e.g. ghosts, werewolves, Martians, vampires, Sasquatch, voodoo and revenants), whose theories are rarely shared by Inspector Brackenreid or Detective Murdoch. Constable Crabtree speaks with his Newfoundland accent and is fond of imitating Inspector Brackenreid's accent and the accents of others who cross his Station House. His best friend, Henry Higgins, is a police constable who admits his level as far as investigative abilities are concerned, but he is loyal to the job and acts most of the time as Crabtree's assistant.

Method

In a previous scientific endeavour of identifying types of humour for my dissertation paper, both specialists and amateurs concluded that there are around fifty types of humour, of which I identified only thirty in *Murdoch Mysteries* TV series. One of them is heritage humour, which consists of a method of extracting humorous traits and stereotypes from native culture or other people's heritage, each of them being exhaustively discussed by the entertainer. The humourist adjusts his accent to the target culture and even dresses as a person from the culture he is referring to. This type of humour often involves making fun of things belonging to a certain geographic region to emphasize the humorous aspects concealed in the daily life of that area, for example the English mocking at the Irish immigrants, their accent and particular physical traits, e.g., their red hair.

I intend to present the heritage humour from a stylistic perspective, namely to the speech patterns (preferences for certain adjectives or unusual verb usage), the accents used (deviations from phonological

ISBN: 978-605-73128-1-5

norms) and figures of speech particular to the main characters in the television series. Before choosing the fragments to analyse, I watched all the episodes at least twice, then I chose the episodes I was interested in, I explained the context briefly, I transcribed the characters' dialogues and I demonstrated why the fragment was humorous.

The heritage comedy encompasses humorous aspects of daily life of people belonging to a minor ethnicity or a different cultural background. Comedians make fun of cultural stereotypes, and, they reproduce the accent of a particular dialect or dress in a certain code, so the minority they make fun of becomes more obvious.

Here is the first example: in episode 9 of the season 2, a French chef is found stabbed and with a thumb missing. It turns out he had swallowed his severed missing thumb, which puzzles the constables. Detective Murdoch is recovering from an accident, so he is replaced by Constable Crabtree, who finds a parrot that witnessed the chef's murder and now repeats the last words of the victim. Constable Crabtree talks to the victim's partner, the Englishman Hugo Brighouse and tries to stimulate the parrot so it would relive the trauma of the murder and offer more clues. Neither Constable Crabtree, nor Inspector Brackenreid speaks French, so the only one who understands what the parrot says is Constable Higgins.

The parrot: "Welcome to Chez Pierre."
Higgins: "Polly want a cracker? It's no good. Now he won't talk."
Crabtree: "Try speaking to him in French. You know French."
Higgins (speaking with a French accent): "Uh, Polly... uh, voulez-vous un... um... *crackér*?"
Crabtree: "Do you even have a cracker?"
Higgins: "I've got a biscuit."
The parrot (after eating the biscuit): "You call this vomit *quiche*?"
Crabtree (laughing): "Bloody cheek."
Brackenreid (chuckling): "Bloody hell, a parrot."
The parrot (hysterically): "*Tu es un cochon*. *Tu es un cochon*. *Tu es un cochon*!"
Brackenreid (delightedly): "What did he say?"
Higgins: "I believe he just called you a pig, sir."
Brackenreid: "He what?"
Higgins: "*Cochon* is French for *pig*."
The parrot (hysterically): "You go. You get out of here. *Cochon. Cochon*. I spit at you."
Higgins: "He doesn't seem to think much of you at all, sir."
Brackenreid: "Yes. Well, the feeling's mutual. What's he doing here, anyway?"
Crabtree: "Well, it seems he was abandoned at the crime scene. We had no choice."
Brackenreid: "Well, you've got one now, Crabtree. I want him out of here! Did you find anything besides a cheeky bloody bird?"
The parrot: "*Cochon! Cochon*! I spit at you! I spit at you!"
Brackenreid: If you want spit, I'll put you on a spit. That'll keep your bloody trap shut.
The parrot (anguished): *Mange le doigt! No! No!*
Brackenreid: *Mange* your own bloody *doigt*, you daft bird.

This situation is humorous for several reasons: on the one hand, the only witness to the crime is a parrot that keeps swearing when it does not speak French, on the other hand, the parrot does not cooperate for obvious reasons and relives the trauma of the murder every time it hears the Inspector's British accent. The Inspector and other constables do not speak any foreign languages, except for Henry Higgins, so he does not receive the message delivered by the parrot.

At the phonological level, it is amusing to hear a parrot swearing and speaking English with a French accent, suggesting the strong bond between the chef and his pet. At the same time, to hear some police officers fooling around with their accents in their attempt to find out more about the killer (they say *crackér*

ISBN: 978-605-73128-1-5

instead of *cracker*), and not understanding the basic level of French, make the public who possess a minimum level of French feel superior to the characters and even anticipate the plot quickly. The Inspector's accent triggers the parrot's aggressive reaction, suggesting that the chef's killer is English. The parrot keeps telling the Inspector "you go / jʊ gəʊ /, you go / jʊ gəʊ / now", but the bird actually means the name of the chef's partner, "Hugo" /'hjugoʊ /. Since the bird adopted his owner's French accent, the parrot's *h* is silent, so the constable instead of hearing /'hjugoʊ/, hears /ju'goʊ/, with the stress on the second syllable, just like in Frech, this being the cause of confusion between /jʊ gəʊ/ (you go) and /ju'goʊ/ (the French pronunciation of the English name Hugo).

From a lexical perspective, we can notice the vocabulary including French cuisine and structures belonging to the informal style: *chez Pierre* (= at Pierre's), *quiche* (= French dish)*, cochon* (= pig), *biscuit, manges le doigt* (= you eat the finger). Constable Higgins tries to allure the parrot with the expression *"Polly want a cracker?",* this line being used by birds when they want to be fed, but when the parrot eats the biscuit, he responds offensively with a line most likely used by the chef: "*you call this vomit (the biscuit) quiche?"*

From a stylistic perspective, Inspector Brackenreid's preference for the expletive attribute *bloody* can be noticed at least 4 times in 7 short lines, intending to intensify the emotional discharge. He even presumes that *manges* is a verb and *le doigt* is a noun because of the article, this being the reason why he sets the bird straight and tells the parrot to "*manges your* own bloody *doigt"*, as it is an insult, just like an instant reply "back at you". After watching several episodes, the public can predict that the Inspector might use the expression *"Bloody hell!"* to express surprise, anger or simply as a sample of idiolect; and the adjective *"bloody"* before the most important nouns in the discourse: "put the *bloody* kettle on", "*bloody* Germans and their Christmas tree", "cheeky *bloody* bird", "*bloody doigt"*.

The Inspector even uses irony to counteract the parrot's rudeness when it calls him *"cochon"* and Constable Higgins translates for the Inspector: "*He doesn't think much of you, sir*" and Brackenreid replies "The feeling is mutual". Then, when the parrot has another seizure, "*I spit* (=eject saliva) *at you*", the Inspector bursts with a pun: "*If you want a spit, I'll put you on a spit* (=skewer)*"*, converts the verb into a noun and finalizes his line with an insult to the parrot: *"That'll keep your* bloody *trap shut"*. This scene is comical due to its absurdity: a highly respected police officer argues in two languages with an impertinent parrot which might be the only witness to the murder and might not even understand what it is saying.

Another example is found in the episode in which an artist who won the public's prize in a vaudeville show is found shot and everybody thinks the killer is a fellow artist. Constables Crabtree and Higgins infiltrate in the show and perform their two-act: a conversation between detective Murdoch, who reports a burglary, and inspector Brackenreid, who is always concerned about his drinks, even when he is on duty, this being a cliché about the English who are always drunk.

> Higgins (in Murdoch's voice): "Inspector, there's been a robbery at the bank."
> Crabtree (in Brackenreid's voice): "Oh, bloody hell!"
> Higgins: "I know, sir. It's quite unfortunate."
> Crabtree: "What is unfo'tunate?"
> Higgins: "The robbery."
> Crabtree: "Wha' robbery?"
> Higgins: "The one I told you about just now. Isn't that why you cursed?"
> Crabtree: "No Mu'doch, I cu'sed cause I'm out of bloody scotch!"
> Higgins: "I would like to interview the witnesses, sir! Would you like for me to buy you some more scotch first, Inspector?"
> Crabtree: "No, no, Mu'doch, I'll pay fo' it. On the othe' 'and, you'll have to cove' me!"

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Higgins: "I'm afraid you still owe me from the last bottle."
Crabtree: "I think someone's been helping themselves to my bloody scotch. Well, then, we best check for finge'-ma'ks, Mu'doch."
Higgins: "Very well, I'll be at the bank."
Crabtree: "Not the bank, Mu'doch, the bottles! Check the bottles for finge'-ma'ks, bloody 'ell!"

The show based deliberately on impersonation leads to the comic devices of imitation and disguise. The impersonator is perceived as himself and somebody else at the same time. The result should be slightly degrading, only in that case will the spectators laugh, just like in the example above. Both constables apply make-up to resemble their superiors: Crabtree glues fake ginger eyebrows, fake ginger moustache, fake ginger sideburns, speaks with a broad Yorkshire accent and with a high-pitched voice, while Higgins draws heavily tinted downturned eyebrows for a meditative look as well as speaks with a smooth voice and calm tone.

Crabtree impersonates Brackenreid and moves the empty bottle back and forth, mocking the Inspector's weakness for drinking (if it isn't scotch, it's ale or wine) and holds in the other hand the cane used by the Inspector when he went on investigations to preserve his dandy look. Higgins impersonates Murdoch, keeps calm and thinks how to close the case, but the Inspector focuses his attention only on his needs, which incites the audience to laugh. This scene parodies the obsessions of the two characters: Murdoch's obsession for finger-marks and accuracy, which annoys the constables, and Brackenreid's obsession for scotch, which is mentioned at least once in every episode.



Image 1. Constables Crabtree and Higgins parody Insp. Brackenreid (left) and Det. Murdoch (right) on stage.

Inspector Brackenreid comes from Yorkshire, England, so he speaks with a Yorkshire accent (his vowels are closed: "*lovely"* is pronounced /luvli/, "*jugde*" is pronounced /dʒudʒ/; he barely pronounces final /r/ which sounds like a short /ə/: *"finge'-ma'ks"*, *"fo'"*, "*othe'*", *"cu'sed"*, *"She'Lock*", *"Mu'doch";* he uses *h* dropping ("*bloody 'ell"*); his /l/ is soft just like in the Australian accent ("*Sherlock"* is pronounced /ʃ ə.lɒk/ with a soft /l/).

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Image 2. The original Detective Murdoch (left) and Inspector Brackenreid (right)

The Inspector usually speaks English without any grammar errors, but in one episode, when he sends Detective Murdoch to the university "*quick"* he is corrected by Detective Murdoch "*quickly"*, implying that even he is prone to mistakes.

From a lexical perspective, he uses regional English or Yorkshire words: *spuds* (potatoes), *bairns* (children), *lads* (young men), *crackers* (crazy) and stylistically speaking, he makes reference to his homeland, Yorkshire, when he feels insecure or overwhelmed: *"it wasn't like this in Yorkshire"*, *"there are more ghosts than sheep in Yorkshire"* and so on.

The Inspector's personal approach to external stimuli generates his refreshing touch in the television series: his paremiology and his short temper revive the plot and drags the viewer even more into the script for further explosive reactions and harsh remarks. In this parody, the public can notice the clichés promoted in the English Empire: the Canadians are diligent, generous, obliging and polite, whereas the English take advantage of them, they are drunk, cheap, offensive and forget to pay their debts.

Another example comes from episode 8 of season 7. A man runs from a scene of the crime in Toronto where an antique art dealer is found poisoned. Because the main suspect meets Constable Crabtree and speaks with a Newfinese accent, an accent found in Newfoundland, an independent territory from Canada at the time, Detective Murdoch and Constable Crabtree embark themselves in a quest of finding the perpetrator who allegedly killed for a treasure map. Their stop is Constable Crabtree's hometown where his aunts lived and provided information about suspects who have been arguing about that treasure map for generations.

The Farrely clan from Eastbay always quarrel with those from the Westbay, and one of the Westbay Farrely, who designed the treasure map, was engaged to Crabtree's aunt, Aunt Azalea.

Aunt Azalea: "We goes to my room and talk [about the Farrely clan and the map]. Ben Farrely and I was to be married."

The English spoken in Newfoundland is contaminated with Irish, German and Native American words, making it difficult to understand for those who are not accustomed to their pronunciations. Usually, *th* is pronounced *d* (*that* is uttered /dæt/, *then* is uttered /det/), the possessive pronoun *my* is pronounced just like the personal pronoun *me* and, from time to time, we can notice h-droppings (*here* is uttered /hɪə/*,* but when I was transcribing the lines from the movie, I typed the word *'ere*, so the reader could notice the h-dropping).

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The Newfinese use the verb *to be* both in present tense and in past tense with the same single form for all persons ("*Who is you?*", "*I was going*", "*They was going*", etc.); they use the feminine pronoun *she* for unanimated objects instead of *it* (*she* – the beer- *is in the fridge*, *she* – the boat – *is sailing* and so on).

After talking to Aunt Azalea, Detective Murdoch questions one of the Westbay Farrelys and proves that he is a liar.

Farrely from Westbay: "What are yous, calling me a liar?'

Farrely from Westbay adds an *-s* to the second-person pronoun, probably being influenced by the German pronoun for the formal second-person pronoun *you* (*Sie*). The character also elides the auxiliary verb *do*, so his question turned from "*What are you doing, calling me a liar?*" into "*What are yous, calling me a liar?*".

Since Murdoch could not find any information about the murder that took place in Toronto, he sends Crabtree undercover to speak the Newfinese English and allure the killer from the Farrely clan by waving the map of the treasure right in front of their eyes. I adapted the transcript of the lines as I thought they had been written in the original script, based on the pronunciation and accent of the characters.

> Crabtree: "How's you gettin' on, boys? Eider drop o'barrel rum on the go, Skipper?"
> Farrely from Westbay: "Good or cheap?"
> Crabtree: "Dunno, cheap any good?"
> Farrely from Westbay: "She's not good, but she's not half bad either."
> Crabtree: "Well, if she's not half bad, she's good enough for me."
> Farrely from Westbay: "Who d'you b'long to?"
> Crabtree: "I'm from Trepassey, ol' man. Peter Farrely is me cousin."
> Farrely from Westbay: "Eastbayer, den, is ya?"
> Crabtree: "Dat I am, yeah. Tell me something now, is Ezekiel anywheR to be found 'round?"
> Farrely from Westbay: "No, my son, dere's no Ezekiel 'round 'ere."
> Crabtree: "I has a message for'n. Dat map he got, dat's useless, ol' man. Dat's like tits on a bull."
> Farrely from Westbay: "Whatdya on about, b'ye?"
> Crabtree: "I'm telling you, boys, I'd be willing to sale (the original) if I seen him face to face."
> Farrely from Westbay: "Well, Ezekiel not here right now, he'll be back by-'n-by if you wants t'ave anoder."
> Crabtree: "In fact, keep 'er filled to the gills."

Both Constable Crabtree and Farrely from Westbay use Newfinese phonological norms: h-dropping (*here* becomes *'ere, her* becomes*'er, to have* becomes *t'ave*), the sound /r/ is either omitted (*eithe'*) or pronounced with a broad Irish accent which is marked with a capital *R* (*anywheR*), final consonants in prepositions or adjectives are omitted (*o'barrel* instead of *of barrel*, *ol' man* instead of *old man*). Other phonetical features are the vowel omission (*d'*, instead of *do, b'long* instead of *belong, 'round* instead of *around*), the vowel in *boy* (/bɔɪ /) is slightly altered into an /ə/ (/bəi/), resulting the written version *b'ye*.

Morphologically speaking, the verb *to be* is conjugated only in singular form (*how <u>is</u> you* instead of *how <u>are</u> you, you <u>wants</u>* instead of *you <u>want</u>*), the construction *don't know* is contracted to the colloquial *dunno*, the verb phrase ellipsis is used in the construction *cheap any good* (instead of *<u>is</u> cheap any good)*, the personal pronoun *me* has the same function as the possessive *my*.

Morphologically, the universally used feminine pronoun for unanimated objects could be a reminiscence of European languages who divide genders into two or three main categories (masculine, feminine, neutral). In the example above, the rum Farrely talks about is referred to as *she's not good, but she's not half bad*

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either instead of *it,* this being a particular trait of the region, as well as the tag question *are you* that was switched to *is ya*.

Some other examples of idiolects are the simile: the map is fake or useless *like tits on a bull*; the expression *keep 'er (her = the glass) filled to the gills (=completely full),* the idiom *What are you on about (= what are you annoyingly talking about)* was contaminated with a shortened form of the auxiliary *do* and resulted in a distorted expression *What do you on about* or *Whatdya on about*; and the expression *by and by (=eventually)* was shortened to an informal *by-'n-by.*

Findings and Discussion

Contemporary psychology regards humour as an important element, in both the conscious and the unconscious processes, that, combined with art, fuses into a creative basis that satisfies the exploratory appetite and generates emotional release. In their pursuit of analysing humour at a deeper level, linguists, psychologists and sociologists identify three main theories of humour: the incongruity theory, the superiority theory and the relief theory (Elden, 2018).

The incongruity theory explains how jokes occur as a discrepancy between the setup of the joke (or the corpus) and the punchline (or the climactic conclusion of the joke) in puns, anecdotes or witty remarks. According to Rothbart (1976), there are three conditions to fulfil in order for a joke to be funny: the environmental context must be secure, the incongruous catalyst must be whimsical and inconsequential, and the incongruity should be explainable.

A theory mostly associated with Sigmund Freud, the relief theory exposes why humour acts as a tool of releasing feelings of repression and negative energy, based on the arousal-relief mechanism, making connections to the gratifying action of watching cartoons where the caricatures elicit laughter through different varieties of humour and diminish people's tension (Freud 1960).

According to ancient scholars, humour can be used as a weapon against a group of people or against an individual to prove the superiority of the joke-teller. The thrill or euphoria felt after making fun of other's misfortune reveals the destructive force of humour. Plato philosophically observed the today's phenomenon called *schadenfreude* (the German term for "*malicious joy*", according to The Cambridge Dictionary) when people feel amused from the flaws or disadvantages of others (Ross 1998).

To sum up, most of the deviations detected in the examples above are predominantly phonological (for instance, vowel omissions in Newfinese accent or the Yorkshire closed /u/ in words like "*lovely"*; /lʌv.li/ is pronounced /luvli/) or syntactic (in the Newfinese dialect). From a lexical point of view, the words used in the television series belong mostly to standard English, every now and then a regionalism sprouts (for example, "*bairn"*).

Conclusion

Visual arts provide more than a satisfying manner to entertain oneself, they trigger emotions, make the public live vicariously and identify themselves with the characters, they are a socially agreeable method of cathartic discharge after a long and stressful day at work. This television series intelligently creates an equilibrium between the gravity of the subject in question (mostly crime cases that need to be closed) and the sense of humour that is used with the purpose of moderating the grim scenes, as it can be watched both by the young public eager to discover the social aspects of the late 19th century Canada and by the experienced public that can compare the innovative plot with other types of tv-series.

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I feel that this topic chose me as well as I chose it, both for the informative aspect of the matter, and for the engaging strategies of identifying humour by listening to the characters' lines several times, rewinding some scenes in the hope of disclosing as many details as possible, such as costumes, props, makeup, accents from different regions and the characters' style.

As it has been demonstrated in both the real life and in visual arts, it is diversity that entertains the viewer, the collage of styles belonging to different characters raise the public's spirit. Any lexical or syntactic anomalies from the standard language, that occur in the character's discourse, ignite either a harmless version of delight, according to the relief theory, or even malicious joy, according to the superiority theory. At any rate, we should be grateful for the evolution of technology that allows us to relax, watch at

any time, day or night, the movies we are so fond of and even research for further information and data.

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

Usage of English in beyond-Classroom Activities among Sri Lankan University Students

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Abstract

English has emerged as the most crucial language for Sri Lankan university students because of the emerging economic crisis in the country. Students have their own plans to move abroad for their studies or employment after graduation. Accordingly, English proficiency is a compulsory requirement for them. In this kind of context, this study investigates the motivation of university students to use the English language beyond the classroom. A questionnaire survey was used to conduct the examination among 200 university students. The results have been analyzed using SPSS descriptive analysis. According to the results 81% of the students use English with their siblings at home. Furthermore, 65% use English to browse the internet, and 61% watch English television channels and YouTube channels. Surprisingly, 59% of students read English newspapers at home. Added to that, 65% of the students use English in their social media. However, 32% of the students favor listening to songs in their mother tongue. In contrast, 84% of the students use English to speak with their academics outside of the classroom. Therefore, it is apparent that Sri Lankan university students have the tendency to apply English beyond their classroom activities.

Keywords: Beyond classroom activities, university students, English language, economic crisis, motivation

Introduction

For second language learners to advance their English proficiency, beyond-the-classroom learning is crucial. Encouraging students to use English beyond the classroom is challenging for the teachers. Anyhow, with the spread of globalization and the advancement of technology, motivation for learning beyond the classroom has received significant attention. Mobile applications and the widespread use of digital devices have become the cornerstone of beyond classroom learning globally. When learners use their electronic devices and applications, incidental or informal language learning occurs without the learners' conscious involvement.

According to Ban and Sayer (2019), using electronic devices has made English learning a byproduct. In their 2016 study, Sargsyan and Kurghinyan (2016) revealed that Armenian foreign language learners use English beyond the classroom for watching movies, listening to music, watching clips, and using social media. In addition, incidental learning has been the main method used in second language acquisition research for vocabulary learning (Hulstijn, 2003). M-learning, also known as mobile learning, is rapidly gaining popularity among young people worldwide. Tablets and smartphones are the most popular mobile devices among students. Intriguingly, mobile learning encourages less proficient English speakers to practice their language outside of the classroom (Kacetl & Klimova, 2019).

As stated by Ban and Sayer (2019), learners can consciously transform informal learning into intentional learning. Technology in communication improves cross-cultural and educational collaboration. By exploring ICT, students learn about the cultures and countries besides the language knowledge (Bentsen et al., 2017). Further, YouTube enables the exploration of additional educational resources, the pursuit of the allure of

ISBN: 978-605-73128-1-5

learning English, and the exploration of cultural knowledge. Because viewers can share the videos they've watched, YouTube is also more engaging, adaptable, and interactive (Wang & Chen, 2020).

In any case, self-directed learning or learning beyond the classroom doesn't always work, but it does help L2 learners become more independent learners (Lee, 1998). According to Lamb (2017), the main motivating advantages of computer assisted language learning (CALL) are increased autonomy, individualization, and improved communication opportunities. Further, Purwandari et al., (2022) revealed that some of the popular LLBC (Language Learning Beyond the Classroom) learning resources include online games, e-books, and movies that increase language exposure and learner autonomy in Indonesia.

English Learning Motivation of Sri Lankan University Students

In the process of learning a second language, motivation is very important. Motivation to learn has in fact consistently been identified as a dominant factor that positively correlates with L2 success. It does not only develop fluent second language speakers, but it also gives learners the confidence they need to advance and mature in their language skills.

Several studies were conducted on the L2 motivation of Sri Lankan university students. The findings highlighted the Ideal L2 self (ideal image of the kind of L2 user one aspires to be in the future) as the most powerful motivator for getting science undergraduates to enroll in and succeed in English courses (Prasangani, 2015). The study based on regional and communal differences further affirmed Ideal L2 self as the strongest motivating factor for learning English among Sri Lankan science undergraduates from rural and war- affected areas (Prasangani, 2018). In addition to that, a study on reading motivation in university students stated that they possess both internal and external motivational objectives at once (Dhanapala, 2008). In fact, Sri Lankan university students are highly motivated in their English learning.

Economic Crisis and Motivation to Learn English in Sri Lanka

Since the beginning of the year 2022, an increasing number of Sri Lankan students have been pursuing higher education abroad due to the country's ongoing economic crisis, high unemployment rate, and political unrest. The financial crisis in Sri Lanka will have an impact on nearly 4.5 million students. In addition to that, the frequent power outages have had a negative impact on online learning and students' academic activities. Ultimately, it has hurt students' physical and mental health (George et al., 2022).

Further, Sri Lanka's unemployment rate is 19.2% in 2022 (De Alwis, 2022) and the government stopped all government recruitments due to the economic crisis ("Recruitment Frozen to the Public Sector," 2022). In fact, many students leave the country because of the uncertainty of the job market. Most of the students plan to complete their first degree, go overseas for the postgraduate degrees, and find employment opportunities to secure their future (De Alwis, 2022). Further, they prefer countries like Australia, New Zealand, the UK, the USA, and Canada for their studies, where English is mostly the language of communication (De Alwis, 2022; Weeraratne et al., 2022).

In accordance with, besides the L2 motivational factors, the economic crisis of Sri Lanka motivates university students to learn English beyond the classroom to reach their overseas dream. In fact, this study aims to find how Sri Lankan undergraduates are motivated to learn English beyond the classroom. The following research question was formed based on the above context: Are university students motivated to use English beyond the classroom?

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Method

Data were collected from 200 Sri Lankan government university students from different science related disciplines (see Table 1).

Table 1. Participant Profile

Total Sample	**200**	
Gender	Female	55%
	Male	45%
Academic Discipline	Agricultural Sciences	29%
	IT	39%
	Physical Science	3%
	Natural Resource Management	5%
	Food Science	14%
	Sport Science	10%
Residence	Urban	60%
	Rural	40%

Students participated voluntarily, and they were allowed to withdraw from the study at any time. An adapted motivation questionnaire (Prasangani, 2018) was used to collect data, which was analyzed using SPSS descriptive analysis.

Findings and Discussion

In accordance with the results, 81 percent of the students use English with their siblings at home. Furthermore, 65 percent use English to browse the internet, and 61 percent watch English television channels and YouTube channels. Surprisingly, 59 percent of students read English newspapers at home. Added to that, 65 percent of the students use English in their social media, and 73 percent of them use English for their text messages and emails. However, 32 percent of the students favor listening to songs of their mother tongue. In contrast, 84 percent of the students use English to speak with their academics outside of the classroom (see Table 2).

According to the results, Sri Lankan university students have the tendency to apply English beyond their classroom activities, in parallel with Purwandari et al., (2022), who found a high tendency among Indonesian learners to learn English beyond the classroom using technology. A possible explanation for Sri Lankan students' high tendency to use English beyond the classroom may be the emerging economic crisis and their requirement to go overseas. Further, it is somewhat surprising that they have realized the importance of English as a global lingua Franca.

Table 2: Usage of English beyond Classroom

Language use with the siblings	**81%**
Internet at home	65%
Watching English channels in TV & YouTube	61%
Reading English newspapers	59%
Use English for text messages & emails	73%
Use English in social media	65%
Listening English songs	32%
Communicate in English with lecturers outside the classroom	84%

ISBN: 978-605-73128-1-5

These findings can be further elaborated via their motivated learning behavior and Ideal L2 self (see Table 3 and Table 4).

Table 4: Motivated Learning

Item	N	%
Like to take English course at university		85
Like to take online or western institute English course		90
Prepared to spend lot of effort	200	80
Doing best		80
Really want to improve English at university		95

As Table 4 shows, 95% of the students want to improve their English before graduation and they are ready to take any university English course or online English course offered by a foreign institute. It seems possible that these results are due to the dire need of English in the country for the students to find opportunities in western countries (Weeraratne et al., 2022).

Table 5: Ideal L2 Self

Item	N	Agree %
Imagine all university courses taught and speak in English	200	85
Things want to do in future involve English		95
Want to be kind of Sri Lankan who speaks English fluently		90
Imagine in communicating in English with Westerners		90
Like to be close to L1 speakers of English		85
Like to be close to L2 speakers of English		70

From the data in Table 5, it is apparent that Sri Lankan university students Ideal L2 self created with the need for English for their future communication.

Taken together these results suggest the motivation of Sri Lankan university students to use English beyond the classroom. This was further confirmed through their motivated behavior and Ideal L2 self. However, with the science students in the sample, caution must be applied, as the findings might not be transferable to other university students, because science students use English extensively than the other students since English is the compulsory medium instruction.

Conclusion

This study has shown the motivation of Sri Lankan university students to use English beyond the classroom. It was also shown that these students were highly motivated to improve their English at the university and that their Ideal L2 self-consisted of the communication need for English. The findings of the study suggest the high motivation of students to use English beyond and in the classroom. However, these findings are limited to science students. It would be interesting to expand the study for other disciplines. Further research in this field might be helpful in using mixed methods.

ISBN: 978-605-73128-1-5

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

Resim Sanatında Bach Etkisi: Mehmet Mahir Örneği

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Özet

Resim ve müzik sanatı 20. yüzyılın başlarından itibaren dünya sanat tarihinde birbirleriyle koşut olarak gelişim göstermiş ve soyut sanat temelinde resim sanatında müziğin, özellikle de J. S. Bach'ın prelüd ve füglerinin etkisi etkin bir şekilde yer bulmuştur. Sanatlar arası etkileşimle ortaya çıkan bu çalışmalarda resim ve müzik sanatlarının birlikteliği ön plana çıkmış, yerli ve yabancı çok sayıda resim sanatçısı eserlerini yaratırken müziğin etkisinde kalmış ya da etkisini kullanmıştır. Türkiye'de, özellikle Mehmet Mahir J. S. Bach'ın eserlerini çeşitli biçim ve amaçlarla resmeden önemli bir isimdir. Mehmet Mahir, müzikle ilgili resimlerinde renk ve ses özdeşliğini kullanmış notalara renkler atayarak nota yazılarını resmetmiştir. Bu bağlamda bu çalışmada Mehmet Mahir'in sanatçı kimliği ve üretimleri, Türkiye'de resim ve müzik ilişkisine örnek olan eserleri incelenecektir.

Anahtar Sözcükler: Resim müzik ilişkisi, J.S. Bach, Paul Klee, Mehmet Mahir.

Bach Effect in Painting: The Example of Mehmet Mahir

Abstract

Since the beginning of the 20th century, the art of painting and music has developed in parallel with each other in the history of world art. Based on abstract art, the influence of music, especially J. S. Bach's preludes, and fugues have found an influential place in painting. In these works, which emerged with the interaction between the arts, the unity of painting and music arts came to the fore, and many local and foreign painting artists were influenced or used the influence of music while creating their works. He is an important figure in Turkey, especially Mehmet Mahir, who illustrates the works of J. S. Bach in various forms and purposes. Mehmet Mahir used color and sound identity in his music-related paintings, assigning colors to the notes and depicting the musical notes. In this context, in this study, Mehmet Mahir's artist identity and productions, examples of the relationship between painting and music in Turkey, will be examined.

Keywords: The picture-music relationship, J.S. Bach, Paul Klee, Mehmet Mahir.

Giriş

Sanat tarihi boyunca resim, heykel, müzik, sinema, tiyatro vb. gibi görsel ve işitsel birçok sanat dalı birbiriyle etkileşim içinde bulunmuştur. Müzik ve görsel sanatlar tarihsel bir süreç içerisinde incelendiğinde birbirleriyle koşut bir biçimde gelişim göstererek, kendi ifade biçimlerini bulmuş, sanata farklı ve yenilikçi bir bakış açısı getirmişlerdir. Yenilikçi sanatın biçim dili, Müzik ve Resim sanatları arasındaki koşutluklar, ortaklıklar vb. üzerine gelişirken, bu iki sanat arasındaki etkileşim oldukça yoğun bir biçimde ilerlemiştir.

19. yüzyıldan itibaren sanatlar arası etkileşimle ortaya çıkan çalışmalar resim ve müzik sanatları arasında da yoğunlaşmaya başlamış, çok sayıda resim sanatçısı eserlerini yaratırken müziğin etkisinde kalmış ya da etkisini kullanmıştır. Bu etkilenme renkler üzerine yoğunlaşma ya da iki sanatın ritim, mekân, zaman, eşzamanlılık, çokseslilik gibi biçimlendirme öğeleriyle nesnel bir şekilde yoğunlaşmıştır. Bu sanatçıların çoğu bilimsel araştırma ve denemelerle müziğin yapısallığı temelinde resimler yaratmaya çalışırlarken

ISBN: 978-605-73128-1-5

diğer ressamlarda müziğin kendilerinde uyandırdığı duygusal etkileşimden yola çıkarak eserlerini üretmişlerdir. 1950 sonrasında yoğunlaşan disiplinlerarası yaklaşım da, sanatın kavramsal ve estetik açıdan yeniden tanımlanmasını zorunlu kılmıştır.

Somut bir sanat olan resim sanatında soyut bir sanat olan müziğin etkisi ve etkileşimini inceleyebilmek için atılması gereken ilk adım soyut sanata yönelmektir. Müziğin soyutluluğunu görünür kılabilmek için soyut sanat önemli bir başlangıçtır. Böylece müziğin biçimleri, genel yapısı ve biçimlendirme öğelerine dair özelliklerini resme yansıtmak daha mümkün hale gelir.

Ressamlar, 20. yüzyılın başında resim ve müzik arasındaki eşzamanlılığı resimde dile getirebilmek için farklı yollar denemişlerdir. Çoğu, bu denemelere en yetkin örneği J. S. Bach'ın müziğinde özellikle de füglerinde bulmuşlardır. Bach'tan çok şey öğrenmiş ve sanatında büyük oranda kullanmış olan Paul Klee çoksesliliğin resimde müzikten daha iyi anlatılabildiğini söylemiştir.

Türkiye'de de Klee ve Bach sanatı üzerine resim yapma yaklaşımını/tarzını benimseyen ressamlar bulunmaktadır. Bu ressamların önde gelen ismi Mehmet Mahir, Bach'ın eserlerinin notalarını resimsel olarak görsele çevirmeyi amaçlamış, bilimsel bir dayanak olmaksızın notalara renkler atayarak Bach'ın Prelüd ve Füglerini birebir notalarından resme aktarmıştır.

Makalede Mehmet Mahir'in sanatsal üretimleri; hayatı ve sosyal hayatı bağlanımda ele alınmış ve nitel araştırma yöntemi kullanılmıştır. Bu bağlamda makalede resim ve müzik sanatlarının birbirine koşut olarak gelişimi, soyut sanat özelinde J. S. Bach'ın eserlerinin Türk ressam Mehmet Mahir tarafından resmedilme süreci ve eserleri incelenmiştir.

Araştırma süresince akademik yayınlar, makaleler ve kitaplar ile bir literatür araştırması yapılmıştır. Bu makale ile; disiplinlerarası ilişki bağlamında resim ve müzik koşutluğu, J.S. Bach'ın eserlerinin Türkiye'de Mehmet Mahir tarafından çeşitli teknik ve bakış açılarıyla resmedilmesinin hem müzik hem de resim sanatında farklı araştırma alanlarının varlığının ve çalışılabilirliğinin artması amaçlanmıştır.

Resim-Müzik Koşutluğu/İlişkisi

Sanatın tarihi boyunca birçok sanat birbiriyle koşut bir biçimde gelişmiş, ilerlemiş ve çeşitlenmiştir. Antik Yunan döneminden beri ayrıcalıklı bir sanat olan müziğin resim sanatıyla olan bağlantısı özellikle 19. yüzyıldan itibaren gerçekçilik anlayışıyla gelişmiştir. Bu dönemdeki yeni ifade biçimi arayışı içindeki sanatçılar, edebiyatçı ve bilim adamlarının müziğe olan ilgisi artmış, demeç ve düşüncelerinde müziğin karşılaştırıldığı ve resmin salt nesne betiminden kurtarılması özlemi görülmeye başlamıştır. Soyut sanatın doğduğu 20. yüzyılın başında ise sanatlar arasındaki etkileşim daha önce hiç olmadığı bir düzeye ulaşmıştır. Resimdeki gerçeklik anlayışının sorgulanmaya başlamasının ardında yatan uzun geçmiş boyunca da, birbirinden bağımsız iki sanat formu olan görsel sanatlar ve müzik, birbirine koşut olarak gelişmiştir (Tüzel, 2008, s. 2).

Resim ve Müzik birlikteliği tarih içerisinde geçirdikleri aşamalarla beraber birbirlerine gittikçe yaklaşmaya başlamıştır. Sanatların doğa yansıtmacılığından uzaklaşmaları bu iki sanat arasındaki etkileşimi hızlandırmış, özellikle maddeden arınmış olan tek sanat olarak müzik ve kullandığı biçim dili öteki sanatlarında kendilerini yenilemelerine kaynak oluştururken de yenilemenin öncüsü resim sanatı olmuştur (İpşiroğlu, 2006, s. 11). Soyut bir yapıya sahip olan müzik özellikle 20. yüzyılda ortaya çıkan soyut sanatın doğuşuyla beraber ressamların müziğe olan ilgisini arttırmıştır. 20. yüzyılın ilk yılları oldukça karmaşık bir sanat ortamına sahne olmuştur. Sanatçılar Paris, Berlin, Münih, Moskova gibi büyük sanat merkezlerinde

ISBN: 978-605-73128-1-5

farklı farklı gruplar oluşturuyor yoğun bir kültür alışverişi içerisinde bulunuyorlardı. Hızla değişen dünyada Paul Klee Klee'ye (1879-1940) göre sanatın görevi "görünmeyeni görünür kılmak" yeni gerçeklerden haber vermek, onların ifadesini bulacağı yeni biçimler oluşturmaktı (İpşiroğlu, 2006). 1950'lerden sonra ortaya çıkan çoklu sanat ortamı melez bir sanatı ortaya koymuştur. Böylelikle birbirinden etkilenen sanatlar yerine tek bir potada yer alan ve birçok sanatın bir arada kullanıldığı birbirinden ayrılmayan melez sanat ortaya çıkmıştır (Tüzel, 2008).

Çağdaş resmin müzikle etkileşiminde öznelci ve nesnelci eğilimlerle oluşan iki ana yol göze çarpmaktadır. Bunlardan ilki Gauguin ve Van Gogh gibi sanatçılarla başlayan ve Vasili Kandinsky'ye (1866-1944) kadar ilerleyen, renk ve çizginin temel oluşturduğu yol, diğeri ise Cezanne ile başlayan, Kübistlere, Klee'ye ve Konstrüktivistlere kadar uzanan ve yapı arayışının ağırlıkta olduğu bir yoldur. Çalışmanın temelini oluşturan resim sanatında Bach'ın etkisi konusu Klee ve yapı arayışını, ikinci yolu benimsemiş ressamların eserleriyle karşımıza çıkmaktadır.

Doğanın uçuculuğunu değil kalıcı yanları resmetme kaygısı güden konstrüktif resim soyut resimde ön plana çıkmış Bach'ın eserleri de özellikle "Füg Sanatı" bu resim anlayışında büyük önem kazanmıştır. Yüzyılın başında yoğun bir arayış içindeki sanatçılar Bach müziğinde devinim, çokseslilik, eşzamanlılık, parça bütün ilişkisi vb. gibi kavramları kendi düşünceleri doğrultusunda eserlerinde göstermişlerdir. (Tüzel, 2008)

Müzik ve resim arasındaki paralel ilerlemeyi (koşutlukları) nesnel bir şekilde inceleyen Kandinsky ve Klee bu alandaki en önemli isimlerdir.

Ciddi bir müzik eğitimi alan, hatta bir süre müzisyenlik ve ressamlık arasında kararsız kalan Klee'nin konusu müzik olan, müzikle ilgili bir ismi olan, müziğin biçimlendirme öğeleriyle bağlantı kurulabilecek resimlerinin sayısı oldukça fazladır. Fakat konuyla ilgili olarak asıl önemli nokta, Klee'nin müziğin biçimlendirme öğelerinden nasıl yararlandığı ve eşzamanlılığı, çokseslilliği, zamansallığı aktarış biçimidir (Tüzel, 2008).

Resim ve müzik etkileşiminde Kandinsky ve Klee'nin tarzını benimseyen, fikirlerinden yola çıkarak eserler üretmiş birçok Türk ressam da bulunmaktadır. Mehmet Mahir bu isimlerin en başında gelmektedir.

Mehmet Mahir, Yaşam Öyküsü ve Müzik Esinli Eserleri

Mehmet Mahir 1948 yılında Tarsus'ta Doğmuştur. Sanat eğitimini 1973-1978 yılları arasında İstanbul Devlet Güzel Sanatlar Akademisi Yüksek Resim Bölümünde tamamlamış olan Mahir, 1979 yılında birkaç yıl sonra Mimar Sinan Üniversitesine dönüşecek olan İstanbul Devlet Güzel Sanatlar Akademisi Resim Bölümüne akademisyen olarak atanmıştır. 1989 yılında doçentlik 1996 yılında da profesörlük ünvânı aldıktan bir süre sonra Resim Bölümü Başkanlığı görevinden istifa etmiştir.

1982 ve 1993 yıllarında İstanbul'da açtığı iki kişisel sergi dışında yurtiçi ve yurtdışında çok sayıda karma sergiye katılmıştır. Katıldığı yarışmalarda sanatsal karikatürlerle de ilgilenmiştir.

Mahir çalışmalarında karşıt renklerin birbirleriyle etkileşimleri ve renk titreşimleri üzerinde denemeler yapıp kafa yorarken renk çubuklarının çağrışımından doğan- kendi sezilerine göre- ses dalgalarını keşfeder. Mahir bu olayı şöyle dile getirir; "İşte bu dalgalı ve karşıt renkli çubukların oluşturduğu görünüm, bir gün bende, ses dalgaları duygusunu uyandırdı. O an kendimi başına elma düşmüş Newton gibi hissetmeye başladım. Bir şey yakalamıştım, daha doğrusu bulmuştum, müziğin resmini yapmak" (Resimde Müzikal Ritm, 2009, s.18).

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İpşiroğlu (2006, s. 92), Mehmet Mahir'in sanatı için bilimselliği temel almaksızın notayı tuvale aktaran bir sanatçı. Onun resimlerinde renk-ses özdeşliği ne kozmik düşünlere ne de ses ve renk dalgalarının matematiksel oranlarına dayanıyor sözleriyle bir tanımlama yapmıştır.

80'lerin sonlarına dek figüratif tarzda fırça kullanan Mehmet Mahir "İzdüşüm" serilerini üretirken yeni bir keşifte bulunur. Serinin son örneklerini çalışırken kompozisyona yerleştirdiği renkli çubuklar sanatçıda ses dalgaları çağrışımı yapar. Bu yeni zihinsel süreçte sanatçı figüratif betimden ayrılarak tuvalde derinlik aramaya hedeflenir ve soyutlama dilini kullanmaya başlar (Mahir, 2014, s. 16). Resimlerinde 1989 yılından itibaren satranç temasını işlemeye başlayan sanatçı, 1992'den itibaren de J.S. Bach'ın piyano için yazdığı eserlerin notalarını resimsel olarak görsele çevirmeyi amaçlayan resimler yapmaya başlar.

Mehmet Mahir'in Bach'ın Prelüd ve Füglerini çağrışım yoluyla resmetmeye başladığı ve aynı zamanda "İzdüşüm" adlı serilerinde kullandığı renk geçişlerinin açık koyu oluşuyla elde edilen alan, kendi özgürlüğünü kazanarak çoğalan ince uzun çubuklara doğru dönüşüm gerçekleştirerek bir oyun başlatır. Bu da çit biçimli formlara dönüşerek bir titreşim ve hareket oluşturur. Bu çubuklarla yaratılan kinetik oyun, açıktan koyuya gidimli karşıt monokrom degradeler ve açık koyuluklar, sanatçıyı elde edilen bu formları renkle şiddetlendirmeye zorlar. Eğer bu da yetmezse çubuklar da hareketlenmelidir. Hareketli çubuklar, yan yana gelen karşıt renkler resim kompozisyonuna yeni bir ritim vermelidir. Böylece bu dalgalı ve karşıt renkli çubukların sanatçıda ses dalgaları izlenimi yaratması Mehmet Mahir'in müzik temalı sergilere başlamasına neden olmuştur (Mahir, 2014).



Resim 97 Mehmet Mahir, Müzik serisinden, Bach Füg'lerinden önce.

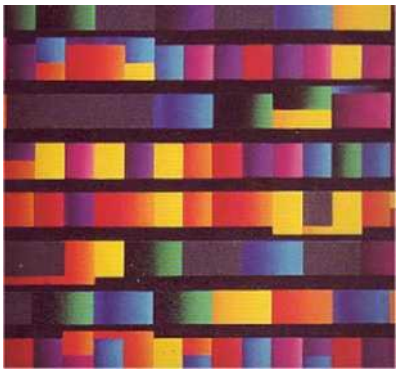
Müziğin resmini yapmaya soyunan Mahir, Paul Klee vb. ressamlar gibi müzik bilgisine sahip değildir. Sanatçı bu eksikliğini başlangıçta Bach, Mozart, Beethoven gibi ünlü bestecilerin piyano için yazdıkları nota yazımlarını inceleyerek gidermeye çalışır. Bu incelemelerde -bundan önce hiç Bach dinlememiş olmasına rağmen- Bach'ın müziğine özel ilgi duyan sanatçı, Bach'ın prelüd ve füglerini resimlediği çalışmalarında sezgilerine dayanarak notalara karşılık gelen renkler öngörür. Bu yöntem pek de müziğin yapısal yönden incelenmesine karşılık gelmese de bu tezin esas amacı olan müziğin sezgilerle alımlanması ve resme yansıtılmasına daha uygun örnek teşkil edebilir (Resimde Müzikal Ritm, 2009).

Önce *Eş Düzenli Klavye*'den birkaç prelüd resimlemiş daha sonra da bir füg. Müzik bilgisi az olduğu için notalar baktığında o müziği duymadığını söylemiştir. Mahir'in seçimlerinde ölçütü devinimdir. Notalara

ISBN: 978-605-73128-1-5

bakarak aralarından hangisi ona daha devingen geliyorsa en çok inişli- çıkışlı geliyorsa, hangisi ona daha çok renkle oynama olanağı veriyorsa onu seçmiştir (İpşiroğlu, 2006).

Sanatçı için bu durum kendisi için geniş bir özgürlük alanı sağlarken kendi kurallarını istediği gibi belirleyebilmiş ve bakış açısına göre değiştirebilmiştir. Nota değerlerinin nasıl gösterileceği, ikili sistemde sağ elin üstlendiği görevle, sol elin görevinin nasıl görselleştirileceği gibi ortaya çıkan sorunlara kendi bakış açısına göre çözümler yaratabilmiştir. Resimlerinde örneğin, Do için bir renk seçmiş ve ardından gelen sesleri renk tayfındaki sıraya göre bir düzen içinde kullanmıştır. Renk alanlarının genişliği ya da darlığı nota değerlerine göre belirlenirken üst çizgi sağ, alt çizgide sol elin çizgisi olarak merkezlenmiştir. Akorları, tek ses için seçmiş olduğu yüksekliği bölerek görselleştirirken renkler dörtgen alanlar şeklinde, notaların süreleriyle orantılı büyüklükte uygulanmıştır. Aynı anda tınlayan üçüncü sesleri de hangi şeritteyse, o şeritteki dikdörtgen yatay olarak bölünerek göstermiştir. Bununla birlikte Mahir, ilk resimlerinde renk geçişi kullanmazken daha sonraki resimlerinde renklere kromatik geçişler uygulamıştır. Bunu tınlayan bir sesin yavaşça sönmesi olarak yorumlayabiliriz.



Mehmet Mahir, “Füg” (ayrıntı), 1996, Tuval üzerine yağlıboya. Ölçüsü bilinmiyor,
(Özel koleksiyon).

Bu şekilde tekniklerle ortaya çıkan resimlere İpşiroğlu kendi bakış açısına göre (İpşiroğlu, 2006). Bu resimler Veronesi'ninkiler gibi nota yazısı mı? Buna bakarak bu füg seslendirilebilir mi? Sanatçının söylediğine göre öyle. Veronesi'nin resminde olduğu gibi bu resimlerde de kuşkuluyum. Nota okurken o müziği duyarız. Hele füg gibi tek tek seslerin yürüdüğü bir müzik biçiminde temaların birbirini izleyerek sarmal bir doku oluşturmasını görerek duymak müziğin içinde olan bir kimse için güç değildir. Ne var ki, ele aldığım resimlerde ben bunu başaramadım. O zaman izleyici olarak bana bunlara nota değil resim diye bakmak düşüyor şeklinde yorumlamıştır.

Mehmet Mahir Mimar Sinan Güzel Sanatlar Üniversitesi’nde 1999 yılında müzik resim ilişkisi ile ilgili bir konferansta kendi sanatındaki müziğin yerine dair açıklamalar sunmuştur. Konuşmasında Kandinsky’nin, Klee’nin, Marc’ın ve Delaunay’ın resimlerindeki müziksellikten haberdar olduğunu fakat kendi oluşturmak istediği şeyin bunlardan daha farklı bir ifade olduğu dile getirir. Konuşmanın ardından yaptığı eklemede ise o sıralar Nazan İpşiroğlu’nun müzik ve resim sanatına dair kitabının henüz çıkmamış olduğunu ve eğer bu dönemde İpşiroğlu’nun kitabının içeriğinden haberdar olmuş olsaydı müziğin resmini yapmaya hiç kalkışmayacağını da dile getirir. Mahir, araştırmalar yapar, yapmak istediği şeyi sorgulamaya başlar fakat çok içi dolu bilgilere ulaşamaz ve bu yüzden önünde bir engel olmadığını bu yöne rahatça yönelebileceğini düşünür (Aktan, 2012, s. 151).

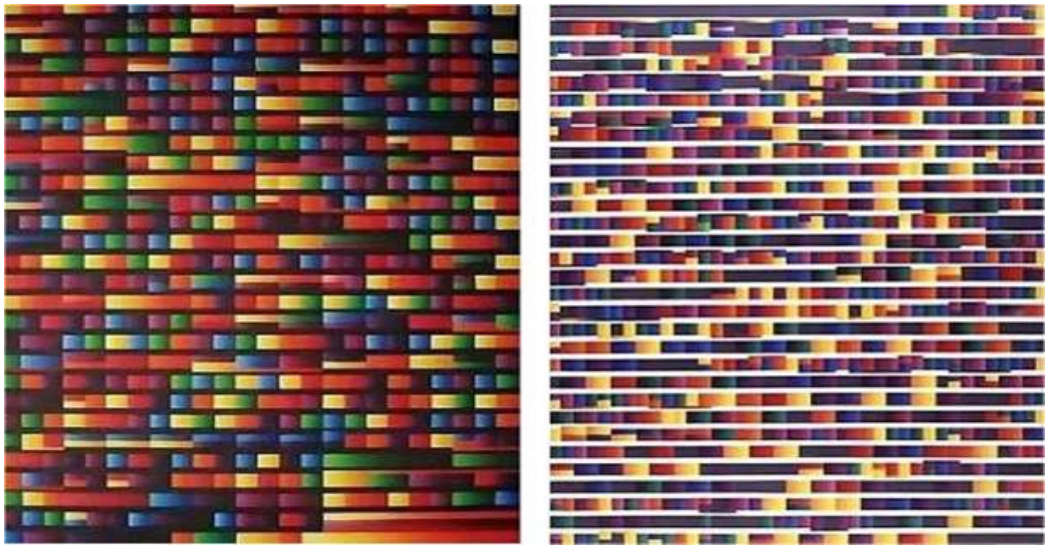
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Mahir Bach'ın yapıtlarındaki matematikselliği, devrimciliği ve dehayı eserlerini ortaya koymayı Nazan İpşiroğlu'ndan öğrenmiştir. Çözümlemesine Bach'ın piyano için yazdığı eserlerin notalarıyla çalışmakla başlar.

> "Nota okumasını çok iyi bilmiyordum, ama öğrenmeye başlamıştım ve Bach'ın eserlerindeki matematiksel alt yapıyı, hareketliliği, karşıtlığı görebiliyordum. Tam sol anahtarına alışmıştım ki, bir de fa anahtarı ortaya çıktı ki, bu benim için bir karışıklık demekti. Seçilen eserin notalarının solfejini, eskiz olarak kağıda aktarmam bir haftamı alıyordu. Yapmam gereken şey, işitselin görsele çevrilmesiydi. İlk etapta bire birliğin olamayacağını biliyordum. Bu işi bilgisayarın gelişimi gibi gördüm. Başlangıçtaki hantal makineler, bugün nokta makineler haline geldi. Benim yaptığım iş de, başlangıç hantallığı taşıyacaktı ve zamanla olgunlaşarak, çeviri evrimleşecekti." (Mehmet Mahir'den Aktaran Aktan, 2012).

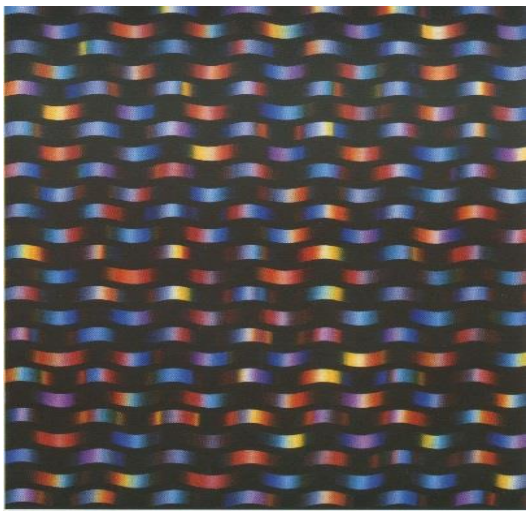
Resim sanatı niteliksel müzik ise nicelikseldir. Mahir, tuvalinde her iki imgenin birbirinden doğuşu ile resim eşleşmesi yaşanır ki temel bir bağıntı olarak sanatçının çözdüğü bir denklemi çağrıştırır.

> "(Bach Fuga (Siyah Fon)). Boyutun biraz büyümesi gerekiyordu. Bunun için 130 x 100 cm. boyutlarında bir tuvale çalıştım. Füg'ün hareketliliği dolayısıyla tekrar sağ ve sol elin vuruşlarından kaynaklanan sesler, dolaylı olarak renk şeritleri yeniden düz olarak ortaya kondu ve nota aralıklarındaki gri boşluklar yerlerini aldılar. Eklenenler nelerdi? Sesten sese olan uzantılardaki degradeler. Aynı rengin koyulaşması olarak ele alınmıyor, renk tayfındaki düzene göre sıralanıyor... Notamız sarı ise diğer sarıya kadar olan uzantı, sarı, turuncu, kırmızı, mor, mavi, yeşil düzeninde tekrarlanarak devam ediyor. Aynı seslerin alt alta gelmeleri, varsa uzantılarının, uzantı şeritlerinin yarattığı duygu, teknik zorluklara rağmen büyük haz veriyor. Yine aynı notanın alt alta gelmesini, onlara eş girilen renklerin şiddetinin 3 dereceye indirilmesiyle sağlanıyor. Seçmiş olduğum Füg'ün solfejini iki ayrı tuvale aynı biçimde işledim. (Mehmet Mahir'den Aktaran Aktan, 2012).

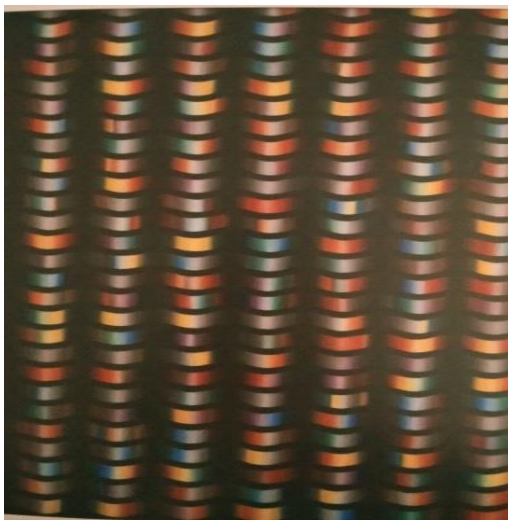


Bach Fuga. Tuval Üzerine Yağlıboya. 2009, 130x200

ISBN: 978-605-73128-1-5



Bach Prelüd II, Tuval Üzerine yağlıboya.
1992 104x79 cm



Bach Prelüd IV, Tuval Üzerine
yağlıboya. 1991 80x58 cm

"Bach Praeiudium II" ve "Bach Praeludium IV" benzer yöntemler varsayılarak, derinlikler oluşturan bir kurguya dönüş gerçekleştiren sanatçı yeni bir doku elde ettiğini düşünmüştür. Notaların ya da ses sembollerin üst üste belli bir sıra içinde olması ve dalgalı ses şeritlerinin düz olarak kullanılması tuvalde yeni bir karşıtlık oluşturur. Dalgalı kontrast renk şeritleriyle anlatılmak istenen idea bütün müzik temalı eserlerde aynıdır. Sanatçının "Bach Praeludium VIII" tablosunda ise; kompozisyonda ses alanlarını yaratan öğenin belirli konturlarını kaldırarak, sarıdan turuncuya, turuncudan kırmızıya geçişler, bazen de tamamlayıcı renk düzeneğinin oluşmasıyla yani kırmızıyla mavinin birbiri içinde eriyerek moru oluşturması, sanatçı için evrenin yasalarını kendi özgün ifadesiyle buluşturması anlamına gelir. Tuvalde yaratı sırasında karşıt renklerin kaynaşmasından oluşan bozulmayı en aza indirme çabasıyla kesişen sesten sese bağlantılar siyah rengi dışlayarak ilerler.

Sonuç

Sanat tarihi boyunca birçok sanat dalı birbiriyle etkileşim içerisinde ve koşut olarak gelişim göstermiştir. Bu etkileşim sanat dallarının sanata farklı ve yenilikçi bir bakış açısı geliştirmelerine sebep olmuştur. 19. yüzyıldan itibaren ortaya çıkan sanatlararası etkileşim resim ve Müzik sanatları arasında yoğunlaşmaya başlamış çok sayıda resim sanatçısı eserlerini yaratırken müziğin etkisinde kalmış ya da müziğin etkisini kullanmıştır. Bu etkilenme renkler üzerinde yoğunlaşma ya da söz konusu iki sanatın ritim, mekan, zaman, eşzamanlılık, çokseslilik gibi biçimlendirme öğeleriyle nesnel bir şekilde yoğunlaşmıştır.

20. yüzyılın başlarından itibaren soyut resmin ışığında gelişen resim sanatı resim-müzik ilişkisinde Kandinsky ve Klee'nin öncülüğünde gelişim göstermiştir. Müzikle çok erken yaşta tanışan bu sanatçıların eserlerindeki müzik etkileşimi birçok ünlü bestecinin özellikle de J.S. Bach'ın müziğinin ışığında gelişmiş ve kendi müzik bilgileriyle birleşerek farklı bir bakış açısından ortaya çıkmıştır.

Türkiye'de ise Klee ve Kandinsky'nin yarattıkları bu tarzdan etkilenen, onları örnek alan ve takip eden önemli ressamlarımız bulunmaktadır. Özellikle Klee'nin Bach esinli çalışmalarından etkilenen en önemli isim Mehmet Mahirdir. Mahir, "İzdüşüm" serilerini ürettiği sırada kompozisyona yerleştirdiği renkli çubuklar ve yan yana gelen karşıt renkler sayesinde ses dalgalarına benzer biçimlerin oluştuğunu keşfetmiş ve bunun sonucunda da müzik temalı çalışmalarında başlamıştır.

ISBN: 978-605-73128-1-5

Mehmet Mahir Bach'ın Prelüd ve Füglerini bir müzik temeli ve eğitimi olmaksızın çağrışım yoluyla resmederken ortaya çıkan müzikteki bazı teknik anlatımları kendi yöntemleri ve anlatım biçimiyle çözmeye çalışmıştır. Klee'den farklı olarak ilgisini çeken Bach'ın eserlerinin notaya aktarılması için nota öğrenmeye çalışmış ve bir notanın eskizini çıkarabilmesi haftalarını almıştır. Çalışmanın temelindeki en önemli kaynaklardan bir olan İpşiroğlu'nun yorumuna göre Mahir'in resminde müziği okumak ve takip etmek mümkün olmamıştır. Onun resimlerine nota ve müzik takibi için değil sadece resim olarak bakmak gerektiğin belirtmiştir.

Bu anlamda Mahir'in eserleri Avrupa'daki resim müzik eserlerinin öncüleri ile fikir, akım ve teknik anlamında benzerlikler taşırken, eserlerin ortaya çıkış süreci, oluşumu, ortaya çıkan problemlere getirdiği "kendince" çözümlerle farklılıklar taşımakta ve Türkiye'deki disiplinlerarası çalışmaların resim-müzik boyutunda çok önemli bir yer teşkil etmektedir.

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The 7th International Language, Culture and Literature Symposium
7. Uluslararası Dil, Kültür ve Edebiyat Sempozyumu
December 28 & 29, 2022
28-29 Aralık 2022
ISBN: 978-605-73128-1-5

Selection of Literary Texts to Teach Literature in a Foreign Language Classroom- A Focus on Teaching German as a Foreign Language

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Abstract

Literature is integrated into the German learners' syllabus as a foreign language at the University of Kelaniya, Sri Lanka to improve the language as well as analytical skills of the students. The selection of appropriate literary texts plays a major role in achieving expected targets in a foreign language classroom. The paper mainly focuses on selecting various literary texts to teach literature in the German language classroom at the University of Kelaniya. It is identified that the selection of literary texts considers different criteria such as difficulty level, types of literary work, period of origin, influential authors, and usage of innovative teaching methods to teach literature. Data were collected by referring to the curriculum of the particular subject. Additionally, Classroom observations were done. It is suggested that language teachers may use the criteria to select appropriate literary texts in a foreign language literature classroom.

Keywords: Literature, foreign language classroom, German language, selection of literary work

Introduction

Literature in a foreign language classroom is the key element to enhance language as well as critical thinking abilities of the learners. Literature is significant in language teaching and curriculum. Many language instructors have discussed how and why literature should be integrated in language teaching. (Babae et al., 2014) Incooperating language was considered a “valuable” and an “interesting” strategy in a foreign language classroom to teach literature. (Babae et al., 2014 as cited in Sage, 1987). Smith (1972) pointing out the significance of the relationship between language and literature depicts that no literature teacher leaves a linguistic problem unsolved and further mentions that a language teacher too sees the significance of literature as it polishes the language in different aspects. The necessity of using appropriate literary texts to teach literature in a foreign language classroom is immense, as it can be the most effective course material to enhance students’ language and analytical skills at the same time. Thus, the selection of literary texts should be done carefully. According to Derrida (1976) reading is an act of reproducing text, as one cannot control the thoughts and imaginations that come into the mind. It differs from one person to the other. Thus, the reader also create the text. Further teacher should engage the learners with appropriate texts in a creative manner. In the other words they should use innovative strategies in the classroom to enhance the interest of the students when teaching literature in the classroom. The literary work should be carefully selected, and the measures should be taken to familiarise the literary work to the students. (Premawardhena, 2007)

When paying attention to teaching German as a foreign language at University of Kelaniya, Sri Lanka, literature is included as one of the major components into the curriculum of the Bachelor of Arts General as well Honors Degree Programmes in German. The Curriculum of Honors degree consists of five Literature course units, which awards 120 credits, whereas the Curriculum of General degree consists two Literature course units, which awards 90 credits.

ISBN: 978-605-73128-1-5

During teaching literature at the University it was identified that the selection of literary texts affects on student performance as well as student preference towards the subject. Thus the research was done to identify the criteria, under which the selection process has been done. The research mainly aims on identifying the criteria for selecting literary texts in the German language literature classroom at University of Kelaniya It further discusses the strategies used by the lecturer to introduce the literary work innovatively to the students.

Method

The research was mainly done by collecting the qualitative data by referring to the curriculum of Bachelor of Arts Honors degree in German and investigating the sources of the curriculum. The new curriculum for German as a foreign language was implemented in 2021, therefore the researchers referred to the newly implemented curriculum as well as the previous curricula. Starting from the beginners level the different literary work were analysed after gathering the characteristics of the literary work. First the researchers paid attention to the language. The language level of the literary work was analysed. The researchers focused on grammatical structures and vocabulary to identify the language level of the literary work. Next the type of literary work was recognized. The reasons for this type of literary texts to be selected was discussed. Next the researchers paid attention to the author characteristics. Period of origin of the literary text was too significant. Therefore the characteristics of the particular period was investigated in order to identify the significance and the appropriateness of the literary text to the particular level. Apart from that, it is discussed, how innovative strategies could be used in order to teach the literary text effectively. In this manner the gathered data were classified into different criteria. The secondary data for the research were gathered through scholarly documents. To measure the effectiveness of the strategies, the students were observed when they are engaged in interactive activities inside the classroom. In addition to that, the improvement of their writing skills and speaking skills was observed through assignments and while they were delivering presentations.

Findings and Discussion

When analysing the curriculum of the Bachelor of Arts Honors Degree Program in German, different criteria were identified in selecting literary texts for German language learners at the University.

Difficulty level

Among the different criteria for the selection of literary texts, difficulty level is the most significant criterion. The language level and literary skills are identified under the difficulty level of the literary text. Language level was classified according to the Common European Framework of Reference. Below are the six language levels, which come under CEFR in German

A1- Beginners level, A2- Elementary, B1- Intermediate level, B2- Upper intermediate level, C1- Advanced level, C2- Mastery level

In the Honors as well as in the General Degree Programs, the literature is taught from the 2nd year at the university. The researchers focused specially on literature course units in the Honors degree program. When the students start learning literature they are in the 2nd year at the university, which is the 1st year of their Honors degree program in German. At the beginning of the 1st year Honors Degree, the students are in the A2 level according to the Common European Framework of Reference in German language. Therefore the texts are selected according to this language level. Here grammatical structures and

ISBN: 978-605-73128-1-5

vocabulary are mainly focused. According to the difficulty level, literary work such as fairy tales, fables, legends, ballads and dramas are introduced.

Fairy tales were introduced first by considering its language level. Language is simple and easy to understand. The most frequent grammatical structure used in fairy tales is the simple past tense, which is already taught to them. It is considered that they practise the grammatical structure more and improve their vocabulary when learning fairy tales. Following fairy tales are included in the curriculum of the 1st year Honors level. The lecturer is able to select any five fairy tales among the following

- Schneewittchen (Snow white)
- Sleeping beauty (Dornröschen)
- Red Riding Hood (Rotkäppchen)
- The Fisherman and his Wife (Der Fischer und seine Frau)
- Cinderella (Aschenputtel)
- Rumpelstiltskin (Rumpelstilzchen)
- Mother Holle (Frau Holle)

Eg:

1. "Da war sie zufrieden, denn sie wußte, dass der Spiegel die Wahrheit sagte." (Schneewittchen- Brüder Grimm)
   " She was satisfied, because she knew that the mirror said the truth" (Snow White- Brother Grimm)
2. "Frau Königin, ihr seid die Schönste hier, aber Schneewittchen ist tausendmal schöner als ihr. (Schneewittchen- Brüder Grimm)
   "My queen, You are the most beautiful woman in the world but snowwhite is thousand times prettier than you" (Snow White- Brother Grimm)
3. "Komm, Rotkäppchen, da hast du ein Stück Kuchen und eine Flasche Wein, bring das der Großmutter. Sie ist krank und schwach." (Rotkäppchen- Brüder Grimm)
   "Come on, Little Red Riding Hood, Here you have a piece of cake and a bottle of wine, take it to your grandmother. She is sick and weak." (Little Red Riding Hood – Brother Grimm)

When analysing the language above used in these fairy tales, they are simple and easy to undestand. In the first example simple past tense and connectors, which were already taught to them are being used. In the second and third examples simple present tense and comparative form are being used, which are too familiar for them. This usage of language is easy for the students to undestand and they can practise these grammatical structures more when learning the literary text/ fairy tale.

Secondly legends are being introduced. The legends, which are recommended to be taught are as follows.

- Loreley- Loreley
- Rattenfänger von Hammeln- The Pied Piper of Hamelin

Thirdly fables are introduced to the students. Following are the fables as mentioned in the curriculum for the 1st year Honors degree students.

- Der Werwolf- The Werwolf
- Der Löwe und die Maus- The Lion and the Mouse
- Der Fuchs und die Trauben- The Fox and the Grapes
- Der Rabe und der Fuchs- The Raven and the Fox

Below is an extract taken from a fable mentioned above.

ISBN: 978-605-73128-1-5

Eg:

1. "Die Maus aber sah, wie der Löwe um seine Freiheit und sein Leben kämpfte. Sie lief herbei und biss mit ihren spitzen Zähnen einige Knoten des Netzes durch. Dadurch gelang es dem Löwen, mit seinen Pranken auch das übrige Netz zu zerreißen." (Der Löwe und die Maus)
   "The mouse saw the lion fighting for his freedom and his life. She ran over and bit through some knots of the net with her sharp teeth. This enabled the lion to tear the rest of the net apart with his paws." (The Lion and the mouse)

When analysing the language used in the German version of these fables, it is obvious that the language used is relatively complex than the texts found in the legends and fairy tales in the previous situations. Apart from the simple past tense, verbs used in dative case and different adjective endings are used. These grammatical structures are considered much advanced when comparing with the grammatical structures used in the previous literary texts. Thus, students can practise the grammatical structures and improve their vocabulary when moving to fables after learning fairy tales and legends.

Next, Ballads are introduced. The ballads included in the curriculum are as follows

- Der Erlkönig by Johann Wolfgang von Goethe
- Der Handschuh by Friedrich Schiller

Eg:

1. 'Ich liebe dich, mich reizt deine schöne Gestalt; Und bist du nicht willig, so brauch ich Gewalt.' "Mein Vater, mein Vater, jetzt fasst er mich an! Erlkönig hat mir ein Leids getan!" (Erlkönig- Johann Wolfgang von Goethe)
   'I love you, your fair form allures me, and if you don't come willingly, I'll use force.''Father, father, now he's seizing me!The Erlking has hurt me!' (Erlking- Johann Wolfgang von Goethe)

The language used here is different from the above situations, as the ballad has a hidden meaning. The meaning is directly not expressed as in the above literary texts. The students have space to think logically and critically as well as analytically. They can bring up their ideas in German as they are now exposed to literary work. When considering the German version, its obvious that the vocabulary used is relatively advanced than in above situations.

Finally dramas are introduced. Below are the dramas, which are included in the curriculum.

- Faust by Johann Wolfgang von Goethe
- Nathan der Weise by Gotthold Ephraim Lessing

Eg:

1. "Zurück in der Stadt begegnet Faust dem jungen Gretchen. Er ist von dem Mädchen verzückt. Faust verlangt von Mephisto, ihm Gretchen als Geliebte zu beschaffen, andernfalls wird er den vereinbarten Pakt brechen. (Faust von Johann Wolfgang von Goethe)
   "Back in town, Faust meets young Gretchen. He is happily fallen in love with the girl. Faust asks Mephisto to make Gretchen his lover, otherwise he will give up on the agreement." (Faust by Johann Wolfgang von Goethe)

When focusing on the drama, its much obvious how the language has become complex in contrast to the previous texts mentioned above. Students are exposed to new grammatical structures as well as vocabulary, which enhanced their language skills as well as literary skills. When considering about the drama, lot of implications and analysis can be done in contrast to the fairy tales, legends and fables taught before.

ISBN: 978-605-73128-1-5

In this manner, the students reach the B1 level of the Common European Framework of Reference at the end of the literary course units in their special first year Honors degree program. Moving on to the literature course units of 2nd year Honors degree units, literary work such as poems, ballads, short stories, novelettes and novels are taught. Following are the poems recommended for the 2nd year Honors degree students

- „Des Sängers Fluch“ (The Minstrel’s Curse) by Ludwig Uhland
- „Die Sehnsucht“- (Yearning) by Joseph von Eichendorff,
- „Nachgedanken“ (Night Thoughts) by Heinrich Heine

Eg:

Es stand in alten Zeiten ein Schloß, so hoch und hehr,
Weit glänzt’ es über die Lande bis an das blaue Meer,...
(„Des Sängers Fluch“ von Ludwig Uhland)
In olden times a castle stood towering high and free:
It gleamed far over the country, unto the deep blue sea;...
(The Minstrel’s Curse by Ludwig Uhland)

When analysing the language, it is obvious that the grammatical structures and vocabulary are advanced than the texts mentioned previously. The students can use the language to analyse and interpret the poem, to bring up their ideas and discuss inside the classroom. Following are some other literary work recommended for this level.

Short Stories

- „Ein Traum“ (A Dream) by Franz Kafka

Novellas

- “Die Verwandlung” (The Metamorphoses) by Franz KaRa
- „Bahnwärter Thiel“ (Lineman Thiel) by Gerhart Hauptmann

Novels

- Sarahs Schlüssel (Sarahs key) by Tatiana de Rosnay
- “Die Leiden des jungen Werthers” (The Sorrows of Young Werther) by Johann Wolfgang von Goethe

In this way, the students reach the B2 level of the Common Europeon Framework of Reference in German language at the end of the literary course units in their Honors second year.

Moving on to the third year Honors degree units, following literary work can be recognized.

- Legend- Niebelungen
- Novel- “Das Parfum”- Die Geschichte eines Mörders- (Perfume- The Story of a Murderer)

Eg: „Das Mondlicht kannte keine Farben und zeichnete nur schwach die Konturen des Geländes. Es überzog das Land mit schmutzigem Grau und erdrosselte für eine Nacht lang das Leben. Diese wie in Blei gegossene Welt, in der sich nichts regte als der Wind, der manchmal wie ein Schatten über die grauen Wälder fiel, und in der nichts lebte als die Düfte der nackten Erde, war die einzige Welt, die ergelten ließ, denn sie ähnelte der Welt seiner Seele.“

> Moonlight knew no colors and traced the contours of the terrain only very softly. It covered the land with a dirty gray, strangling life all night long. This world molded in lead, where nothing moved but

ISBN: 978-605-73128-1-5

> the wind that fell sometimes like a shadow over the gray forests, and where nothing lived but the scent of the naked earth, was the only world that he accepted, for it was much like the world of his soul.

Here it is obvious that the grammatical structures and even the vocabulary used are much advanced than in the previous texts. Each and every word has different implications and can be analysed in various aspects. The students improve their, speaking, writing as well as reading skills immensely when learning the novel.

Thus, the students improve their language and literary skills step by step starting from the 1st year Honors literature course units and at the end of the 3rd year Honors literature course units the students have reached to C1 level of the Common European Framework of Reference in German language.

Place of Origin and Authors

The following criteria identified under the selection of literary texts are period of origin and authors. Here, literary works can be selected from the principal epochs of German literature. For instance Sturm and Drang- (1760- 1780), Classicism (1750-1850), Romanticism (1798- 1837), Enlightenment (1685- 1815), Naturalism (1865- 1900), and Symbolism- late 19th century.

In addition, German Literary works from the 18th- 20th centuries are focused, as they highlight extraordinary historical incidents such as the 1st and 2nd world wars, the post-war period, the industrial revolution, and the French revolution. For instance, Sarah's Key by Tatiana de Rosnay depicts the experience of a girl during the war period, whereas “Perfum- A story of a murderer” by Patrick Süskind depicts the society and the hardships people faced before the French revolution.

Apart from that, literary works by influential authors are selected.

- Brother Grimm (Jacob (1785–1863) and Wilhelm (1786–1859))
- Heinrich Heine (1797- 1856)
- Johann Wolfgang von Goethe (1749-1832)

It is obvious that the historical background of the epoch influences the literary work, therefore, the historical background of the epoch should be taught before introducing the literary work.

Usage of innovative teaching strategies

As the third criterion using innovative teaching strategies is considered. For interpreting poems and songs, the students were first given the audio clip to listen to the poem/song and the texts with blanks. The students should fill in the blanks by listening to the poem or song followed by comprehension questions to mark true or false. Later the teacher interprets the text, and the students should present a summary in the German language.

When introducing fairy tales, students can be divided into groups; each group will receive images from the fairytale. The learners should find the correct order of the fairy tale and describe each picture on their own. After that students receive the fairy tale text with blanks. The students fill in the blanks by listening to an audio clip of the fairytale followed by comprehension questions. Later the fairy tale text is discussed and interpreted.

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Moving on to teaching novels and short stories, the lecturer gives the students the cultural and social background of the story and the author's details. They are given time to read a particular text and asked to explain it in their own words in the target language. The teacher allows the students to present their own ideas. Then he/she interprets the text and shares his/her ideas. Vocabulary is taught along with synonyms. The teacher repeatedly uses new words in the classroom to make them remember them.

Observations

To measure the effectiveness of the strategies used the students were observed while they were engaged in interactive activities inside the classroom. It was observed that the innovative strategies used in the class had a great effect on the improvement of the language and literary skills. At the beginning of the literary course units, they were not able to analyse a text very good. They could only explain the meaning of the text as it is, but while engaging with the literary texts and being exposed to different activities in the classroom their analytical, critical and logical reasoning skills improved immensely. They preferred discussing interpretations and exchanging ones ideas with each other. This enhanced their interest towards literature as well.

Conclusion and Suggestions

In the process of selection of literary texts to learners of German as a foreign language at the University of Kelaniya different criteria are identified. They include difficulty level, types of literary work, period of origin, influential authors and usage of innovative strategies in the foreign language literature classroom. Selecting texts according to the difficulty level plays a significant role in awakening the interest of the students as well. Classroom oberservations show an improvement of reading, writing, speaking, listening, analytical as well as critical skills of the students. It enhanced the cultural awareness of the students too. Thus, it is suggested that the mentioned criteria may be used by the language teachers to teach literature in any foreign language classroom. Additionally, the innovative strategies used by the lecturer can be used in the foreign language literature classroom to enhance the motivation and interest of the students towards literature.

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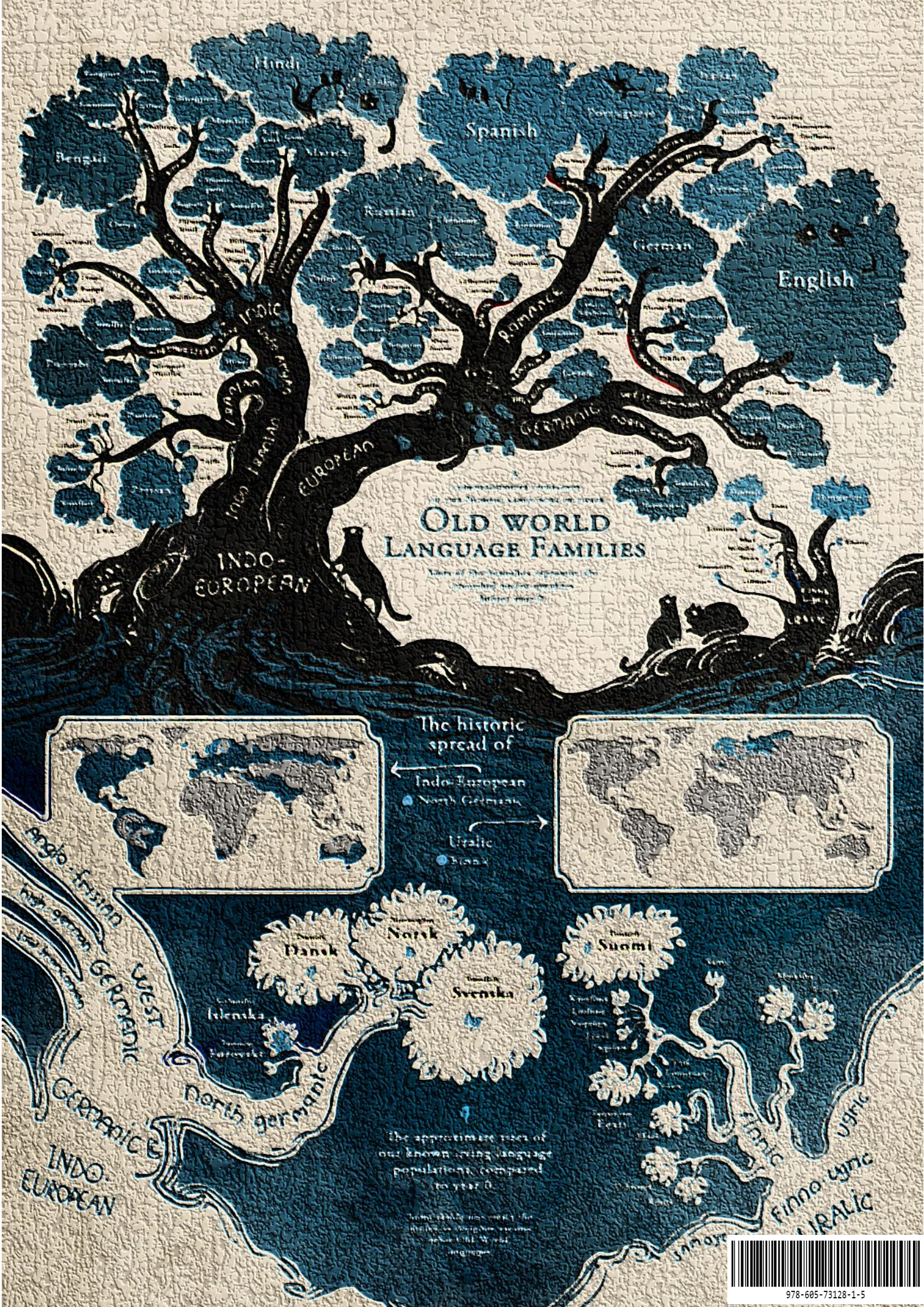
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978-605-73128-1-5