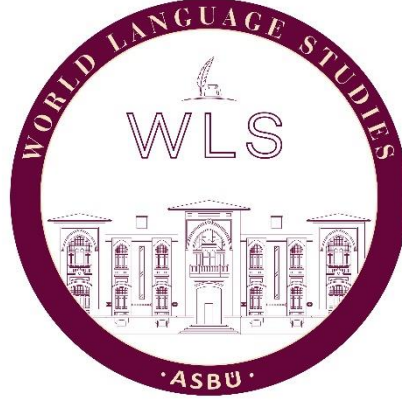


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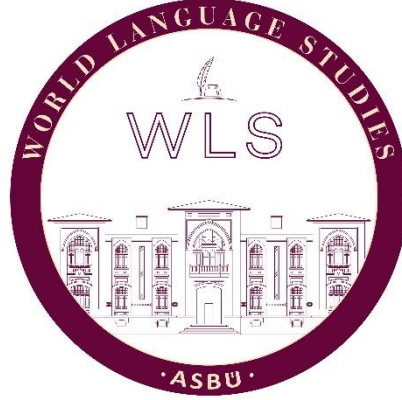
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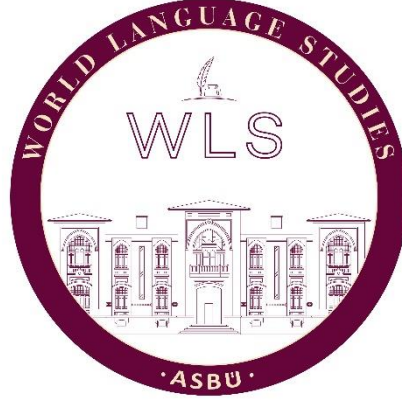
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Değerli Bilim İnsanları,

Ankara Sosyal Bilimler Üniversitesi Yabancı Diller Fakültesi dergisi World Language Studies'in (WLS) Aralık sayısını sizlerle paylaşmanın mutluluğu içindeyiz. Dergimizin 2023 Aralık sayısında beş araştırma makalesi yer almaktadır. Hüseyin SOYLU tarafından kaleme alınan "A Turkish Pathway to Aesthetics, Ideology, and Narrative: Perspective and Centers of Consciousness in Adalet Ağaoğlu's Stories" adlı araştırma makalesinde, topoğrafik anlatım teknikleri olan perspektif ve bilinç merkezleri aracılığıyla Adalet Ağaoğlu'nun öykülerindeki estetik etki ve ideolojik temsilleri çözümlenirken; Leyla DALKILIÇ ve Anjelika Eda ERDEM "Yabancı Dil Olarak Rusçanın Öğretimi ve Öğreniminde Dijital Araçların Kullanımı" adlı araştırma makalesinde, Türkiye'de çevrimiçi imkânlar aracılığıyla Rusça öğretimi ve öğrenimi için dijital araçların kullanımının yaygınlaştırılması ve tanıtılmasını amaçlamış; Sezen ARSLAN, "Best Practices for Including Disability Studies in EFL Teacher Education Programs" adlı araştırma makalesinde İngilizce öğretmeni yetiştirme programlarına engellilik çalışmalarının dahil edilmesi için uygulamalar önermiş ve bu uygulamalarla eğitimcilerin daha kapsayıcı ve adil bir öğrenme ortamı oluşturmalarını sağlayarak, sosyal adaletin gelişimine katkı sağlamayı amaçlamıştır. Neslihan ŞENTÜRK UZUN, "Negative Theology, Random Profanity, and Subversive Semiotics in William Blake's *The Marriage of Heaven and Hell*" adlı araştırma makalesinde William Blake'in *Cennet ve Cehennem*in Evliliği adlı eserinde dil ve semiyotik paradigmalardan provokatif şekilde ele alınışını incelemiştir; Hayrettin KÖKÇÜ ve Nazlı GÜNDÜZ ise "A Study of Gender Representation Inequality in The Coursebook Headway First Edition and Fourth Edition: A Comparative Study" adlı araştırma makalesinde yaygın olarak kullanılan Headway İngilizce ders kitabındaki toplumsal cinsiyet temsillerini incelemiştir.

WLS'nin 2023 Aralık sayısının hazırlanma aşamasındaki destek ve katkılarından dolayı ASBÜ Yabancı Diller Fakültesi Dekanı Prof. Dr. İsmail Çakır'a, ASBÜ Kurumsal İletişim Ofisi'ne, derginin danışma kuruluna, editörlerimize, yazar ve hakem olarak katkıda bulunan değerli akademisyenlere teşekkür ederiz.

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Kâğıt Boyutu	A4 Dikey
Üst Kenar Boşluk	2,5 cm
Alt Kenar Boşluk	2,5 cm
Sol Kenar Boşluk	2,5 cm
Sağ Kenar Boşluk	2,5 cm
Yazı Tipi	Times News Roman
Yazı Tipi Stili	Normal
Yazı Boyutu (normal metin)	12
Yazı Boyutu (dipnot metni)	10
Tablo-grafik	10
Paragraf Girintisi (İlk Satır)	1 cm
Paragraf Aralığı	Önce 6 nk, sonra 0 nk (Tablo ve grafiklerde önce ve sonra 0 nk)
Satır Aralığı	(1,5)
Kaynakça	Asılı ve girinti 0,63 cm, Hizalama: Her iki yana yasla, Aralık önce 6 nk, sonra 0 nk, satır aralığı 1,15 cm.

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Top Margin	2,5 cm
Bottom Margin	2,5 cm
Left Margin	2,5 cm
Right Margin	2,5 cm
Font	Times News Roman
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Type Size (Regular Text)	12
Type Size (Footnote Text)	10
Table-graphic	10
Paragraph Entry (First Line)	1 cm
Paragraph Spacing	Before 6 nk, after 0 nk (Table and graphic – before and after 0 nk)
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A TURKISH PATHWAY TO AESTHETICS, IDEOLOGY AND NARRATIVE:
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AĞAOĞLU'NUN ÖYKÜLERİNDE PERSPEKTİF VE BİLİNÇ MERKEZLERİ

Hüseyin SOYLU

Research Assistant, Van Yüzcüncü Yıl University, Faculty of Letters, Department of Turkish Language Education, Van, Turkey
ORCID: 0000-0001-7875-6957

Sorumlu yazar/ Corresponding author:

Hüseyin Soylu,
Research Assistant, Van Yüzcüncü Yıl University, Faculty of Letters, Department of Turkish Language Education, Van, Turkey
Email: huseyinsoylu@yyu.edu.tr

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Abstract

Perspective is the sense of depth and breadth in literary text. An author sets up his or her narrative layout, sequence of details along with a principle of choice. It gives literary text an ability to trace a historical sequence of time and provides a holistic view of the conflicts and relations in social reality with a collective lens. Centers of consciousness are the points of insight in a literary text. The textual perspective expands through centers of consciousness and the reader acquires prevailing points regarding the content. Adalet Ağaoğlu is a prominent writer in modern Turkish literature who constructs social reality and ideological commitments with new perceptions by passing them through a literary process. She presents historical and cultural ways of thinking and traditionalized life forms on an aesthetic basis. The aim of the study is to analyze the aesthetic effect and ideological representations in Adalet Ağaoğlu's stories through perspective and centers of consciousness which are the basic topographical narration technics. Approaching the tradition of literary criticism of modern Turkish literature from a different vantage point and contributing the theory of world literature are also among the goals that the study hopes to achieve.

Öz

Perspektif, edebi metin içerisinde yer alan derinlik ve genişlik duygusudur. Yazar anlatı düzenini, ayrıntı dizinini bir seçim ilkesi ile birlikte yönlendirir. Perspektif, edebi metne tarihsel bir zaman dizimini izleme olanağı verir. Toplumsal gerçeklik içerisinde yer alan çatışma ve ilişkilere, sosyal bir mercekle bütüncül bir boyutta bakılmasını sağlar. Bilinç merkezleri, edebi metnin iç görü noktalarıdır. Metinsel perspektif, bilinç merkezleri aracılığıyla genişler ve okur, içeriğe ilişkin hâkim noktalar elde eder. Adalet Ağaoğlu, modern Türk edebiyatında toplumsal gerçekliği ve ideolojik bağlılıkları yazınsal bir ilişkiler ağından ve estetik bir kavrayıştan geçirerek inşa eden öncü yazarlardandır. Tarihsel ve kültürel kalıpları, konvansiyonel yaşam biçimlerini artistik bir idrâk ve panorama ile sunar. Bu çalışmanın amacı, temel topoğrafik anlatım teknikleri olan perspektif ve bilinç merkezleri aracılığıyla Adalet Ağaoğlu'nun öykülerindeki estetik etkiyi ve ideolojik temsilleri çözümlenektir. Ayrıca, Türk edebiyatının edebi eleştiri geleneğine farklı bir bakış açısıyla yaklaşmak ve bu geleneği, dünya edebiyatının kuramsal birikimi ile birleştirmek çalışmanın ulaşmayı ümit ettiği hedefler arasındadır.

1. INTRODUCTION¹

Perspective is the sense of depth and breadth in literary text. An author sets up his or her narrative layout, sequence of details along with a principle of choice. According to Georg Lukacs, “in any work of art, perspective is of overriding importance. It determines the course and content; it draws together the threads of the narration; it enables the artist to choose between the important and the superficial, the crucial and the episodic” (1969, p. 33). In this context perspective, along with ideology creates a narrative texture and aesthetic form on a fictional base. For Lukacs, perspective is a textual indicator that determines author's relationship with objective reality, since it reflects the main orientations involved in the historical process and “subjectively (...) it represents the capacity to grasp the existence and mode of action of these movements.” Because the author is always “part of a larger social and historical whole” (1969, p.54, 55).

The phenomenon of perspective arises in a structure equivalent to realistic style. For Lukacs, realism is not a choice between literary styles: “All styles (even those seemingly most opposed to realism) originate in it or are significantly related to it” (1969, p. 48). Except for the formalistic art form, which comprehends the world at the level of a “nihilistic allegory” (1969, p.52), but the realistic writer places modern life in a broader framework and gives it the necessary value within a larger and objective whole. For this reason, perspective in compositional layout provides such an aesthetic mediation. Because a view that completely connects reality to the thoughts of the subject is insufficient to describe “the terror generated by the world of imperialist capitalism (...) where human beings are degraded to mere objects” (1969, p.52). That’s why perspective as a “literary creativity” (1969, p. 55) generates a spatial and temporal historicity and provides an integrative view of the conflicts and relations in social reality with a collective lens. “The concreteness of a writer’s perspective (...) is a decisive influence on the vitality and suggestive power of his (her) art” (1969, p.55). Otherwise, artistic reality would be an “arbitrary chronicle” (1969, p.55). Therefore, “it is the perspective, the terminus ad quem, that determines the significance of each element in a work of art” (1969, p. 55) In this respect, the interaction of perspective and ideological representation emerges in an aesthetic organism. Because aesthetic effect heightens the receptive energy of the narrative

¹ This article is a revised and extended version of my master thesis entitled “Aesthetics and Ideology in Adalet Ağaoğlu’s Stories.” All translations in the article belongs to the author.

perspective. In consequence, the writer's ideological and artistic executions, her (his) tenets, choice of details extracted from collective experience constitute a poetic of perceptive.

For Willie van Peer and Seymour Chatman “the study of narrative perspective has entered a stage in which interdisciplinary cooperation has become inevitable (...) Though more is needed, some real progress has already been made in the elaboration and sophistication of traditional narratology” (2001, p.6). In terms of their critical stance, “one dimension of (this) progress is the change from the tendency to categorize whole text manifesting a specific perspective to more detailed analyses of perspectival complexity” (p.7). To put it more explicitly, “it is a move from ‘global’ to more ‘local’ phenomena, from ‘macro’ to ‘micro’” (p.7). They underline the fact that “the older typological approach needs to be complemented by more detailed textual analyses” (p. 7). In this regard, perspective becomes a fundamental literary device in developing narrative theory and grasping the depth of the literary text established between aesthetics and ideology. The perspective stands out with the concept of "vision" in Tzvetan Todorov's works and "focalization" in Genette's works (Genette, 1983, p.188, 189).

In traditional literary criticism, narrative systematics is limited to the point of view. This point of view consists of two basic methods (questions): Vision (Who sees?) and Voice (Who speaks?). But, especially with Genette, the narrative perspective raises a more sophisticated and stimulating question: Who perceives? (p. 53). For this reason, it is necessary to take the perspective together with the centers of consciousness in order to penetrate better into the narrative composition. Because both the external dimension in which the narrative establishes the distance, direction and judgmental attitude of the reader, and the forms of consciousness in which the characters' state of mind become clear are important for analytical integrity. That's why another interpretation strategy that constitutes the focus of this study is the centers of consciousness.

Centers of consciousness are the points of insight in a literary text. The textual perspective expands through centers of consciousness and reader acquires prevailing points regarding the content. The centers of consciousness of a literary text can be the mental construction of characters, as well as an element, i.e., “a lucid reflective” (Booth, 1983, p. 46) that reflects and reveals the connections and relationships within the text. They should be used in a form integrated with the compositional symmetry of narrated consciousness. For this reason, “the process most like the process of life is that of observing events through a convincing, human

mind, not a godlike mind unattached to the human condition (...) the mind used as observer must be the most polished of possible mirrors” (p. 45). In this sense, the discourse and stylistic structure presented through the centers of consciousness determines the referential content of perspective: “The words brought by the author are a rather embarrassing bunch of material evidences that the reader cannot pass over in silence, or in noise” (Eco, 1992, p. 24). Centers of consciousness placed in narrative structure can be seen through “textual observations” (Cohn, 1983, p. 7). Because “certain language patterns are unique to fiction, and dependent on the presence of fictional minds within the text. These language patterns are primarily the conveyors or signals of mental activity: verbs of consciousness, interior and narrated monologues, temporal and spatial adverbs referring to character’s here and now” (1983, p. 7). Through these grammatical modes centers of consciousness acquire an empirical essence and intentionality. It is precisely for this reason that Henry James conceives consciousness as a fictional repository that encapsulates experiential particles for aesthetic engagement. Consciousness and experience are strategic mechanisms that circulate through narrative spectrum. For James, the central consciousness of a work is the atmosphere of the mind: “Experience is never limited and it is never complete; it is an immense sensibility, a kind of huge spider-web, of the finest silken threads, suspended in the chamber of consciousness and catching every air-borne particle in its tissue. It is the very atmosphere of the mind (...) it converts the very pulses of the air into revelations” (Labrie, 1968, p. 519, 520). In this sense, in James's poetics consciousness refers to a “central intelligence” (Ziegler, 1983, p. 229) that inculcates the reader. It may be “a character endowed with properties that exceed the usual range (...) or with a special narrative point of view” (p. 229).

Adalet Ağaoğlu is a prominent writer in modern Turkish literature that constructs social reality and ideological commitments with new perceptions by passing them through a literary process. She presents historical and cultural ways of thinking and traditionalized life forms on an aesthetic basis. She thinks that the author “must comprehend the relations of the human within his/her class and social position, the complexity and contradictions of these relations and reproduce what he has grasped with a new interpretation and has to illuminate human realities that are not immediately visible from the outside” (Ağaoğlu, 2014, p. 26, 27). In this context, Ağaoğlu brings an aesthetic form and technique to the post-1970 Modern Turkish without disregarding the socialist realism. Her short stories are important genre formations in which the shared relationship of aesthetics and ideology is manifested in a textual structure. Her collection of short stories can be listed as follows: *Yüksek Gerilim* (High Voltage, 1974), *Sessizliğin İlk*

Sesi (The First Sound of Silence, 1978), *Hadi Gidelim* (Let's Go, 1982), *Hayatı Savunma Birimleri* (Life Defense Units, 1997), *Düşme Korkusu* (The Fear of Falling, 2018). In this study, the short stories in which aesthetics and ideology are fused together by a particular degree of complexity will be investigated. Therefore, only the stories and textual materials which provides a significant density and frequency will be highlighted. In this regard, Ağaoğlu's last book, *Düşme Korkusu* (The Fear of Falling) is excluded.

2. PERSPECTIVE AND CENTERS OF CONSCIOUSNESS IN ADALET AĞAOĞLU'S STORIES

2.1.Perspective

In the story "Sen de Sor" (You Ask Too, in *Yüksek Gerilim*) the textual perspective is built at the allegorical level by creating metaphors that characterize political power in modern metropolis. The image of a rifle and a hand raining stones from the sky indicate the phenomenon of perspective. The atmosphere of the text is created by the fear and delusion caused by these images:

At that time, a huge rifle was hung on the top of the city, which could aim at all houses, streets, alleys, parks at the same time. Or let me tell you this: a hand kept raining stones from the sky like a mountain on people. The stones met the one who came across, the one who did not meet was waiting for the moment when a big stone could fall on top of it (Ağaoğlu, 2016y, p.95).

The sense of perspective embodied in the text can be explained by the thoughts that Michel Foucault ascribes to the concept of surveillance society and power. According to Foucault's theory of ideology, power symbolizes an omnipotent God who is everywhere in every time and disciplines even the smallest human behavior. Therefore, it is equipped with implicit and metaphorical mode of repression. "And, in order to be exercised, this power had to be given the instrument of permanent, exhaustive, omnipresent surveillance, capable of making all visible, as long as it could itself remain invisible" (1995, p. 214). This idea is expressed by the term "panopticon" in Foucault's philosophy. For him, panopticon "had to be like a faceless gaze that transformed the whole social body into a field of perception: thousands of eyes posted everywhere, mobile attentions ever on the alert, a long, hierarchized network (...)" (p. 214). In this respect, panopticon is the system for general surveillance and discipline. "The panoptic arrangement provides the formula for this generalization. It programs, at the level of an elementary and easily transferable mechanism, the basic functioning of a society penetrated

through and through with disciplinary mechanisms” (p. 209). In the story, the metaphor of a rifle and a hand raining stones from the sky symbolize this sort of disciplinary mechanism:

Some of them were going into the remotest holes they could get into. As if those holes didn't have a top, it didn't rain a stone of the same size from that top (...) There were days when, you wouldn't believe it, the person who was hit by a stone was even considered to be saved. It was better to be shot now or to be hit by a stone on your head and to fall down than to wait for a stone to strike or to walk around as a target (Ağaoğlu, 2016y, p. 96).

In order to explain the textual means of the relationship between aesthetics and ideology, it is necessary to refer to the concept of “textual signification” (Eagleton, 1978, p.79). Textual signification is an interrelation of signifier and signified in a literary artifact. In other words, it is a fictional “mode of production” (1978, p. 78) in which semiotic components “shift and mutate in response to the determinations of aesthetic ideology” (1978, p. 79). In this sense, “a text may so foreground its signifiers as to radically deform, distantiate and defamiliarise its signified; or it may strictly curb such excess, in apparent humble conformity” (p. 79). For this reason, the duty of literary criticism is to divulge this sort of semiotic transformation: “Its task is not to study the laws of ideological formations, but the laws of the production of ideological discourses as literature” (1978, p.97). In story, the metaphors of oppression, which are foregrounded as signifiers, create a “pseudo-real” (1978, p. 80) of ideological apparatuses in a signified position which is deformed and defamiliarized. Therefore, they are not placed casually into fictional flow, but to evoke a suppressive macropolitical figure.

Terry Eagleton attempts to decipher the aesthetic fabric of the textual signification with an analytic allegory in which literary text simulates a dancing man. For Eagleton “the text strikes us with the arresting immediacy of a physical gesture which turns out to have no precise object - as only to realize that his gestures were in some sense mere ritual and rehearsal- learnt, studied actions which indicated nothing immediate in his environment, but revealed, rather, the nature of an environment which could motivate such behavior” (1978, p. 75). For him, the crucial fallacy is the reflex of linking these gestures to a concrete reason, to an indicator. When a reason cannot be found, these gestures become meaningless. However, what needs to be considered is to reveal that these gestures are “rehearsed, calculated behavior of an actor” (1978, p. 75). Therefore, the metaphors of rifle and hand should be considered as an actor's rehearsed, calculated behaviors. These metaphors, which create a sense of perspective by establishing an

aesthetic trajectory, are designed as a textual signification in the story. As Paul Ricoeur states that “the relation between the literal meaning and the figurative meaning in a metaphor is like an abridged version within a single sentence of the complex interplay of significations that characterize the literary work as a whole” (1976, p. 46). In the story, both metaphors are presented through a literary perspective which creates a textual tension between literal and metaphorical meaning and fuses aesthetic and ideology in the craft of fiction. In other words, these metaphors are compositional performances that entrench the ideological substance with an aesthetic crystallization and carry it to tropological depths. They stage the author's calculated, rehearsed literary activity within the framework of a preassigned ideological effect. In this way, the story is subjected to a deliberate breakage through the figurative manipulations of the literary perspective and channeled into the desired trajectory. “It was better to be shot now or to be hit by a stone on your head and to fall down than to wait for a stone to strike or to walk around as a target”, these extracted remarks clearly reveal the ideological, tropological and manipulative nature of literary perspective in a fatalistic irony.

In the story “Bileyici” (Sharpener, in *Yüksek Gerilim*), It is possible to see the reflections of the perspective as a narrative panorama. The chain effect of changes caused by economic and technological innovations in the labor force on social and individual life is displayed in the story. This effect is processed through the professional lives of people living in three separate houses standing side by side in urban life. The change in the occupations of people over time is given in a chronological sequence:

The sons of the three houses, whose former owners were herbalist, spice-seller and coppersmith, also became herbalist, spice-seller and coppersmith. Later, the sons of their sons engaged in wholesale, pharmacy or antiques. During this period, the families shrank. In their houses, the elder sons and their wives and children lived. After a while, the sons of wholesalers, pharmacists, or antique dealers became civil servants, doctors, and smugglers of antique (Ağaoğlu, 2016y, p.151).

At this point it is crucial to mention the textual value of the concepts of time and human activity. According to Lukacs, if objective reality and subjective thought are treated at a level indistinguishable from each other, human activity becomes, “a priori, rendered impotent and robbed of meaning” (1969, p. 36). Because in this way, man cannot be the bearer of any constructive action on earth and is deprived of his active nature that directs events. For this reason, the simultaneous ontological cycle created by time and action strengthens the dynamic

historicity of the subject, bringing him to the fore as an ideological and aesthetic agent. “By separating time from the outer world of objective reality, the inner world of the subject is transformed into a sinister, inexplicable flux and acquires-paradoxically, as it may seem- a static character” (1969, p.39). And as a consequence, the notion of time becomes an abstract subjective element and breaks away from its historical objectivity and social reality in terms of lived relationships. Lukacs names this idea, which he puts it against perspective, “the static epic” (1969, p. 18). In this regard, the changes and transformations of the sons of the three houses reflect both a relational and chronological perspective that is the exact opposite of static epic. Because it has been stripped of subjective limitations and placed on an objective, concrete historical line. This concrete historical line proceeds synchronously with the occupational pursuits of fictional characters. Thus, the isolated, conservative projection of static epic is replaced by a dynamic, literary agency and configuration that coincides with objective reality.

The transformations in rural life are demonstrated through Süleyman and his son Ramazan, two yuruks (nomads) who went down to the plain to establish a habitat for themselves with the decline of forests in the mountains. The time in the story is concretely designed and marks a “historical change and particularity of place” (1969, p. 37). Because, geographical mobility acquires an instinctive temporal scale, in other words, a fictional coordination with the destruction of nature:

The forest of the mountains has diminished. It has run out. Eventually, the soil of the mountains was also driven by the flood waters into a fertile plain. At that time, the woodcutters living in those mountains followed the flowing soil and flowed towards the plain one after the other (...) the yuruks (nomads), who went down following the flowing soil, kept looking for a piece of land measuring three and a half meters long to set up their bristle tents that they carried together.

(...)

Except for those who can settle in scarce and unproductive lands or take shelter in the haylofts and barns of large landowners set up perches, arbours, and shelter on the shores of their fields to work for them as a shepherd, (...), farmhand, for those basketry, barbecue and tongs making or sharpening cutting tools is the only occupation that has to be done, which could be dispensed with at any time, and which could never be given up (Ağaoğlu, 2016y, p.149, 150).

The perspective is also used to express people's ethical profiles and moral attitudes. It allows the establishment of a narrative frame in which the characteristics of the people are emphasized. In this way, literary work dominates the verges of inner vision designed by author. In the story, people living in the house on the cobblestones are reflected in such a point of view:

The house on the cobblestones is in harmony with its adjacent neighbors and celebrated weddings and circumcision feasts with them. Funerals have been held. In their small room, the brides cried and made love. Children were born. The boys and grooms set up raki tables in the kitchen spaces, hidden from the grandparents. They beat their wives and sisters. They bought them festive treats and went to bed with little maids (2016y, p. 150).

The critical form of perspective indicates the literary representation of ideology. Because, it appears as one of the aesthetic apparatuses of ideologic projection and gives away the textual symptoms of the author's implicit allegiances. In this respect, the desire for a set of furniture mentioned in the story embodies an ideological frame which the author attempts to display in a shadowy fashion. This ideological frame represents the erosion of the cultural and historical value of labor by the tides of desire and the deep waves of class domination and it turns into a synchronous conflict in the fictional flow:

They wanted the cigarette tables that they lined up between the seats and the plastic items that adorned those tables to look better. There should have been formica dining tables and twelve vinyl-covered chairs of those tables, and long sideboards covered with glass mirrors, two separate cabinets on either side of those sideboards, and a pouf in front of each of the cabinets.

The sons of those who make carved and mirrored chests one by one, and the inlaid makers who adorn their cupboards in the form of stars became mechanics, gluers or molders in formica goods factories that could cut twenty thousand table legs in a row (...) in order to satisfy the cravings of set of furniture faster and more every day in the homes of those whose sons are civil servants and doctors (2016y, p. 152).

In Marx's theory of commodity fetishism, "the mind reflects an inversion in reality" (Eagleton, 1991, p.86). In other words, the subject's constitutive perception, the transparent, unequivocal gaze that determines the collective potential of the manufactured object, evaporates in the vicious circle of the commodities. In this way, the mind is detached from its authentic, social reality and "governed by the apparently autonomous interactions of commodities" (1991,

p.84). In a world where the cooperative harmony between the subject and the object is disproportionately decayed, “the social character of labour is concealed behind the circulation of commodities” (1991, p. 85). And as a result, the society becomes “fragmented by (...) the atomizing operations of the commodity, which transmutes the collective activity of social labour into relations between dead, discrete things” (1991, p. 85). The perceptual inversion between productive activity and the receptive subject, which degenerates the organic encounter and causes alienation, unobtrusively emerges in a very natural composition. Because, the literary artifact “conceals and naturalizes ideological categories” (Eagleton, 1978, p. 85) and “dissolves them into the spontaneity of the ‘lived’” (1978, p.85). Therefore, it is crucial to state that “ideology is present in the text in the form of (...) eloquent silences.” (1978, p. 89) Such a high degree of silent naturalness, which indicates aesthetic dynamics of fiction, can only be achieved through literary perspective. In the story, the vicious circle created by commodity fetishism, the ideological spiral and the inverted alienated content of social labor are manifested precisely in such a narrative perspective with a natural instinct. It takes into the social and economic climate, which aims to imprison human experiences and desires in a degenerative and specific direction, and moves it to its natural and silent profoundness by passing through the discursive gears of the aesthetic perspective. In this sense, the formulation of literary perspective in a natural and routine, silent and profound fashion in the story becomes aligned with the artificial, dehumanized pace of commodity production which is the ultimate consequence of the socio-economic complication created by disproportionate, demanding impulses.

2.2. Centers of Consciousness

The story entitled “Teşekkür Ederim” (Thank You, in *Sessizliğin İlk Sesi*) is woven with a three-layered narrative consciousness. The primary narrator occupies the Olympian position, capable of infiltrating all grammatical degrees of consciousness, but deprived of egocentric composition. The secondary narrator tries to ascribe hypothetical interior monologues to a tertiary character who does not have physical visibility and mobility in fiction. The story proceeds through the transitions of consciousness created by this tripartite subject dialectic:

How many years has he been repairing his shoes, slippers and boots? In an arcade, at the bottom of two floors, in this lightless place among dust, leather, glue, and foot odor, time also flows over him as crooked, black and brown, pile of exhausted shoes that have walked a lot. (...)

In so many years, I have hoped:

(Get out! Go fix your damn shoes and boots. I'm not going to smell your filthy feet. Beat it. I won't! If the heel is worn, wear it. Just wear it. Go and buy yourself a new one, what the hell? I don't do it. Get out!)

(The heels are swinging! Let it swing. Isn't everyone's life precious? Isn't Hasibe's life? I see her passing through the street of the house. Her body is tilted back. Does she bring her shoes to get them repaired? She can't. Should she bring her shoes to the repair and then go to work barefoot? I'm not doing yours either!)

He hoped, wished, and feared that he would say something like that, throwing all those shelves, floors, and shoes that piled up on the counter one by one. It's not fear... Wait, did he get sick? (...) Oh, our evil heart... How can I think like that?... Oh, my dear crafter, don't be dead (Ağaoğlu, 2015, p. 53, 55, 56, 57).

The flow of consciousness imposed on the pacified tertiary character, Mahmut the craftsman, acquires the capacity of ideological representation by social indicators. His designated and centered lines of thought reflect the social identity which is marginalized and impoverished. In the background of delusions directed towards Mahmut the craftsman by the secondary story character, there is a sense of guilt caused by his class privilege. Because the undeniable nature of economic injustice is clearly demonstrated by local observations of communal habitat. For this reason, "the ideology in which the work bathes" (Eagleton, 1978, p.86) can only be disclosed by a sort of emotional, pathological decoding. In this respect, the central intelligence of Mahmut's quoted monologue indicates the empathic and aesthetic core of narrative discourse and identity which temporarily inherited. Because "we should remind ourselves that any sustained inside view, of whatever depth, temporarily turns the character whose mind is shown into a narrator" (Booth, 1983, p. 164). The supreme narrative agent in the story is the omniscient narrator in disguise who wanders through double-layered levels of consciousness. In this sense, he possesses the "magic lens (...) that enables him to peer through the skulls of all fellow human beings he encounters. In other words, he has the "eternal intelligence" (Cohn, 1983, p. 3) and manages the transitions and mediations in the narrative structure and "imposes his perspective from on high" (Ricoeur, 1984, p. 91). Therefore, "as the literary agent of panoptic discipline" (Culler, 2004, p.32), he monopolizes all the logistic capabilities of the narrative structure and prevents it from branching out. In consequence, the lenses held in character's minds, "the imaginative or telepathic translation of inner thoughts"

(p.32) are shaped in accordance with authorial regency in the story. Because “(...) mental quotations are to be understood not as literal reproductions, but as authorial transcriptions of inchoate figural thoughts.” (Cohn, 1983, p. 76)

In the story “H” (in *Sessizliğin İlk Sesi*), the journey of the Apollo 11 lunar module is followed step by step and second by second in the whole world. With technology, all humanity has had the opportunity to share a common ground. The central consciousness of the story is coordinated with this spaceflight’s universal perspective which proceeds synchronously with story character’s mental fluctuations scattered around the compositional structure. These scattered pieces of reflections are charged with a critical energy of miscognition:

Everyone who has a receiver to carry every sound and every image emitted by sound waves to their home is equal to each other right now. We are watching the same thing right now, we know the same things, we share the same thing. It was the first time that the people of the world came so close to each other. We are now the same as an Indian, an American, a Chinese, a Cuban, a Chilean, a Spaniard, an Ecuadorian.

This has been repeated often. We are close, we share, we are the same.

(...)

I am everywhere at once. In all places and all times. In Mediterranean nights, in glaciers, in seabeds, in virgin forest, in three thousand years. In the steppe in the seventh century and on a pearl-blue plain with demons before Christ. On a snowy plain. In the moonlight. I'm on a snowy plain in the moonlight. In a desolated place. That's the only thing. That's the only sure thing. Nothingness. I am desolate. Anywhere, anytime, in any season, that's the only situation.

(...)

I am against it, no one will employ fourteen thousand people for our meetings. No one is going to spend millions to get us on our way to each other. Billions won't be spent. I'm not going to the moon. What I want is very little. Very little (Ağaoğlu, 2015, p. 117, 129, 135).

The feature of the broadcast receiver that unites the whole world on a common ground establishes the perspectival plane of the text, but the universal nature of the receiver is met with

irony. Because, there is a contradictory relationship between the development of communication and emotional intimacy. In this regard, the modern social structure lacks of spiritual solidarity and unity. The sense of universality created by the media broadcast, which is the symbol of technological progress, contrasts with social ruptures and alienation. The disconnection in human relations characterizes the inadequacy of the modern world in creating an aesthetic solidarity. The story character's narrated monologue both represents the ever-expanding universal perspective on the dissociated spiritual structure of the world in time and space and also presents the portrait of the modern individual who has lost the de facto essence or inner epic. Because in the most basic sense, "the subject is not a phenomenon in the world but a transcendental viewpoint" (Eagleton, 2004, p. 72). For this reason, illusionary sense of collectivity produced by the media broadcast is targeted by the condensed discursive mechanisms of ideological criticism. In this respect, "ideology is a deformed representation of the object -a 'screen' or 'filter' which we can nonetheless peer behind to obtain a glimpse of the object as it really is" (Eagleton, 1979, p.62). In the story, this object is the metaphor of universality which the radio broadcast intuitively tries to instill. The character's self-enclosed consciousness questions this fallacy of universality and presents a glimpse behind the screen of perceptual communion. Thus, the ideological mask of the universal macrocosm created by story slips from the inside. Slavoj Žižek explains this mask, the false consciousness which ideology potentially contains in a Lacanian sense: "Ideology is not a dreamlike illusion that we build to escape insupportable reality; in its basic dimension it is a fantasy-construction which serves as a support for our 'reality' itself: an 'illusion' which structures our effective, real social relations and thereby masks some insupportable, real, impossible kernel" (2008, p. 45).

In the story "Hadi Gidelim" (Let's Go, in *Hadi Gidelim*), the story character travels from Paris to London with her brother, who has a terminal illness. They plan to see a doctor in London. Her brother telephones an old acquaintance to pick them up from the airport. The two of them wait at the airport bar. During their waiting period, the story character's state of mind is surrounded by the thought of death, both because of her brother's illness and because of an internal reckoning with her past. The phenomenon of death, which settles in her mind as *idée fixe*, constitutes the central consciousness and emotional spectrum of narrative.

'Here,' said my brother, 'The dead was left on you'

I want to sweep it off. Unfortunately, what he said was left on me is not the dust that was land on me afterwards. Besides, there is no dead, there is no one to die.

There is nothing on me! The hand that only touched my arm: Warm. Full of life. But my heart. It's bleeding thinly. I'm afraid that the blood will spill and become visible.

(...)

Last night, somewhat later, I was trying to lock death in the room in the middle of the green and red lights that were filling up inside my room at the hotel we stayed. I was getting out of bed and running to the sofa, from the sofa to the bed. And then I was in that one seat again. I was sitting there on death, trying to stop it twitching from the door, getting out.

(...)

I, on the other hand, was watching with death on leash vaguely the streets I entered and exited, the radiant light hitting the church tower, the flowers, the terraces of the cafes in the morning silence wrapped in a smoky gelatin paper.

(...)

That black shadow behind me, if I couldn't lock it inside, then in my hand. But I always hold its leash tight that we'll fight at night... (Ağaoğlu, 2016h, p. 112, 117, 128).

The act of narration, which opens the character's mind flow to reader in a retrospective fashion, sets the story's introspective mechanisms in motion. Because, the compositional strategies proceed with self-narrated monologues in which the narrative agent's perceptual distortions appears. For this reason, the story's reflecting psyche is established by self-narrated monologues with pathological maneuvers and autobiographical flashbacks. "The narrator (...) identifies with his (her) past self, giving up his temporally distanced vantage point and cognitive privilege for his (her) past time-bound bewilderments and vacillations" (Cohn, 1983, p. 167). The temporal cognition is erased from the character's mind and death, like a grotesque, metaphorical creature, seals all aspects of her vision in an episodic tension. This idiosyncratic tension is carried through self-narrated monologues. Because, "the self-narrated monologue can attain (...) greater importance in a text. When a highly self-centered narrator relates an existential crisis that has remained unresolved. Unable to cast a retrospective light on past experience, he (she) can only relieve his dark confusions, perhaps in the hope of ridding himself (herself) of them" (1983, p.168). The metaphor of death, as a dystopic occurrence highlights

the aesthetic dynamic of narrative, since it rhythmically increases the imaginative intensity and poetic energy. And also, it is an ideological receptor which binds all semantic anomalies in fiction. Because, the metaphor of death takes over the productive intellectual mechanisms of fictional discourse with a nihilistic dissonance and subjugates narrative cognition to neurotic twists by depriving it of the collective consciousness: “The power of a metaphor derives precisely from the interplay between the discordant meanings it symbolically coerces into a unitary conceptual framework and from the degree to which that coercion is successful in overcoming the psychic resistance such semantic tension inevitably generates” (Eagleton, 1994, p. 281). The ideological corpus of narrative composition is established by the rhetorical construction of subject’s central consciousness which drifts away from perceptual and operational realism as self-enclosed entity. Therefore, she cannot transcend her internal boundaries and create social projections as an autonomous aesthetic agent. “If the subject is (...) fractured and dismantled, the objective world (she) confronts” becomes “quite impossible to grasp as the product of the subject’s own activity” (Eagleton, 2004, p. 317). In this regard, the story is fragmented by an ideological negativity which lacks collective and reflective textual fusion.

In the story “Rabia’nın Dönüşü” (The Return of Rabia, in *Hayatı Savunma Biçimleri*), the first-person narrator conveys a slice of Rabia’s life story who married Italian music teacher Peregrini. Rabia, who has a beautiful voice, had to grow up without a father and is forced to live in a social isolation under the strict supervision of her grandfather, Hacı İlhami Efendi and her mother, Emine. Peregrini, who gives piano lessons to wealthy children, falls in love with her and changes his religion and name (as Osman). Rabia marries Osman and moves abroad; However, upon her return, the residents of the neighborhood are convinced that she has had an unsuccessful marriage. The central consciousness of the narrative is constituted by the interior monologues of narrative voice who has an encompassing temporal frame and critical intelligence. This narrative self with privileged insights composes Rabia's biography and experiences through a critical filter:

They said that Rabia has returned.

The tones are filled with anxiety: Rabia has returned...

Was she gone? We forgot about her.

It seems that the news of Rabia's return has made even for forty-year-old enemies ‘friend’. I had the feeling that everyone, especially women, want to immediately

stand up and build an impenetrable wall against the person whose return they see as a disaster.

(...)

At that time, we knew every district of the city and what was going on there. Lives would unfold before our eyes, like the pages of a novel, and drift by (...) We. Those who spectate the whole adventure page by page as if reading a novel in comfortable seats.

(...)

Rabia had opened a gap in the unification barrier between men and women from two different cultures, especially two different religions, such as the East and the West not to mention the fact that a closed family and in a closed environment like hers. (...) In short, Rabia is the pioneer of Muslim-Christian marriages. Beyond that, her marriage is the 'happy ending' image of the two cultural fusion (...) However, now, dark shadows are falling on the first known 'happy ending': Rabia has returned (...) Is Rabia's return a mirror held up to the faces of those who do not find what they expect from the unification of two different worlds? Is that what this unease is about? (Ağaoğlu, 2017, p.13,15, 20, 22).

Although first person is claimed to be “unduly limiting” (Booth, 1983, p.150) in terms of narrative strategies, the narrating character in the story appears before the reader as someone who possess crucial information and interpretive faculty. Through his dynamic reflections, phenomenon of marriage gains an intercultural perspective, biographical mysteries unfolds and social environment is depicted as a living spatial organism. His discursive emphasis, “Rabia has returned”, creates the story’s aesthetic and cognitive central momentum which appears as a retrospective semantic texture and monologic memory cycle. Because, this recurrent expression contains a gravitational magnitude that drags him into retrospection: “The remembering mind exists in an absolute void (...) trained full-time on the past” (Cohn, 1983, p. 248). That’s why “a recurrent pattern (...) acts as a kind of triggering device that releases into the mind a shower of memories” (178, p. 248). In this sense, “the monologist exists merely as a disembodied medium, a pure memory” (1978, p. 247) and “the monologic presentation itself is reduced to zero here, to a kind of vanishing point of the mnemonic process” (1978, p. 247). The narrating character reveals precisely such a journey into the past with these following words: “It's not the past that wears me out, it's the humid weather. Otherwise, how many steps have I taken in the

past so that I would be so tired?” (Ağaoğlu, 2017, p.19). The narrating character, as an aesthetic agent and the central consciousness which manages the retrospective journeys of the story, is also charged with an ideological engagement. Because he implicitly criticizes the male-dominated diagrams of language structure which “organizes the perception of social world” (Bourdieu, 1996, p. 170).

Rabia... Untouched, pure soul.

That's how she was defined. Osman, who converted to Christianity, would solve her mystery. Lines to be written by a foreign male hand on a clean, white paper... I think about now... Our neighborhood, which is so masculine, was passive and feminine (Ağaoğlu, 2017, p. 15, 27).

The semiotic system of language is dissolved and transferred within the framework of an oppressive, subliminal patriarchal structure. In this way, the masculine mindset acquires a symbolic hegemony which operates from conventional linguistic forms of expression to metaphor productions. That's why the fictional discourse “structures around the transcendental signifier of the phallus” (...) which is obscured “as a kind of pulsional pressure (...) in tone, rhythm, the bodily and material qualities of language” (Eagleton, 2003, p. 163). In this respect, it is the male-governed linguistic intensity which designates social capacity and nature of female identity. The source of this linguistic hegemony is anchored in a hierarchy in which “the heterogonous flow” of verbal equality is “repressed (...) chopped up, articulated into stable terms” (2003, p.163). For this reason, “the woman is both ‘inside’ and ‘outside’ male society, both a romantically idealized member of it and a victimized outcast (...) fixed by sign, image, meaning” (2003, p. 165). In this regard, the metaphorical expression embodied in the story's texture, especially with the phrase “lines to be written by a foreign male hand on a clean, white paper” represents this sort of male-oriented linguistic and ideologic intensity. In other words, it highlights “the particular strength of the masculine sociodicy (...) and legitimates a relationship of domination by embedding it in a biological nature that is itself a naturalized social construction” (Bourdieu, 2001, p. 23).

3. CONCLUSION

In the study, it is argued that through centers of consciousness and perspective, which are among the narrative strategies, literary work acquires a unique profundity and representative potential with regards to aesthetics and ideology. The argument is supported with the compositional evidences and contextual analyzes which is demonstrated clearly. In this sense,

it's fundamental to state that perspective and centers of consciousness in Ađaođlu's stories create the aesthetic and ideologic construction in a dialectic fusion. In this way, aesthetic pleasure of reception and political consciousness merge together to form a literary experience. In conclusion, the both narrative strategies that produce Ađaođlu's stories display a fictional symmetry in which aesthetics and ideology is harmonized in an eclectic fashion. The study hopes to be a promising step towards enlightening the narrative strategies of Modern Turkish literature after 1970.

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EXTENDED ABSTRACT

Perspective is the sense of depth and breadth in literary text. An author sets up his or her narrative layout, sequence of details along with a principle of choice. It gives literary text an ability to trace a historical sequence of time and provides a holistic view of the conflicts and relations in social reality with a collective lens. The interaction of perspective and ideological representation emerges in an aesthetic organism. Because, aesthetic effect heightens the receptive energy of the narrative perspective. In consequence, the writer's ideological and artistic executions, her (his) tenets, choice of details extracted from collective experience constitute a poetic of perceptive. Centers of consciousness are the points of insight in a literary text. The textual perspective expands through centers of consciousness and the reader acquires prevailing points which indicate narrative's empirical essence and intentionality. For this reason, the forms of consciousness and experience are strategic mechanisms that circulate through narrative spectrum. Adalet Ağaoğlu is a prominent writer in modern Turkish literature that constructs social reality and ideological commitments with new perceptions by passing them through a literary process. She presents historical and cultural ways of thinking and traditionalized life forms on an aesthetic basis. The aim of the study is to analyze the aesthetic effect and ideological representations in Adalet Ağaoğlu's stories through perspective and centers of consciousness which are the basic topographical narration technics. Approaching the tradition of literary criticism of modern Turkish literature from a different vantage point and contributing the theory of world literature are also among the goals that the study hopes to achieve.

In the story “Sen de Sor” (You Ask Too, in *Yüksek Gerilim*) the textual perspective is built at the allegorical level by creating metaphors that characterize political power in modern metropolis. These metaphors reveal the ideological, tropological and manipulative nature of literary perspective in a fatalistic irony. In “Bileyici” (Sharpener, in *Yüksek Gerilim*) occupational pursuits of fictional characters proceed synchronously with historical, objective reality. Geographical mobility acquires an instinctive temporal scale and the critical form of perspective as an aesthetic apparatus of ideologic projection gives away the textual symptoms of the author's implicit allegiances.

In the story “Teşekkür Ederim” (Thank You, in *Sessizliğin İlk Sesi*) the supreme narrative agent as an omniscient narrator in disguise wanders through double-layered levels of consciousness and monopolizes all the logistic capabilities of the narrative structure. In the

story “H” (in *Sessizliğin İlk Sesi*) the journey of the Apollo 11 lunar module is followed step by step and second by second in the whole world. The central consciousness of the story is coordinated with this spaceflight’s universal perspective which proceeds synchronously with character’s mental fluctuations scattered around the compositional structure. These scattered pieces of reflections are charged with a critical energy of miscognition. In “Hadi Gidelim” (Let's Go, in *Hadi Gidelim*) the metaphor of death as a dystopic occurrence highlights the aesthetic dynamic of narrative and also it is an ideological receptor which binds all semantic anomalies. Because, the metaphor of death takes over the productive intellectual mechanisms of fictional discourse with a nihilistic dissonance and subjugates narrative cognition to neurotic twists by depriving it of the collective consciousness. In the story “Rabia’nın Dönüşü” (The Return of Rabia, in *Hayatı Savunma Biçimleri*) the central consciousness of the narrative is constituted by the interior monologues of narrative voice who has an encompassing temporal frame and critical intelligence. This narrative voice implicitly criticizes the male-dominated diagrams of language structure.



YABANCI DİL OLARAK RUSÇANIN ÖĞRETİMİ VE ÖĞRENİMİNDE DİJİTAL ARAÇLARIN KULLANIMI

THE USE OF DIGITAL TOOLS IN TEACHING AND LEARNING RUSSIAN AS A FOREIGN LANGUAGE

Leyla Dalkılıç

Assoc. Prof, Ankara University, Faculty of Languages, History-Geography, Department of Russian Language and Literature, Ankara, Turkey
ORCID: 0000-0001-8801-6792

Anjelika Eda Erdem

Ankara University, Faculty of Languages, History-Geography, Department of Russian Language and Literature, Ankara, Turkey
ORCID: 0009-0004-1721-0677

Sorumlu yazar/ Corresponding author:
Leyla Dalkılıç,
Ankara University, Faculty of Languages, History-Geography, Department of Russian Language and Literature, Ankara, Turkey
Email: lcdalkilic@ankara.edu.tr

Anjelika Eda Erdem
Ankara University, Faculty of Languages, History-Geography, Department of Russian Language and Literature, Ankara, Turkey
Email: anjelika.eda@gmail.com

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Öz

Günümüzde yabancı dil eğitimi değişen dünya ile birlikte yeniden oluşmaktadır. Sadece eğitimin şekli değil hem öğretim yolları hem de kullanılan kaynaklar çeşitlenmektedir. Son dönemlerde çevrimiçi eğitimin yaygınlaşmasıyla birlikte bu çeşitlilik en çok yabancı dil eğitimindeki dijital araçlarda kendini göstermektedir. Türkiye’de yabancı dil olarak öğrenilen dillerin başında gelen Rusça için kullanılabilecek çok sayıda dijital kaynak bulunmaktadır. Rusya’da ders müfredatıyla uyumlu bir şekilde hazırlanan dijital araçlar hem çevrimiçi derslerde hem de bireysel çalışmalarda uygulanabilecek dijital araç ve çoklu medya kaynaklarını içermektedir. Bu dijital araçlar öğretmenlere ve aynı zamanda öğrencilere yardımcı olabileceği gibi dil öğrenimini daha canlı ve eğlenceli hale getirmektedir. Öğrenci ve öğretmenler için çevrimiçi eğitim alanında başvurabilecekleri bir katalog niteliğindeki bu çalışmada yabancı dil olarak Rusçanın öğretimi ve öğrenimi çerçevesinde öğretmenlerin, öğrencilerin ve çocukları ile birlikte çalışmak isteyen ebeveynlerin de yararlanabilecekleri eğitsel dijital araçlar, çoklu medya kaynakları ve ders oluşturmada kullanılan dijital araçlar tek bir elde toplanarak sunulmaktadır. Bu çevrimiçi imkânlarla Türkiye’de Rusça öğretimi ve öğrenimi için dijital araçların kullanımının yaygınlaştırılması ve tanıtılması amaçlanmaktadır. Böylelikle Rus dilinin eğitimi ile ilgili en güncel kaynakları tek bir elde toplamayı hedefleyen bu çalışma geniş kitlelere ulaşacak olmasının yanı sıra Türkçenin yabancı dil öğretiminde oluşturulan veya oluşturulacak olan dijital araçlara bir öneri mahiyeti taşıyabilmesi açısından da ayrıca fayda sağlayacaktır.

Abstract

Today, foreign language education is reconstructed with the changing world. Not only the form of education, but also the ways of teaching and the resources used are diversifying. With the recent proliferation of online education, this diversity is most evident in digital tools in foreign language education. There are many digital resources that can be used for Russian, which is one of the languages learned as a foreign language in Turkey. In Russia, the digital tools, which are aligned with the Russian curriculum, include digital tools and multimedia resources that can be used both in online classes and for individual study. These digital tools can help teachers as well as students, making language learning more lively and fun. In this catalog-like study, which students and teachers can recourse to online education, educational digital tools, multimedia resources and digital tools used in creating lessons, in the framework of the teaching and learning of Russian as a foreign language, are collected and presented under a single roof. The aim of the study is to promote and popularise the use of digital tools for teaching and learning Russian in Turkey. Thus, this study, which also aims to collect the most up-to-date sources on Russian language education in a single hand, in addition to the fact that it will reach a wide audience, it will also be beneficial in terms of being a suggestion for the digital tools created or to be created in the teaching of Turkish as a foreign language.

1. GİRİŞ

Türkiye’de eğitimin çevrimiçi olarak gerçekleştirilmesi, Covid-19 pandemi dönemi ile ülkede yaşanan doğal afetler sonucu daha yaygın hale gelerek son beş senede çok hızlı bir gelişim ve değişim göstermiştir. Daha önce uzaktan eğitim, çevrimiçi kurslar, online dersler şeklinde internet ortamında gerçekleştirilen eğitim-öğretim faaliyetleri; bilgisayar teknolojilerinin gelişmesi ve dijital kaynak ve araçların çoğalması ile birlikte mekâna ve zamana bağlı olmaksızın daha kullanışlı, yenilikçi bir sistem haline gelmiştir. Dijital ortamda eğitim eş zamanlı (senkron) ve eş zamansız (asenkron) olmak üzere iki şekilde gerçekleştirilir. Senkron eğitim, önceden belirlenmiş saatte öğretici ve öğrencilerin çevrimiçi konferansa veya sanal sınıflara bağlanması, ders sırasında hem ders materyallerinin yansıtılması hem de konuşma, soru sorma imkânı ile eş zamanlı etkileşimde bulunarak gerçekleştirilir. Böylelikle kısmi olarak geleneksel eğitim ile benzerliklere sahiptir (Gökçe, 2008, s. 2). Asenkron eğitim ise tamamen öğrencinin sorumluluk ve motivasyonuna bağlı olarak dilenen zamanda internet ortamında kayıt altına alınmış halde hazır bulunan öğrenme materyallerine erişim sağlanmasıyla gerçekleştirilmektedir.

Eğitimde meydana gelen her değişim ve gelişme diğer tüm alanlarda olduğu gibi dil öğretimini de etkilemektedir. XXI. yüzyılda sahip olmaları gereken alan uzmanlığı, bilgi ve becerilerinin yanında öğretmenlerden bilgi, iletişim ve teknoloji (BIT) okuryazarlığına da hâkim olmaları beklenmektedir. Aynı bilgi ve yeniliklere açık olma öğrencilerden de beklenen bir gerçektir. Bu tür bir eğitim çeşidinin bilhassa dil eğitiminde avantajları olabileceği gibi dezavantajları da olabilmektedir. Kantarın iki ağırlığını eşit olarak bilip farkında olmak eğitim sürecinde olası olumsuzlukların önüne geçebilir. Bu çalışmada yabancı dil olarak Rusçanın öğretimi ve öğrenimi temel alınarak süreçte kullanılabilir araçların incelenmesi amaçlanmaktadır. Rus dili çevrimiçi eğitim alanında başvurulabilecek materyallerin, inceleme çerçevesinde bir araya toplanarak tek elde sunulması da ayrıca hedeflenmektedir. Bu bakımdan Rusya Federasyonu’nda yaygın olarak kullanılan ve ders müfredatlarına da entegre edilen en güncel uygulamalar ile hem çevirim içi derslerde hem de bireysel çalışmalarda kullanılabilir dijital araçlara ve çoklu medya kaynaklarına ver verilmiştir. Bununla birlikte ders oluşturmada öğretmenler için etkili ve faydalı olabilecek etkinlik ve oyun oluşturma konusunda destekleyici dijital araçlar sunulmaktadır. Çalışmada ayrıca internet kaynaklarının etkileşimli ve kişiselleştirilmiş öğretim özellikleri sunularak dil öğreniminin daha canlı ve eğlenceli hale getirilebileceği gösterilmektedir. Böylece görsellerle desteklenen ders örnekleri ile dijital

kaynakların kullanımının pedagojik ilkelere dayandırılarak öğrencilerin özel ihtiyaç ve yeteneklerine göre uyarlanması gerekliliği de ortaya konmaktadır.

2. DİJİTAL ORTAMDA EĞİTİME GENEL BAKIŞ

Hızla değişen çağda dijital eğitimin avantajlarını ve dezavantajlarını bilmek çevrimiçi ortamda verilen derslerin işleniş şekline, öğrencilerin derse olan ilgi ve motivasyonunun artmasına olumlu katkıda bulunmaktadır.

Dijital eğitimin önce avantajlarına bakacak olursak birinci sırada ulaşılabilirlik olduğunu söylemek mümkündür. Ulaşılabilirlik, dünyanın herhangi bir yerinden herhangi bir bireyin veya bir grup insanın bu ortamlardaki derslere ulaşabilme imkânına işaret etmektedir. Sağlık nedenlerinden ötürü evde bulunan veya engelli bireylere eğitimi kolayca ulaştırarak eğitim fırsatı sunması da ayrıca önemlidir. Ulaşılabilirliğin bir sonucu olarak erişilebilirlik de farklı üniversitelerin ortak paylaşımına açtığı kurslara, bilgilere kolay erişme ve çeşitli kurslardan faydalanıp dersleri tamamlama imkânı sağlamaktadır. Bu tür bir eğitim formatının çok geniş kitlelere ulaşabilmesinin yanı sıra öğrencilere esneklik sunması dijital eğitimi cazip kılan bir başka etmendir. Esneklik, öğrenciye uygun bir zamanda, uygun bir yerde ve hızda çalışma imkânı sağlar. Kayıt altına alınan ya da video kaydı bulunan derslerden istenen saatte ve mekânda faydalanılabilir. Öğrenci kendi öğrenme hızında ilerler, internet ortamında hazır bulunan kaynaklara kolaylıkla erişebilir. Çalışanlar ve ikinci bir üniversite okuyanlar ise uzaktan da olsa ikinci bir eğitim alarak ilgi duydukları alanda iş ve okul saatleri dışında kendilerini geliştirme imkânını yakalamış olurlar (Babanina, 2008, s. 21). Ulaşılabilirlik, erişilebilirlik ve esnekliğin yanı sıra dijital ortamda eğitim, öğrenciye ve öğretmene çeşitlilik ve çoklu kullanım imkânı sağlar. Çeşitlilik ile hem öğrenme yöntemleri hem de öğrenme koşulları açısından geniş bir materyal ve konu seçimi sunulduğu gibi ilgi duyulan, öğrenilmek istenen her alanda eğitim seçme imkânı doğmaktadır. Çoklu kullanım ise öğrencinin veya öğretmenin herhangi bir derse veya kursa erişim olduğu sürece kursu tekrar almasını veya dinlemesini sözlü ve görsel kaynaklardan yararlanabilmesini kapsar. Son olarak çevrimiçi eğitimin yüz yüze eğitimden daha avantajlı sayılabileceği özellikleri arasında eğitimin ekonomik ve yenilenebilir olması gelmektedir (Sütçü ve Gogunokova, 2021, s. 141). Çevrimiçi eğitim, eğitim için başka şehirlere gidemeyen, barınma, ulaşım, materyal ve ders kitapları edinme gibi imkânı olmayan öğrenciler açısından masrafları azaltma adına iyi bir alternatif olmaktadır. Bununla birlikte teknolojinin devamlı olarak gelişmesi, yeni kaynakların üretilmesi elde var olan kaynakların kolayca yenilenip ders/kurs içeriklerinin değiştirilmesi veya zenginleştirilmesi çevrimiçi eğitimin yenilenebilir olmasında rol oynar.

Avantajları olduğu kadar dezavantajları bulunan çevrimiçi eğitimin en büyük sorunu bağlantı ve internete erişim sorunudur. Bazı ülkelerde internete erişimin olmaması veya kısıtlı olması çevrimiçi eğitimden faydalanmayı zorlaştırır. Ders esnasında yaşanan internet bağlantısı sorunu ders gidişatını olumsuz etkilemektedir (Babanina, 2008, s. 22). Özellikle Türkiye için konuşacak olursak internet altyapısının iyi olmadığı veya yavaş olduğu yerlerde hem öğretmen hem de öğrenci çevrimiçi eğitimden olumsuz etkilenmektedir. Kamera ve mikrofon kullanımı ile materyal paylaşım seçenekleri internet kotasını zorladığından bağlantılarda kopmalar, ses kesilmeleri meydana gelebilmektedir. Bu durumun önüne geçebilmek için de öğretmen kendi kamerasını açmaktan feragat edebildiği gibi diğer öğrencilerin de kameralarını açmamalarını isteyebilir. Bu durum öğrencinin sadece dersi görsel olarak görebilmesi, anlatıcının sesini duyabilmesi ve kayıt altına alınan dersin ses kalitesinin bozulmaması için tercih edilmektedir. Görsel olarak birbirini göremeyen öğrenciler ile öğretmen, yüz yüze eğitimde sağlayabildiği göz temasını ve gözlem yoluyla kontrol mekanizmasını kaybedebilmektedir. Bu bakımdan öğretmen, öğrencinin anlama düzeyinden çok dersi sağlıklı işlenmesine odaklanmaktadır. Bu ise öğretmenin dersi ve öğrencileri kontrol etme zorluğu yaşamasına neden olmaktadır. Öğretmenin yüz yüze sınıfta sağladığı kontrol zayıflar; ses, bakış, jest veya mimik gibi faktörlerle sağlanan kontrol biçimlerinin çeşitlilikleri de azalır.

Bağlantı ve internet sorunlarıyla ilintili bir diğer sorun da teknik zorluklardır (Sütçü ve Gogunkova 2021, s. 145). Teknik zorluklar, öğretmen ve öğrencinin kurulan sistem çerçevesinde sanal sınıftaki kullanım özelliklerine hâkim olamamasından kaynaklanır. Çevrimiçi eğitimin başarısı bilgisayar teknolojisine hâkim olma, interneti bilinçli bir şekilde kullanma ve teknik sorunlarla başa çıkma becerisine bağlıdır. Online sistemlere aşina olmayan öğretmen ve öğrenciler için teknik zorluklar derste aksamalara neden olmaktadır veya sunulmak istenen materyalin etkili bir biçimde aktarılmasına engel teşkil etmektedir.

Öğrenci odaklı sorunlara bakacak olursak öğrencilerin sosyal izolasyonu, sözlü olan ve olmayan etkileşimin kısıtlı olması veya hiç olmaması, entelektüel ve duygusal iletişim becerilerinin kaybına neden olabilmektedir. Yüz yüze eğitimde sosyalleşme ihtiyacını giderebilen öğrenciler çevrimiçi eğitimde bağlantı, internete erişim sorunu ve teknik zorluklar gibi nedenlerden kaynaklı olarak etkileşim eksikliğini daha fazla hissetmektedirler. Bu da sağlıklı bireylerin gelişmesinde önemli bir engel olarak karşımıza çıkmaktadır. Öğrenci-öğretmen ve öğrenciler ile diğer öğrenciler arasında iletişim eksikliği iki yönlü olarak hem öğretmende hem de öğrencide pasif tüketiciliği tetikleyebilir. Öğretmen öğrencilerle etkileşime giremediği için pasif konumda sadece dersini anlatmaya odaklanırken öğrenci de sadece pasif

dinleyici konumuna düşebilmektedir. Bununla birlikte pasif tüketicilik öğrenciyi tembelliğe sürükleyebileceği gibi çevrimiçi kaynakların ve hazır bilgilerin çokluğu, öğrencileri araştırma eğiliminden uzaklaştırarak pasif tüketiciler haline dönüştürebilir (Babanina, 2008, s. 23). Bu durum bilhassa kendi kendine çalışma alışkanlığı olmayan ve bu yeteneğini geliştirememiş bireyler için odaklanma ve planlama sorunlarını da beraberinde getirebilir. Odaklanma sorunu çevrimiçi eğitimde ders esnasında da kendini gösterebilmektedir. Kameraların çalışmadığı, bağlantı sorunu olan derslerde öğrenciler ders dinlemede, öğretmenler ise ders anlatımında odaklanma sorunu yaşayabilmektedirler.

Yukarıda çevrimiçi eğitim için sayılan avantajlar ve dezavantajlar aşağıdaki tabloda şu şekilde sıralanabilir:

Avantajlar	Dezavantajlar
<ul style="list-style-type: none"> - Ulaşılabilirlik, Erişilebilirlik - Esneklik - Çeşitlilik - Çoklu kullanım - Ekonomik kolaylık - Yenilenebilir olması 	<ul style="list-style-type: none"> - Bağlantı ve internete erişim sorunu - Teknik zorluklar - Kontrol etme zorluğu - Odaklanma ve planlama zorluğu - Etkileşim eksikliği - Pasif tüketicilik

Tablo 1.

3. YABANCI DİL OLARAK RUSÇA İÇİN DİJİTAL ÖĞRENME ARAÇLARI

Dijital öğrenme araçları, çevrimiçi kurs, dijital ders kitabı, web siteleri, medya kaynakları, online oyunlar gibi yenilikçi dil eğitim araçlarından oluşur. Türkiye’de yabancı dil olarak Rusçayı temel alıp bu alan üzerinde duracak olursak Rusça öğretimi ve öğrenimi sırasında kullanılabilecek çok sayıda yararlı, muhtelif dijital araç, kaynak ve site bulunmaktadır.

Türkiye’de Rusçayı yabancı dil olarak öğrenmek isteyenlere yönelik olarak farklı seviyelere hitap eden, kişisel becerilerin geliştirilmesine destek olan ve farklı yaş gruplarına bağlı olarak uygunluk ve değişkenlik gösterebilen çevrimiçi olarak başvurulabilecek kurum ve imkân bir hayli fazladır. Bunlar;

- TÖMER, OYDEM gibi dil merkezlerin ve okulların sunduğu Rusça online kurslar;
- Rus dili ve kültür merkezi RUSMER tarafından düzenlenen çevrimiçi Rusça kurslar;
- Ankara Üniversitesi Rus Dili ve Edebiyatı Uzaktan Öğretim Lisans Programı ile 4 yıllık eğitim süresi sonucunda diploma sahibi olma imkânı;

- Edx ve Coursera öğrenme platformların sunduğu Rusça dil kursları;
- İnternette açık erişimde olan ve Türkçe hazırlanan kaynaklar ve siteler;
- Rusça çevrimiçi özel ders almak.

Bunlara ek olarak az bilinen ancak Rusça öğreniminde etkili ve faydalı olabilecek diğer kaynaklar ise Rusya'daki üniversite ve dil enstitüleri tarafından projelendirilerek oluşturulan dijital araçlardır. Çalışma çerçevesinde bu kaynaklar sırasıyla tanıtılarak sunulacaktır.

1. Puşkin Devlet Rus Dili Enstitüsü “Rus Dilinde Eğitim”² Projesi. Bu projenin oluşturulmasındaki temel amaç Rusçanın yabancı dil olarak öğretilmesi, Rus dilinin yaygınlaştırılması ve Rusça eğitimin dünyada ulaşılabilir olmasıdır. Proje dili bireysel veya yetkili bir uzman rehberliğinde öğrenme, Rusça dilbilgisi alanında bir sınavdan geçme ve seviye onaylayan bir sertifika alma, Rusça açık çevrimiçi kurslarda çeşitli konularda bilgi edinme, Rus dilinin incelenmesi, tanıtılması ve korunması alanında yapılan projelerde yer alarak projelere üye olma imkânı sunmaktadır. Ayrıca mesleki niteliklerin geliştirilmesine yardımcı olmak adına Rusçayı yabancı dil olarak öğrenenler için sitede sunulan bir veya birden fazla eğitim programında uzmanlaşma imkânı bulunmaktadır. Filoloji alanında çalışan uzmanlar içinse eğitimlere katılma ve yabancı dil olarak Rusça öğretimi alanında mesleki faaliyetlerde bulunma imkânı yer almaktadır (Pushkininstitute resmi internet sitesi).

Sunduğu imkânlar bakımından proje hem öğrencilere hem de öğretmenlere yönelik bir çalışma olup, birçok farklı alanda ve seviyede eğitim görmek, dil ile ilgili projelerde yer almak isteyenler için olumlu bir alternatif teşkil etmektedir. Projenin sunduğu kurslar incelendiğinde, sitedeki kurslar dil seviyesine göre ücretsiz ve ücretli çevrimiçi kurslar olmak üzere ikiye ayrılmaktadır. Dil seviyesine göre bölünüp hazırlanmış kurslar, sitenin “Rusçayı öğrenmek”³ başlıklı kısımda yer alan menüde bulunmaktadır (Pushkininsitue learn internet sitesi). A1'den C2'ye kadar tüm seviyelerde kursların bulunduğu sitede her kursun kısa bir açıklaması verilmekte olup belirli düzeydeki öğrenci ilgili kurs programını inceleyebilmektedir. Bu alandaki tüm kursların özelliği tüm dil becerilerini (okuma, dinleme, yazma, konuşma) ve gramer ile kelime bilgisini geliştirecek şekilde oluşturulmuş olmalarıdır. İlgili projeye yönelik olarak aşağıdaki örnek tablo Türkçeleştirilerek sunulmuştur⁴.

² Rus. Образование на русском.

³ Rus. Учить русский.

⁴ Rusça anlatımlı tablolar metin içerisinde Türkçeleştirilerek sunulmuştur veya dipnot ile Türkçe açıklamaları eklenmiştir (Görsel 1, 2, 4, 6, 8, 9, 10). Site görünümünü yansıtan görseller orijinalde olduğu gibi verilmiştir (Görsel 3, 7). İngilizce açıklaması olan görseller ise olduğu gibi bırakılmıştır (Görsel 5).

A1 Başlangıç seviyesi	A2 Temel seviye	B1 I sertifika seviyesi
<p>Öğrenecekleriniz:</p> <ul style="list-style-type: none"> • Rusça okuma ve yazmak • Rusça sesleri, kelimeleri ve cümleleri telaffuz etmek • Rusçadaki en basit metinleri oluşturup anlamak • Günlük durumlarda nasıl davranılacağı ve ne söyleneceği bilmek 	<p>Yapabilecekleriniz:</p> <ul style="list-style-type: none"> • Kendiniz ve aileniz hakkında basit terimleri kullanarak anlatmak • Günlük iletişim durumlarında konuşmayı sürdürmek • Temel ve günlük hayat ile ilgili bilgileri duyarak algılamak • Basit sorular sorarak ihtiyacınız olan bilgileri öğrenmek 	<p>Yapabilecekleriniz:</p> <ul style="list-style-type: none"> • En sevdiğiniz kitap veya film hakkında akıcı konuşmak • İlginizi çeken bir konu hakkında fikrinizi paylaşmak • Rusların işte veya okulda ne hakkında konuştuğunu anlamak • Rusya'ya bulunduğunuzda çoğu durumda konuşmayı sürdürmek
B2 II sertifika seviyesi	C1 III sertifika seviyesi	C2 IV sertifika seviyesi
<p>Yapabilecekleriniz:</p> <ul style="list-style-type: none"> • Bir uzmanlık alanında yazılan metinlerin içeriğini anlamak • Ana dil konuşucusu ile herhangi bir zorluk yaşamadan akıcı ve hızlı bir şekilde konuşmak • Belirli bir konu hakkında fikrinizi savunmak • İlginizi çeken çeşitli konularda yorum yapmak ve ayrıntılı yazılar oluşturmak 	<p>Yapabilecekleriniz:</p> <ul style="list-style-type: none"> • Rus klasik yazarların ne hakkında yazdığını anlamak • Bilimsel ve profesyonel terimleri kullanarak hızlı ve akıcı bir şekilde konuşmak • Rus meslektaşlarla mesleki konularda kolay iletişim kurmak • Bilimsel konularda tutarlı ve mantıklı makaleler hazırlamak 	<p>Yapabilecekleriniz:</p> <ul style="list-style-type: none"> • Tüm duyulanları veya okunanları anlamak • Bilimsel makaleler yazmak • Karmaşık konuşma durumlarında tonlama ile anlamları vurgulamak • Öğretim faaliyetlerini yürütmek

Görsel 1. A1-C1 kurs görünümü

A1 Temel Seviye	
Kursun İçeriği	
<p>1.Fonetik giriş modülü</p> <ul style="list-style-type: none"> • Video ders formatında aktarılan Rus dilinin fonetik yapısının temel özellikleri • Rusça sesli ve sessiz harflerinin duyu ve telaffuzda ayrımı, seslerin bir arada kullanımı • Rusça seslerin ve birlikte kullanımlarının yazı diline yansması • Ses-harf karşılıklarına ve okuma kurallarına hâkim olma • Rusça sözcüklerin ses ritimlerini öğrenme • Rus tonlama sistemi ve bir ifadedeki anlamı aktarmadaki rolü ile tanışma 	<p>2.Temel modül</p> <ul style="list-style-type: none"> • Zorluk derecesi artan metinlerden oluşan 20 adet tematik ders • Her bir derste yeni kelime ve gramer materyali • Her bir derste okuma, dinleme, konuşma ve yazma becerilerinin geliştirilmesine yönelik alıştırmalar • Görsel ve videolar, Rusya ve Rus kültürü ile ilgili bilgiler
<p>3. Alıştırma modülü “Söz varlığı ve gramer”</p> <ul style="list-style-type: none"> • Gramer tablo ve şemaları • Gramer ve sözvarlığına yönelik alıştırmalar • Yardım, yorum, ipucu ve öneriler 	<p>4. “Ruslarla sohbet” podcast modülü</p> <ul style="list-style-type: none"> • Özgün video klipler • Videoların anlaşılmasına yönelik alıştırmalar • yazılı ve sözlü anlatım becerilerinin oluşmasına yönelik alıştırmalar • Her bir video öncesi yeni kelimeler
<p>5. Yoğun modül</p> <ul style="list-style-type: none"> • Okuduğunu anlama alıştırmalarından oluşan, zorluk derecesi artan metinler • Dinleme becerilerinin gelişmesine yönelik monolog, diyalog ve poliloglar • Yazılı ve sözlü anlatım becerilerinin oluşmasına yönelik alıştırmalar • Görsellerle destekli gramer ve sözvarlığı alıştırmaları 	<p>6. Final testi</p> <ul style="list-style-type: none"> • Test. Sözvarlığı. Gramer • Test. Okuma. • Test. Dinleme. • Test. Yazma. • Test. Konuşma.

Görsel 2. A1 kurs içeriği

Siteyi tanımak adına izlenebilecek bir diğer yöntem ise projenin ana sayfasında yer alan “Online kurslar”⁵ sekmesine tıklanarak çevrimiçi kursların bir arada bulunduğu sayfanın incelenmesidir. Rus dili, kültürü ve edebiyatı ile diğer alanlarda kurslar mevcut olup tamamen

⁵ Rus. Онлайн курсы.

öğrencinin beceri ve hızına bağlı olarak öğrenci tarafından bireysel şekilde öğrenilmesi için oluşturulmuştur. Siteye üye olunduktan sonra öğrenci, ilgi duyduğu, öğrenmek istediği kursu seçerek dilediği zamanda eğitime başlayabilir. Kurs içerikleri, ders videoları, test ve notlar takibi kolaylaştırmak adına başka bir uygulamada bir araya toplanmıştır. Uygulamaya geçiş, “kursa başla”⁶ butonuna basılarak otomatik olarak gerçekleştirilir. Burada toplam 150 adet kurs olup tamamı ücretsizdir. Kurs sonunda başarılı olunması durumunda ise sertifika verilmektedir. Çalışma çerçevesinde yabancı dil olarak Rusçayı öğrenenler için kolaydan zora sıraladığımız öneri mahiyetindeki kurslar ise şu şekildedir:

- Rus dili: kolay başlangıç (Русский язык: легкий старт)
- Yabancılar için Rusça hızlandırılmış kurs: A1 seviye (Экспресс-курс русского языка для иностранцев. Уровень А1)
- Yabancılar için Rusça hızlandırılmış kurs: A2 seviye (Экспресс-курс русского языка для иностранцев. Уровень А2)
- Rusça iletişim dilinin öğretilmesi. Kısım 1 (Обучение русскому речевому общению. Часть 1)
- Rusça iletişim dilinin öğretilmesi. Kısım 2 (Обучение русскому речевому общению. Часть 2)
- Rus dilinde dünyayı kavıyorum (Познаю мир на русском языке)
- Doğru Rusça (Грамотный русский)
- Rus dilinin stilleri (Стили русской речи)
- Rus dilinin sözcükbilimi (Лексикология русского языка)
- Çağdaş Rus dilinin fonetiği (Фонетика современного русского языка)
- Çağdaş Rus dilinin kelime yapısı (Морфемика современного русского языка)
- Çağdaş Rus dilinin grameri (Морфология современного русского языка)
- Yabancı dil olarak Rusça öğretim metodu (Методика преподавания РКИ)

⁶ Rus. Начать и перейти.

2. Puşkin Devlet Rus Dili Enstitüsü “Çocuklarımız için Rusça”⁷ Projesi. Rusça öğretmek veya öğrenmek isteyen herkese hitap eden bir site olup okulda, evde bireysel ve grup dersler için oluşturulan, çocukların (genel olarak 5-15 arası yaş grubuna hitap etmektedir) oyun oynayarak öğrenebilecekleri, dinleme yapıp, test çözebilecekleri, bilgisayar, tablet ve akıllı telefonlarla uyumlu eğitici bir kaynaktır. Dil öğrenimini eğlenceli hale getiren ve çocukta motivasyonu arttıran bir ders oluşturmak için kullanılabilceği gibi oyun içerikli araçların olması hem ebeveynler hem de öğretmenler için büyük bir kolaylık sağlamaktadır.



Görsel 3. Çocuklarımız için Rusça sitesinin görünümü

İçinde 43 adet oyun alanının bulunduğu sitede, sunulan tüm oyunlar hem içerik hem de zorluk derecesi bakımından farklılık göstermektedir. Oyunlar okuma beceri seviyelerine göre sınıflandırılmıştır. Belirli yaş aralıkları için uygun oyunlar ile oyunların metodolojik amacını belirtmek için ise kısa bir de açıklama mevcuttur. Bu bilgiler öğretmenlere ve ebeveynlere çocukların yaşına, dil seviyesine, öğrenim ihtiyacına ve bilişsel yeteneklerine uygun oyunları seçmelerinde yardımcı olmaktadır (Kalenkova ve Zhiltsova 2017, s. 62).

Okuma metinleri A1-B2 seviyelerine uygun hazırlanmış olup dinleme kaydı ve resimler ile desteklenerek çocuğun algılamasına ve farklı dil becerilerine etki etmesine yardımcı olmaktadır. Kelime öğrenme seçeneği 6 ana başlıkta toplanmış olup kelimenin öğretimi telaffuz

⁷ Rus. Русский язык для наших детей.

ve görsellerle birlikte desteklenmektedir. “Metodoloji kabinesi”⁸ bölümünde ise öğretmenler ve ebeveynler için dil öğretim ve eğitimi alanında yazılan makaleler ve bilimsel çalışmalar, yardımcı kaynaklar, metodoloji materyalleri yer almaktadır.

3. Puşkin Devlet Rus Dili Enstitüsü “Tatilde Rusça”⁹ Projesi. Bu proje temelinde videolu bir kurs olup Tanya ve Yegor adındaki iki arkadaşın hayatı hakkında hazırlanmış bir hikâyeyi aktarır. Bilhassa çocuklar ve farklı düzeyde Rusçayı yabancı dil olarak öğrenenler için oldukça ilgi çekici olan sitede, öğrenci karşısına çıkan çizgi filmi izledikten sonra sitenin nasıl işlediği, hangi sayfalarda, hangi kısımlarda kelime ve dil bilgisi, Rusya tarihi ve coğrafyası üzerine alıştırma şeklinde verilen oyunların bulunabileceği gösterilmektedir. Site aynı zamanda çocuklarının Rusça öğrenmesini isteyen ebeveynler için de ilgi çekicidir. Küçük çocuklarla çalışan öğretmenler içinse hazır ders fikri sunarak videolarda yer alan kelime öğrenme ve okuma etkinliklerinin oyunlarla birlikte nasıl bir arada kullanılabileceklerini göstermektedir.

4. Rusya Halkların Dostluğu (РУДН)¹⁰ Üniversitesi Online Kursları. Üniversite akademisyenlerinin bir araya gelerek oluşturdukları ve ücretli/ücretsiz kursların paylaşıldığı site dileyen herkese açık olup kayıt seçeneği ile eğitim alma imkânı sunmaktadır. Kursları başarı ile tamamlayanlar için e-sertifika verilmektedir. Rusça alanında toplamda 26 kurs olup bunların 12’si¹¹ ücretsiz hizmet vermektedir. Konulara bölünen kurslar videolu anlatımlarla desteklenmekte ve açıklama kısmında kursun hangi amaç doğrultusunda ve kimlere yönelik olarak verildiği açıklanmaktadır. Her bölüm sonrasında verilen test çalışmasıyla öğrenenlerin bilgileri ölçülmektedir.

⁸ Rus. Методический кабинет.

⁹ Rus. Русский на каникулах.

¹⁰ Üniversitenin Rusça kısaltmasının baş harfleri – Российский Университет Дружбы Народов

¹¹ Ücretsiz kursların adları: Rus Dili – EVET! (Русский язык - ДА!); Sıfırdan Rusça (Русский язык с нуля); Çin dili konuşucuları için Rusça (Русский язык с нуля для жителей Поднебесной); Rusça ismin halleri (Русские падежи); Doğru konuşmayı birlikte öğreniyoruz (Учимся грамоте вместе); Rus dilinde hareket fiilleri (Глаголы движения в русском языке); Tüm dünyayla Rusça konuşuyoruz (Говорим со всем миром по-русски); İyi sözler (Добрые слова); Rus etiket dili başlangıç okulu (Начальная школа русского этикета); Edebi materyaller üzerinden Rus kültürünü öğreniyoruz (Изучаем культуру России на литературном материале); Yabancılar için Rusça: bilimsel konuşma üslubu, sosyal bilimler alanı (Русский язык для иностранных студентов: научный стиль речи, гуманитарный профиль); Metodika преподавания РКИ посредством мультипликации и детской литературы (Çocuk edebiyatı ve çizgifilmler aracılığıyla Yabancı dil olarak Rusça öğretim metodu).

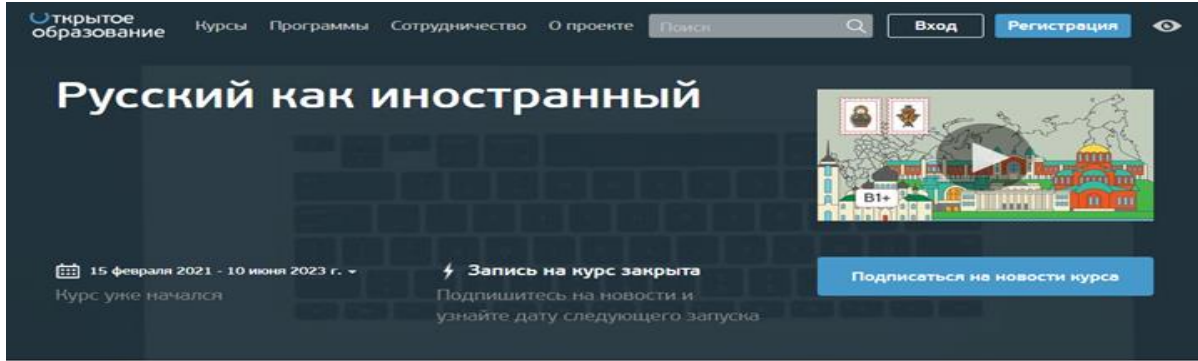
RUS DİLİNDE HAREKET FİİLLERİ			
Ders hacmi: 16 akademik saat	KURS	KİMİN	İÇİN
Kurs süresi: 2 hafta	OLUŞTURULMUŞTUR?		
Eğitim tipi: Genel eğitici kurslar	MOOC kursu, temel ve/veya sertifika I seviyelerinde Rusça bilgisine sahip yabancı öğrencilere yönelik oluşturulmuştur.		
ÜCRETSİZ	KURS DETAYLARI	AMAÇ	
		MOOC kursu yabancı öğrencilerde, çeşitli iletişim durumlarında yeterli iletişim becerisini sağlayan belirli dil aracını kullanmayı ve bir dil ortamında başarılı iletişim için gerekli konuşma temelini geliştirmeyi amaçlamaktadır.	

Görsel 4. РУДН kurs seçim sayfası

5. Openedu.ru Kurs Platformu. “Açık Öğretim”¹² eğitim platformu Rusya’daki üniversitelerin derslerini çevirim içi kurslar şeklinde sunan bir eğitim platformudur. M.V. Lomonosov Moskova Devlet Üniversitesi, St. Petersburg Devlet Üniversitesi, Ekonomi Yüksek Okulu (HSE) gibi Rusya’nın önde gelen üniversitelerinden kurs ve sertifika alma imkânı sunmaktadır. Platformda birçok alanda hem ücretsiz hem de ücretli kurslar bulunmaktadır. Her kurs dil eğitimi, eğitim süresi, haftalık ders saati süresi ve AKTS bilgisi şeklinde kısa bilgiler içermektedir. Kursun sayfasında ayrıca kurslar hakkında, bunların uygulama şekli, kaynakçalar, kurs edinim bilgilerine de yer verilmektedir. Dinleyici olarak katılım sağlanan ve başarıyla tamamlanan kurslarda, isteğe bağlı olarak gerçekleştirilen kimlik tanımlaması ile birlikte yapılan değerlendirme sonucunda ücretli olarak sertifika verilmektedir. Platformda Rus dili ve edebiyatı alanında tavsiye edilen kurslar arasında *Yabancı Dil Olarak Rusça - St. Petersburg Devlet Üniversitesi* (Русский язык как иностранный Санкт-Петербургский государственный университет); *Rusça - Çok Kolay! - Ulusal Araştırma Üniversitesi Ekonomi Yüksek Okulu* (Русский язык - это так просто! - Национальный исследовательский университет Высшая школа экономики); *Rusçayı Kolay Konuşalım: Yabancılar için Rusça – M.V. Lomonosov Moskova Devlet Üniversitesi* (Говорим по-русский легко: курс русского языка для иностранцев - Московский государственный университет имени М.В. Ломоносова); *Rusça ve Kültür Dili - Tümen Devlet Üniversitesi* (Русский язык и культура речи - Тюменский государственный университет); *Çağdaş Rus Edebiyatı - St. Petersburg Devlet Üniversitesi* (Современная русская литература - Санкт-Петербургский

¹² Rus. Открытое образование.

государственный университет); *Altın Çağ Rus Edebiyatı Tarihi - St. Petersburg Devlet Üniversitesi* (История русской литературы Золотого века- Санкт-Петербургский государственный университет); *Gümüş Çağ Edebiyatı Tarihi - St. Peterburg Devlet Üniversitesi* (История литературы Серебрянного века- Санкт-Петербургский государственный университет); *Yabancı Dil Olarak Rusça Öğretim Metodu - St. Petersburg Devlet Üniversitesi* (Методика преподавания РКИ Санкт-Петербургский государственный университет) yer alır.



Курс по русскому языку как иностранному B1+ предназначен для тех, кто хочет усовершенствовать свои знания русского языка по уровню B1. Курс включает учебные видеосюжеты, подкасты, аутентичные видеотексты для аудирования, аутентичные тексты для чтения, разделы «Грамматика», «Говорение», «Взаимопроверка».

Russian as a Foreign Language

This course is taught in Russian language.

The goal of this course is to summarize in a comprehensive way the knowledge and communicative skills of Russian as a Foreign Language in the framework of level B1. This course has a cross-cultural context, it introduces the listener to the Russian lifestyle and way of thinking.

- Русский**
язык курса
- 14 недель**
длительность курса
- от 6 до 7 часов в неделю**
понадобится для освоения
- 2 зачётных единицы**
для зачёта в своем вузе



Görsel 5. Openedu.ru kurs görüntüsü


6. Moskova Devlet Üniversitesi “Rusça Konuşma Zaman!”¹³ Projesi. Farklı yaşlardaki öğrenciler için grup ve bireysel derslerde kullanılabilen kurslarda fonetik dersleri, A1 ve A2 seviye kursları, gramer kılavuzu ve sözlükler bulunmaktadır. A1 ve A2 seviyesindeki kurslar, hamurdan yapılmış çizgi film karakterlerinin yer aldığı ve gerçek konuşma durumlarına dayanan bir hikâyeden oluşur. Ders videolarının 16 farklı dilde altyazılarla oluşturulmuş olması ve ifade ile kelimelerin İngilizce karşılıklarının verilmesi kursu çok çeşitli ülke ve kültürlerden öğrenciler için erişilebilir kılmaktadır. Öğrenciler bir dersten diğerine geçerken kelime dağarcıklarını arttır ve yeni gramer bilgisine hâkim olur. Ders materyalleri hem çevirim içi hem de PDF formatında mevcut olup kursa ayrıca “Youtube”den veya “Talk2 Russia” mobil uygulamasından erişilebilir.

¹³ Rus. Время говорить по-русски!

Projede bulunan kurslardaki bölümlere bakacak olursak “Alfabe” («Букварь») 10 adet fonetik kurs, videolar ve ses dosyalarından oluşmakta olup, alfabeye giriş, okuma kuralları, Rusça kelime vurgusu ve tonlamayı içerir. Rusça başlangıç kursu, A1 seviyesinde 15 dersten oluşan “Çanta”¹⁴ ve A2 seviyesinde 10 dersten oluşan “Moskova tatili”¹⁵ adındaki iki kurstan meydana gelmektedir. Bunun yanı sıra sitede A1-B2 seviyelerine uygun bulunan “Alfabeye göre Moskova”; “Ülke çapında”; “Gelenekler ve Tarih”¹⁶ başlıklı 13 video ve metin içerikleriyle dil öğreniminin yanı sıra kültür, tarih, edebiyat öğrenimi de desteklenmektedir. Ek eğitim materyalleri, sitenin “Diğer materyaller” («Другие материалы») kısmında toplanmış olup bunlar okuma, dinleme ve filmlerden oluşmaktadır. Kursta ders sırasında öğrenilen tüm kelimeler “Sözlük” (Словарь) bölümünde yer almaktadır (Petanova 2021, s. 121-122).

Görsel 6. A1 kurs içeriği

7. St. Petersburg Devlet Üniversitesi Yenex+15 Dijital Ders Kitabı. Rusça öğrenmeye yeni başlayanlar için oluşturulan toplam 78 adet ders olmak üzere 4 bölümden oluşan ve temel

	TEMEL SEVİYE
A1 kursu " Чемодан " 15 dersten oluşmaktadır. Kurs etkileşimli görevler ve alıştırmalar içeren videolar, dilbilgisi konu anlatımları ve testler içermektedir.	
Ders 1. HAVAALANI Ders 2. BAGAJ Ders 3. TAKSİ Ders 4. OTEL Ders 5. OTEL ODASI Ders 6. RESTORAN-1 Ders 7. TELEFON KONUŞMASI Ders 8. RESTORAN-2 TEST 1 (A1)	Ders 9. DÖVİZ İŞLEMLERİ Ders 10. YOL TARİFİ- 1 Ders 11. YOL TARİFİ - 2 Ders 12. JOHN VE MARİA BULUŞTULAR! Ders 13. MİSAFİR - 1 Ders 14. MİSAFİR - 2 Ders 15. MİSAFİRLİKTE TEST 2 (A1)

düzye yabancı dil olarak Rusça eğitim veren dijital bir ders kitabıdır. Birinci bölümde (1-19. dersler) öğrencilere Rusça harfler ve sesleri, bunların yazım ve telaffuzları verilmekte, dilbilgisi olarak isim, sıfat ve fiil konuları işlenmekte, basit cümle kurmaya yönelik çalışmalar yer almaktadır. İkinci bölümde (20-40. dersler) öğrenciler birbirleriyle nasıl tanışacaklarını, kendileri ve arkadaşlarını nasıl anlatacaklarını, ülkeleri ve Rusya hakkında konuşmayı

¹⁴ Rus. Чемодан.

¹⁵ Rus. Московские каникулы.

¹⁶ Sırasıyla Rus.: «Москва по алфавиту», «По стране», «Традиции и история».

öğrenirler. Gramer konuları fiiller, sıfatlar ve zaman kategorisinden oluşur. Üçüncü bölümde (41-60. dersler) öğrenciler yeni kelimelerle tanışır, ismin hallerini ve karmaşık cümleleri kurmayı öğrenirler. Dördüncü ve son bölümde ise (61-78. dersler) ön ekli hareket fiilleri, bağlaçlar ve çeşitli konuşma konuları bulunur.

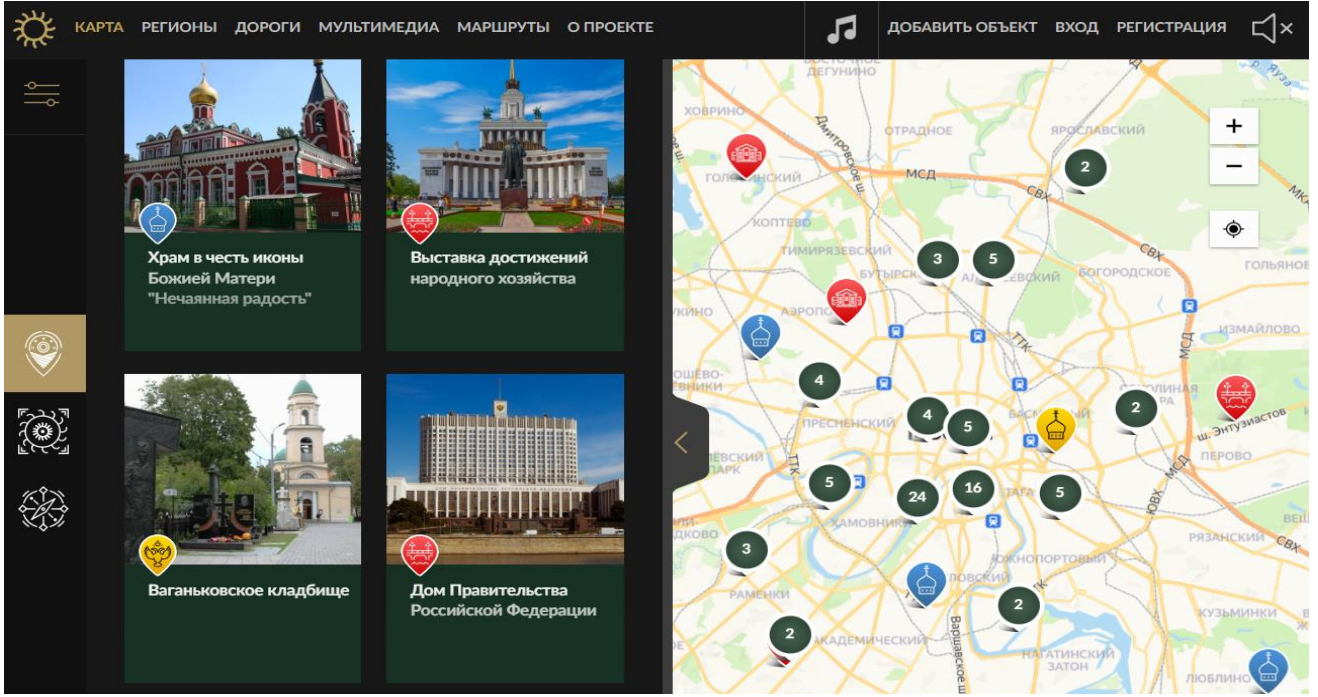
3. DİL ÖĞRENİMİNDE KULLANILABİLİR ÇOKLU MEDYA KAYNAKLARI

Bu bölümde bir önceki başlıktan farklı olarak dil öğreniminde ve öğretiminde hem öğrencilerin hem de eğiticilerin özellikle tarih, kültür ve edebiyat alanlarındaki bilgilerini arttırmak üzere hazırlanmış çoklu medya kaynakları ele alınmaktadır. Bunlar sırasıyla Rusya ile ilgili çizgi filmler (Multi-Rusya); Rusya'nın Yolları; Edebiyat Ekspresi; Raf¹⁷ Projeleridir.

Rusya ile İlgili Çizgi Filmler Projesi, hamurdan yapılmış karakter ve nesnelere oluşan bir animasyon video serisidir. Her video bir dakika uzunluğunda olup Rusya'nın şehirlerinden, bölge ve halklarından birisi tanıtmaktadır. Rusya kültürü ve tarihi dersleri için oldukça yararlı bir kaynak oluşturan sitede toplam 48 adet video vardır. Ayrıca projenin Youtube kanalında daha fazla video mevcuttur.

Rusya'nın Yolları Projesi, ülkenin tarihi ve önemli yerlerini bir arada toplayan çoklu medya kaynağıdır. Sitede sunulan harita üzerinden Rusya'nın bölgeleri ve şehirleri seçilerek orada bulunan tarihi ve önemli yerler hakkında bilgi edinilebilir, hazır oluşturulmuş rotalar incelenip Rusya'ya olası seyahatlerde de bu rotalar kullanılabilir. Her bir tarihi mekân detaylı bilgilerle sunulmakta olup yakında bulunan diğer gezilecek yerler harita üzerinden görüntülenebilmektedir. Ek olarak tarihi yerler ile ilgili video, müzik, resim ve fotoğraf çekimleri de incelenebilir. Aşağıdaki görselde Moskova'da yer alan, gezilip görülecek yerlerin adları ve haritadaki konumları verilmektedir.

¹⁷ Мульты- Россия, Дороги России, Литературный экспресс ve Полка.



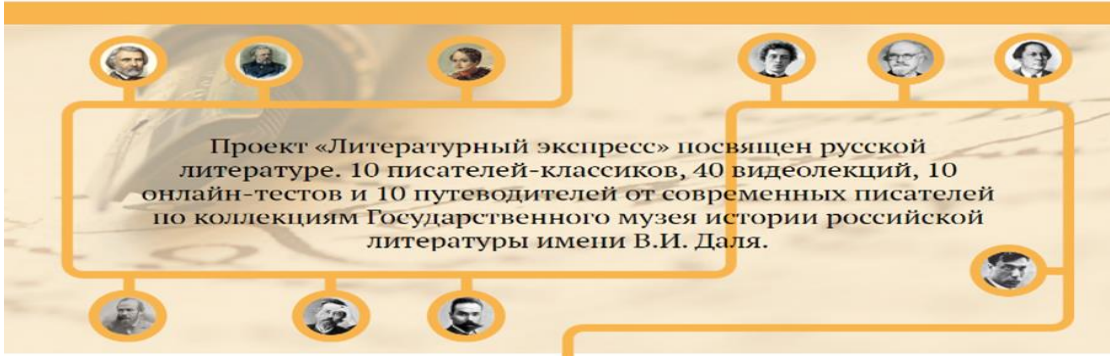
Görsel 7. Дорогу России site görüntüsü

Edebiyat Ekspresi projesi, Rusçayı yabancı dil olarak öğrenenlerde klasik edebiyata karşı ilgi uyandırmayı amaçlamak ve aynı zamanda edebiyat dersi veren öğretmenlere görsel destekli kaynak sağlamak üzere oluşturulan bir sitedir. Projede 10 Rus yazarın hayatı ve eserleri hakkında bilgiler ve dersler yer almakta olup bu yazarlara ait müze ve sergilerden video ve fotoğraf kaynakları da verilmektedir¹⁸. Edebiyat derslerinde ve B1 üstü seviyesinde olan öğrenciler için ek kaynak olarak yararlanılabilir.

¹⁸ Görselin Türkçeleştirilmiş hali şu şekildedir: *Edebiyat ekspresi* projesi Rus edebiyatına ithaf edilmiştir. Projede 10 klasik yazar, 40 video dersi, 10 çevrimiçi test ve V. İ. .Dal Devlet Rus Edebiyatı Tarihi Müzesi koleksiyonlarına yönelik çağdaş yazarlar tarafından oluşturulan 10 rehber kaynak yer almaktadır.



М.Ю. Лермонтов А.И. Герцен И.С. Тургенев Ф.М. Достоевский А.П. Чехов В.Я. Брюсов А.А. Блок
М.М. Пришвин А.Н. Толстой Б.Л. Пастернак



Görsel 8. Литературный экспресс site görünümü

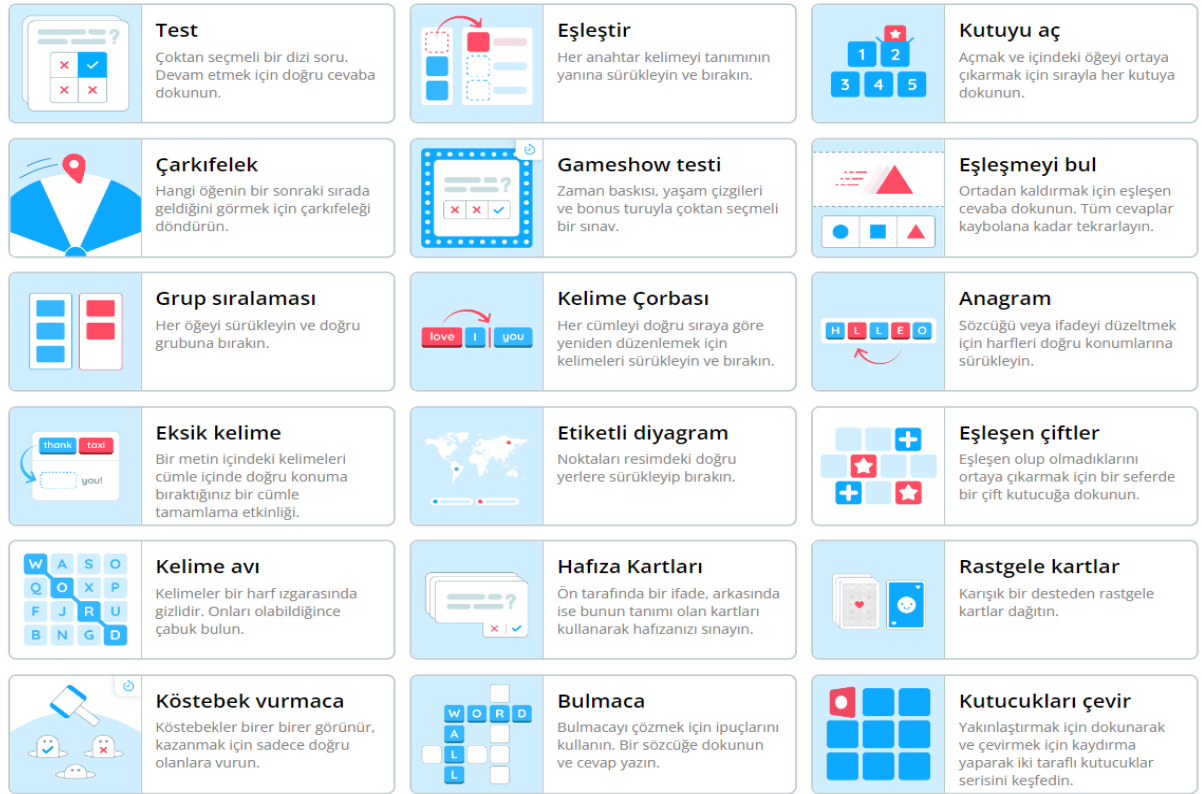
Raf projesi, Rus edebiyatının en önemli eserleri hakkında detaylı bilgi veren bünyesinde 108 eser barındıran bir eğitim projesidir. Her bir eser hakkında detaylı analiz bulunmaktadır. Söz gelimi, Rus yazar M. Lermontov'un ünlü eseri "Zamanımızın bir Kahramanı"¹⁹ eseri hakkında bir okuyucu kitabın ne zaman ve nasıl yazıldığını, başkarakterler ve yazar arasındaki benzerliği, bölümlerin neden zaman çizelgesine göre karmaşık bir sırayla verildiğini öğrenebilir. Bu bakımdan site, edebi eserlerin okunması sırasında okuyucuda oluşan tüm soruların kolaylıkla cevaplanmasına yardımcı olduğu gibi, edebiyat hakkında bilgi edinmeyi kolay ve eğlenceli hale getirmektedir.

4. DERS OLUŞTURMADA KULLANILABİLECEK DİJİTAL KAYNAKLAR

Rusçayı yabancı dil olarak öğrenenler için materyalleri eğlenceli, zengin ve ilginç kılabilmek hem derslerin monoton geçmesini önlemek hem de görsel açıdan öğrencinin dikkatini çekebilmek adına önemlidir. Bunun için bilhassa Rus dili eğitiminde kullanılabilecek başlıca dijital araçlar arasında "Wordwall", "Learning Apps", "Lifeworksheets" ve "Storyborad That" önerilebilir.

¹⁹ Çağımızın bir Kahramanı şeklinde de çevrilmiştir.

Wordwall hem interaktif hem de yazdırılabilir etkinlikler oluşturmak için kullanılabilen bir araçtır. Yeni etkinlik oluşturma şablon seçimi ile yapılmaktadır. Tek bir tıklama ile farklı şablon oluşturmaya geçilerek hızlı ve kolay etkinlikler oluşturulabilir. Bu özellik sayesinde öğrencilere sunulacak konular farklı şekillerde aktarılabilir. Eğitimci, sistem içerisinde çeşitli öğretmenler tarafından hazırlanan etkinlikleri de kendi oluşturduğu sınıf ve öğrenci grubu için güncelleyip yenileyerek kullanabilir. Bu yöntem özellikle kelime öğrenme çalışmaları için faydalı ek bir kaynaktır (Golovaha, 2021, s. 115).



Görsel 9. Wordwall şablon örneği

Learning Apps, eğitim ve öğretim süreçlerini etkileşimli öğelerle destekleyen ücretsiz bir uygulamadır. Üye olmadan da etkinlik ve öğretici oyunların oluşturulabildiği, kullanıcılar tarafından oluşturulmuş etkinliklerin ayrıca düzenlenip özelleştirilebileceği sitede bilgi edinimi 20 farklı dilde mümkün kılınmıştır. Etkileşimli etkinlik oluşturabilmek içinse sitede bulunan ve şablonların, araçların kullanılmasını adım adım anlatan bir kılavuz bulunmaktadır (Fedotova, 2002, s. 74).

Lifeworksheets, etkileşimli ödevler ve materyaller oluşturmak için basit ve kullanışlı bir araçtır. Daha önce oluşturulmuş olan Word, PDF dosyaları veya herhangi bir ders kitabından taranan sayfalar düzenlenerek etkileşimli hale getirilebilir. Böylece var olan materyallere ses

ve video dosyaları, boşluk doldurma gibi araçlar eklenebilir. Ayrıca materyaller, bir çevirim içi ders kitabı oluşturup bunları bir arada toplayarak öğrencilere kaynak olarak sunulmak üzere gönderilebilmektedir. Öğrencilere iletilecek bireysel giriş kodu ile çalışmalarındaki başarı düzeylerinin takip edilmesi de mümkündür. Uygulama üzerinden oluşturulan tüm sayfalar tekrar PDF'ye dönüştürülüp yazdırılabilir.

Storyboard That, görsel temelli öğretici bir araç olup kayıt olmadan kullanılabilir. Üç slayttan oluşan bir sahne ve hikâye oluşturmak için kullanılan sitede birçok çeşitli karakter, yer, nesne kullanılarak derslerde işlemek üzere farklı görseller oluşturulabilir. Karakterlerin duruşu, ruh hali, duyguları, kıyafet, ten, göz rengi, boy, kilo gibi özellikler de düzenlenebilmekle beraber, farklı sahneler oluşturularak görseller üzerine bilhassa öğrencilerin konuşma ve anlatma becerilerini geliştirmeye yönelik derslerde kullanılabilir.

5. BİREYLERE YÖNELİK DİJİTAL ARAÇLAR YARDIMIYLA OLUŞTURULAN DERS ÖRNEKLERİ

İncelemenin çerçevesini çok genişletmemek adına bu kısımda kısaca çocuklar eğitim verilmesi durumunda dijital araçlardan ne şekilde faydalanılabileceği üzerine durulacaktır. Çocuklarla çalışmak ders için sürekli olarak yeni, ilginç ve dikkat çekici materyal arayışını da beraberinde getirmektedir. Günümüzde çocuklar için hazırlanan eğitim materyallerinin çoğu daha canlı ve eğlenceli hale getirilerek sunulmaktadır. Bunun nedeni birçok klasik öğretim yöntemiyle çocuklara Rusça öğrenmeyi teşvik etmenin gittikçe daha güç olmasından kaynaklanmaktadır. Çocukların derslere olan ilgisini arttırmak, dikkatlerini istenilen yöne çekmek ve motivasyonu arttırmak için derslerde en az 1 ile 3 arası bir dijital kaynak ve eğitici oyun kullanmak en etkili yöntemlerden biridir. Bu aynı zamanda çocuğun dikkatini arttırmaya ve yorgunluğunu azaltmaya yardımcı olmaktadır (Ageeva 2022, s. 99).

Çocuklar için bir örneği oluşturacak olursak öncelikle konu seçimini belirlemek gerekir. Sözelimi evcil hayvanlar ve yavruları konusu incelenecek ise öncelikli ilk adım yeni kelime öğrenimi olmalıdır. Derste yeni öğrenilecek kelimeler word dosyasında veya sunum şeklinde resimleri ile birlikte oluşturularak çocuklara sunulabilir. Yeni kelimeleri öğrenme ve tekrarlama sırasında çocukların seviyelerine uygun basit gramer yapıları eklenebilir. Ders örneğinde “Bu kim? Bu...” («*Kmo amo? Amo...*») yapısından yola çıkılarak kelime öğreniminin soru-cevap şeklinde yapılması planlanabilir. İkinci adımda, boşluk doldurma etkinliği ile öğrenilen kelimeler içinde geçen ünlü harflerin duyuluşu ve yazılışı ile ilgili fonetik bir çalışma

yapılabilir. Üçüncü adımda, derse dijital kaynaklar ve öğrenmeyi destekleyen oyunlar eklenir. İlk olarak Puşkin Devlet Rus Dili Enstitüsü “Çocuklarımız için Rusça” Projesi’nde hazırlanan “Anneler ve yavruları” («Мамы и детёныши») adlı oyun seçilerek, çocuğun seslendirilmiş görevi dinlemesi ve yavrusunun annesini bulması istenmektedir. Sonraki üç etkinlik Wordwall platformunda hazır bulunan kaynaklardan olup, her biri farklı çalışma şekline sahiptir. Birinci etkinlik, görseldeki hayvanların adlarını eşleştirmesini isteyen bir çalışmadır. İkinci etkinlik, harflerin doğru sıralamada yerleştirilmesiyle birlikte derste öğrenilen kelimeleri bulmaya yöneliktir. Üçüncü etkinlik ise tamamen görsellerden oluşup, resimdeki yavruya bakılarak alttaki seçeneklerden annesini bulmasına yöneliktir. Bu etkinliği gerçekleştirirken ders başında yeni kelimeler öğrenildiği zaman kullanılan basit gramer yapısı ile birlikte çocuğun görselde gördüklerini seslendirmesi istenebilir. Dördüncü adım, dersin bitmesine doğru kelime öğrenilmesine yönelik son kontrollerin yapılmasıdır. Ders örneğimizde Youtube’da hazır bulunan video-test örnek alınmıştır. Doğru cevabın gösterilmesi ile birlikte hayvanın çıkardığı ses de yer almaktadır. Bir sonraki derste evcil hayvanların çıkardığı seslerin öğrenilmesi durumunda bu video bir ön hazırlık niteliği de kazanmış olmaktadır. Ders ile ilgili tahmini bir görseli aşağıda tek bir şemada şu şekilde sunabiliriz. Yine çalışmanın fazla görsellerle dolmaması açısından belirli kısıtlamalara gidilerek alıştırmaya başlıklarına daha çok yer verilmiştir.

ДОМАШНИЕ ЖИВОТНЫЕ И ИХ ДЕТЁНЫШИ

(Evcil Hayvanlar ve Yavruları)

<p>1. Повторите и заучите новые слова (Yeni kelimeleri tekrar edin ve öğrenin)</p> <p>КТО ЭТО? ЭТО...</p>  <p>СОБАКА ЩЕНОК (Bu Kim? Bu) Köpek, Köpek yavrusu</p>	<p>2. Заполните пропуски, вставьте недостающие гласные буквы</p> <p>(Boşlukları doldurun, eksik olan ünlü harfleri yerleştirin)</p> <p>О – Ё – У – И – А – Е</p> <p>BULMACA GÖRSELİ</p> <table border="1" data-bbox="657 1832 1050 1899"> <tr> <td>Г</td> <td></td> <td>С</td> <td>Ь</td> </tr> </table> <table border="1" data-bbox="657 1930 1002 1998"> <tr> <td>Щ</td> <td></td> <td>Н</td> <td>О</td> <td>К</td> </tr> </table>	Г		С	Ь	Щ		Н	О	К	<p>3. Отметьте детёныша и его маму</p> <p>(Yavruyu ve annesini işaretleyin)</p> <p>Перейдите по ссылке: Мамы и их детёныши</p> <p>(Anneler ve yavruları linkine gidiniz)</p> <p>GÖRSEL</p>
Г		С	Ь								
Щ		Н	О	К							

<p>4. Найдите и соедините животных на картинке (Resimde hayvanları bulup eşleştirin)</p> <p>Перейдите по ссылке: Домашние животные и детеныши на картинке (Resimde evcil hayvanlar ve yavruları linkine gidiniz)</p> <p style="text-align: center;">GÖRSEL</p>	<p>5. Соберите слова из букв (Harflerden kelime oluşturunuz)</p> <p>Перейдите по ссылке: Анаграмма домашние животные и детеныши (Resimde evcil hayvanlar ve yavruları anagramı linkine gidiniz)</p> <p style="text-align: center;">GÖRSEL</p>	<p>6. Викторина: Назовите животных и выберите их маму (Yarışma: hayvanları adlandırın ve annelerini seçin)</p> <p>Перейдите по ссылке: Детеныши и их мамы (Anneler ve yavruları linkine gidiniz)</p> <p style="text-align: center;">GÖRSEL</p>
<p>7.Тест: Домашние животные (Test 7: Evcil hayvanlar)</p> <p>Перейдите по ссылке: Домашние животные видео-тест (Evcil hayvanlar video-test sekmesine gidiniz)</p> <div data-bbox="245 969 1390 1400" style="text-align: center;"> </div>		

Görsel 10. Çocuklar için örnek ders modeli

6. SONUÇ

Gelişen dünyamız çerçevesinde yabancı dil eğitiminde teorik bilgilerin yanı sıra görsel, ilgi çekici ve bilgiyi eğlenceli bir şekilde sunan materyallerin kullanımına olan ihtiyaç kendini belirgin bir şekilde hissettirmektedir. Dijital platformlar bu yönde materyallerin hazırlanabilmesi ve sunulması veya bu çeşit materyallerden faydalanabilmek adına önemli kaynaklar olarak karşımıza çıkmaktadır. Değişen ve gelişen dünyamızda da bu yenilikleri bilmek ve bunlara hâkim olmak artık neredeyse bir zorunluluk halini almaktadır. Buna karşılık dijital platformların hem öğrenci hem de öğretmen için avantajları olabileceği gibi

dezavantajları da olabilmektedir. Bu dezavantajlardan en belirgin olanı ise hem öğreticinin hem de öğrenenin teknik bilgilere de sahip olması gerekliliğidir.

Dijital ortamda eğitimin avantajları ve dezavantajlarından yola çıkarak çevrimiçi ders/kurs oluştururken bir öğretmenin eğitimin özelliklerine göre dikkat etmesi gereken noktalar dersin sekron ve asekon olmasına bağlı olarak değişkenlik gösterebilir. Çevrimiçi eş zamanlı ders/kurs oluştururken hem öğrenci hem de öğretmenin kullanacakları teknik alt yapının sağlam, sunulan ders materyalinin yüz yüze yapılan dersten daha ilgi çekici, dikkatleri üzerinde toplayıcı şekilde olması gerekir. Her iki tarafta dijital öğretim araçlarının ve kaynakların kullanımını bilmelidir. Çevrimiçi eş zamansız ders/kurs oluştururken ise, hazırlanan dijital öğretim kaynaklarının, öğrencinin tek başına kavrayabileceği ölçüde kolay ve anlaşılır olmasına, bireysel öğrenme ve çevrimiçi eğitimin sentezlenerek bir öğretim metoduna ağırlık verilmesine ve videolar ile görsel materyallerle dersin desteklenmesine önem verilmelidir.

Rusça öğretimi ve öğrenimi temel alınarak incelenen çalışma, dijital araçların kullanılarak eğitimin daha da zenginleştirilebileceğini göstermektedir. Bununla birlikte sunulan Rusça ders örnekleri ile dijital kaynakların kullanımının ülkemizde pedagojik ilkelere dayandırılarak öğrencilerin özel ihtiyaç ve yeteneklerine göre de uyarlanabileceğine ilişkin bir alternatif sunmaktadır.

Yabancı dil olarak Rusçayı öğrenenler ve bu dili yabancı dil olarak öğretenler için çeşitli ve ekonomik kaynakları tanıtmaya yardımcı olmak üzere hazırlanan, Rus dilin eğitimi ile ilgili en güncel kaynakları tek bir elde toplamayı hedefleyen bu çalışmanın geniş kitlelere ulaşacak olmasının yanı sıra Türkçenin yabancı dil öğretiminde oluşturulan veya oluşturulacak olan dijital araçlara bir öneri mahiyeti taşıyabilmesi açısından faydalı olabileceği ayrıca düşünülmektedir.

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EXTENDED ABSTRACT

Today, foreign language education is reconstructed with the changing world. Not only the form of education, but also the ways of teaching and the resources used are diversifying. With the recent proliferation of online education, this diversity is most evident in digital tools in foreign language education. There are many digital resources that can be used for Russian, which is one of the languages learned as a foreign language in Turkiye. In Russia, the digital tools, which are aligned with the Russian curriculum, include digital tools and multimedia resources that can be used both in online classes and for individual study. These digital tools can help teachers as well as students, making language learning more lively and fun. For those who want to learn Russian as a foreign language in Turkiye, there are a wide range of organisations and opportunities available online that cater to different levels, help develop personal skills, and are suitable for different age groups. These are:

- Russian online courses offered by language centres and schools such as TÖMER, OYDEM;
- Russian online courses organised by RUSMER, the Russian language and culture centre
- With Ankara University's Russian Language and Literature Distance Learning Undergraduate Programme, it is possible to have a diploma after 4 years of education;
- Russian language courses offered by Edx and Coursera learning platforms;
- Resources and sites that are open access on the Internet and prepared in Turkish;
- Taking online private lessons in Russian. All of these can be listed as the main opportunities.

In addition to these, other lesser-known resources that can be effective and useful in Russian language learning are digital tools created by universities and language institutes in Russia. These are:

- Pushkin State Institute of Russian Language "Образование на русском" Project
- Pushkin State Institute of Russian Language "Русский язык для наших детей" Rogojesi
- Pushkin State Institute of the Russian Language "Руски на каникулах" Rogozhi
- Online Courses of the Russian University of Friendship of Peoples.
- Openedu.ru Course Platform. Online education platform
- Moscow State University "Время говорить по-русски!" Project
- St Petersburg State University YeneX+15 Digital Textbook.

Besides this, there are also multimedia resources designed to increase the knowledge of both students and teachers in language learning and teaching, especially in the fields of history, culture and literature. These are the projects Мульти- Россия, Дороги России, Литературный экспресс and Полка.

It is important for those who teach Russian as a foreign language to make their materials fun, rich and interesting in order to prevent the lessons from being monotonous and to attract the attention of the students visually. For this purpose, Wordwall, Learning Apps, Lifeworksheets and Storyborad That can be recommended among the main digital tools that can be used especially in Russian language education.

Based on Russian language teaching and learning, the study shows that education can be further enriched by using digital tools. However, it is thought that the use of digital resources with the presented Russian lesson examples can be adapted to the specific needs and abilities of the students based on pedagogical principles in our country. It is also thought that this study may be useful in terms of being a suggestion for the digital tools created or to be created in the teaching of Turkish as a foreign language.



BEST PRACTICES FOR INCLUDING DISABILITY STUDIES IN EFL TEACHER EDUCATION PROGRAMS

İNGİLİZCE ÖĞRETMENİ YETİŞTİRME PROGRAMLARINA ENGELLİLİK ÇALIŞMALARINI DAHİL ETMEK İÇİN EN İYİ UYGULAMALAR

Sezen ARSLAN 

Associate Professor, Bandırma
Onyedi Eylül University, Faculty of
Humanities and Social Sciences,
Department of Translation and
Interpretation, Balıkesir, Turkey
ORCID: 0000-0002-5784-5704

Sorumlu yazar/ Corresponding author:

Associate Professor, Bandırma
Onyedi Eylül University, Faculty of
Letters, Department of Translation
and Interpretation, Balıkesir,
Turkey
Email: Sezenarslan@gmail.com

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Abstract

Social justice can be accomplished if all individuals are treated equally without any discrimination based on their identities. Identity can be composed of several components such as age, race, gender, and nationality. Understanding disability-related issues, including the nature of disabilities and the challenges faced by individuals with disabilities in their daily lives, is crucial for societal development. Although there has been some acknowledgment of the importance of integrating disability studies into educational frameworks, there is still a need for more robust and effective implementation strategies. This paper argues that the inclusion of disability studies should not be confined to special education alone but should be an integral part of curricula across all educational domains. Particularly in the field of English language teaching, incorporating disability studies can be a significant step towards fostering social justice. The effective integration of disability-related issues into the English teaching curriculum necessitates their inclusion in English language teacher education programs. This approach is pivotal for equipping teachers with the necessary knowledge and skills to promote inclusive practices, with a focus on individuals with disabilities. Drawing on existing literature, this study proposes specific practices for the inclusion of disability studies in English language teacher education programs, with a particular emphasis on Türkiye. These practices aim to empower educators in fostering an inclusive and equitable learning environment, thereby advancing the cause of social justice through education.

Öz

Sosyal adalet, tüm bireylerin kimliklerinden kaynaklanan herhangi bir ayrımcılığa maruz kalmadan eşit muamele görmesiyle sağlanabilir. Kimlik, yaş, ırk, cinsiyet ve milliyet gibi çeşitli unsurlardan oluşmaktadır. Engelliliğin doğası ve engelli bireylerin karşılaştığı zorluklar gibi engellilikle ilgili konuların anlaşılması, sosyal gelişim için son derece önemlidir. Engellilik konularının eğitime dahil edilmesinin önemi bir nebze kabul edilse de bu konuyla ilgili hala etkili uygulama stratejilerine ihtiyaç duyulmaktadır. Bu makale, engellilik çalışmalarının sadece özel eğitim alanıyla sınırlı kalmaması, tüm öğretim alanlarının müfredatına dahil edilmesi gerektiğini vurgulamaktadır. Özellikle de İngilizcenin öğretimi alanında engellilik çalışmalarının dahil edilmesi sosyal adaletin yaygınlaştırılması bakımından önemli bir adım olabilir. Engellilikle ilgili konuların İngilizce dersi müfredatına etkin bir şekilde dahil edilmesi, bu konuların İngilizce öğretmen yetiştirme programlarının müfredatına konmasını da zorunlu hale getirmektedir. Bu yaklaşım, engelli bireyleri odak noktası yaparak, öğretmenleri kapsayıcı uygulamaları teşvik etmek için gereken bilgi ve becerilerle donatma noktasında önem arz etmektedir. Mevcut alanyazına dayanarak, bu çalışma, özellikle Türkiye’de olmak üzere, İngilizce öğretmeni yetiştirme programlarına engellilik çalışmalarının dahil edilmesi için uygulamalar önermektedir. Bu uygulamalar, eğitimcilerin daha kapsayıcı ve adil bir öğrenme ortamı oluşturmalarını sağlayarak, sosyal adaletin gelişimine katkı sağlamayı amaçlamaktadır.

1. INTRODUCTION¹

Social justice entails creating a society where all community members are treated equally regardless of their identities. It addresses numerous aspects to guarantee a fairer world. Among these aspects is disability. Social justice is very important in promoting equality for individuals with disabilities. Moreover, their equal inclusion in every aspect of social life is a key aspect of social justice. However, despite various endeavors to empower social justice and inclusion for marginalized student groups, the rate of progress has been slow within the educational sphere (Keefe, 2022). Schools, therefore, play an essential role in encouraging social justice by incorporating Disability Studies (DS). As English as foreign language (EFL) classes provide extensive content for teaching the language, they can serve as suitable venues for emphasizing matters concerning disability.

The language of instruction in EFL classrooms is English. Consequently, there can be a wide array of themes and topics that can be addressed in EFL classrooms. This means that while the learners learn about vocabulary and grammar, they can also concentrate on the information and discussions focusing on disability. Thus, disability as a part of social justice could be incorporated into the language curriculum and EFL teachers could explore disability themes with the help of particular methods and materials. However, EFL teachers must be knowledgeable in addressing such topics. For this reason, EFL teacher education programs should include DS in the curriculum to advance social justice. Nevertheless, various general education teacher training programs are limited to offering one course about special education, and pre-service teachers are introduced merely to disability types in this course (Cosier & Pearson, 2016). In this way, teacher education programs may not adequately prepare prospective teachers to accommodate the needs of learners with disabilities. Thus, EFL teacher education programs should also expand their coverage of DS. This study, therefore, has significant implications for EFL teacher education programs considering international and national contexts. The recommendations from this study will also serve as a basis for future studies.

2. SOCIAL JUSTICE AND DISABILITY STUDIES

Oxford Learners' Dictionaries (2022) define social justice as “*the fair distribution of wealth and opportunities within a society.*” The concept entails establishing a society where

¹ This study was partly presented at the “International Symposium on New Trends in Language Studies” which was held in Ankara/Türkiye between the dates of 28-29 April 2023.

equality serves as a basis for all individuals. However, social justice is not a natural endowment; therefore, individuals should receive a good education for empowering it (Clark, 2006). They should grasp the content of social justice and be provided with opportunities to cultivate it in the community.

As equality lies at the heart of social justice, equal treatment of people with disabilities should also be recognized. Consequently, it can be understandable that social justice and DS go hand in hand (See Tschanz, 2018). Addressing DS, therefore, is needed to accomplish social justice. Many arguments have been advanced to find ways of accomplishing social justice in education (Francis et al., 2017). Thus, one effective way of achieving it in education can be through EFL classes. In EFL classrooms, the course content is mainly operated in English. Thus, a pile of knowledge and discussions can be conducted to teach English. While conveying the instructional practices in English and practicing vocabulary and grammar, the learners can also give their attention to the social justice content. DS can be incorporated into language teaching programs and implemented by EFL teachers using appropriate language teaching methods and resources (Arslan, 2021). This is particularly relevant as disability-related pedagogy has recently gained prominence among educators (McKinney, 2016).

3. INTEGRATION OF DISABILITY STUDIES IN EFL CLASSES

The integration of disability-related issues into the curriculum has been dominated by the field of special education (Connor et al., 2015). However, a cross-disciplinary approach should be employed in addressing these issues. Among them, English language teaching is an ideal field to raise many important social issues.

First, if there is a learner with any form of disability in the class, then it is essential to emphasize and discuss materials that focus on topics of disability, rather than dismissing and ignoring them. However, this should be done without offending the learner and strengthening the stereotypes. Although some related studies point out the value of simulations in enhancing awareness of disabilities, they also warn that such interventions in classes could be offensive or frustrating for learners with disabilities (See Griffin et al., 2007). Having a disability should be considered and emphasized as an identity, such as being a member of a race, ethnicity, culture, or gender (Lalvani & Bacon, 2019). This shows how diverse the classroom environment is. In parallel with this thinking, EFL teachers should be meticulous in choosing the right activities in the class.

EFL teachers can address disability-related issues in some ways. For example, they can inform the learners about disability-related content. This can include some concepts such as able-bodied, disabled, and disability. In so doing, the learners can develop an understanding of these concepts. This would be helpful to dismiss any misconceptions and develop an awareness of the issues of concern. In addition, raising voices against discrimination and taking the initiative for attending projects for social justice is necessary. For example, in the EFL context, volunteer activities can be organized by the EFL teachers. EFL learners can visit some disability organizations and they can then write their reflections in English about such visits. This can be a part of journal writing, depending on the learner outcomes.

Conducting such activities in EFL classes promotes inclusivity in the classes by empowering the representation and inclusion of people with disabilities in society. However, the EFL field should move beyond incorporating disability-related activities. EFL teachers should also gain an understanding of disability as a pedagogical construct. This means accommodating instructional approaches to the diverse needs of learners with disabilities. Subsequently, the teachers can identify the most suitable methods of teaching English and ensure a more participatory and inclusive learning venue for all students.

4. IMPORTANCE OF DISABILITY STUDIES IN EFL TEACHER EDUCATION PROGRAMS

Despite numerous efforts to foster social justice and inclusion for marginalized students, the rate of progress is slow and the representation of students with disabilities is too low in the educational arena (Keefe, 2022). Consequently, teachers play a crucial role in addressing this problem as they are the first encounters for students with disabilities. They are essential agents to initiate an inclusive environment for students with disabilities by considering their needs. For this reason, DS need to be integrated into teacher education programs. However, it should be understood that DS are not the monopoly of special education teacher training programs. As DS fall into a cross-disciplinary subject, general education teacher training programs should also involve them. Coupled with this thinking, Cosier and Pearson (2016) indicate that many general education teacher training programs involve only one course about special education where the teacher candidates are introduced to categories of disabilities. They thus maintain that DS are not synonymous with, and are limited to special education and that teacher educators can promote social justice in education if they can motivate them to make a critical analysis of the disability issues. Teacher educators from all fields of teacher preparation programs need to raise awareness of DS to promote non-ableism.

Thus, EFL teacher education programs should also incorporate DS. The inclusion of DS in EFL teacher education programs can provide the pre- and in-service EFL teachers with the necessary knowledge and skills to create an inclusive learning environment. In this way, EFL teachers may know about the challenges and difficulties that learners with disabilities experience. They may become aware of the discrimination they are exposed to, and create opportunities for the learners to collaborate with disability organizations. This understanding allows them to eliminate stereotypes stemming from ableist thinking. When the EFL teachers embrace learners with disabilities as a form of identity such as having a difference in race, religion, and language, social justice and inclusive education could be empowered. In this way, the needs of learners with disabilities can be adapted according to the pedagogical approaches employed by teachers. The recognition of individual differences is important, which may entail using additional pedagogical implementations. As suggested by Karagiannidis et al. (2020), speech recognition software can be considered as part of assistive technologies to support learners with disabilities.

Sowell and Sugisaki (2021) argue that identifying learning disabilities may be complex within EFL education settings. Therefore, EFL teachers should gain familiarity with disabilities. If they get informed about disability-related issues, they become more knowledgeable about learning styles and strategies to be adopted for supporting students with disabilities. Then, teachers could develop and implement instructional practices that cater to the unique needs of all learners in their EFL classrooms, which can create a more inclusive classroom.

5. NATIONAL CONSIDERATIONS AND CHALLENGES IN TÜRKİYE

In Türkiye, the National Disabled System lists more than 2,5 million disabled people (Ministry of Family and Social Services of the Republic of Türkiye, 2022). In addition to that, data obtained from the Ministry of National Education shows that there are nearly 473,000 students in special education institutions in the country (MoNE, 2021). This statistical information highlights the importance of acknowledging the needs of individuals with disabilities in Türkiye in the realms of social services and education. It presents the importance of creating awareness in the society. This can be feasible through empowering pedagogical understanding, acceptance, and inclusivity.

Although there are several endeavors to create an inclusive educational environment in Türkiye, the extant literature shows that inclusive philosophy has not yet been understood and implemented (Sakız & Woods, 2015). Therefore, teacher educators must embrace DS in teacher

education programs. Equipping teachers with relevant skills and knowledge can aid in effectively teaching students with disabilities.

Türkiye also emphasizes inclusion in education for students with disabilities in the country's 2023 Education Vision and underscores the need to provide in-service education programs for teachers from all branches to promote inclusive education (MoNE, n.d). Therefore, it is primary for teacher education programs to include disability and inclusion-related courses (Sakız & Woods, 2015). Considering that DS have a cross-disciplinary nature, one ideal venue for incorporating disability-related issues can be EFL teacher education programs.

In Türkiye, Council of Higher Education (CoHE) updated the EFL teacher education program in 2018 (CoHE, 2018). In this recent program, the courses are distributed over two semesters in four years. All courses are divided into three categories:

(1) *General teacher education courses*: These courses are offered in all teacher education programs including Mathematics teacher education, Turkish teacher education, and Science teacher education. They include obligatory and elective courses such as educational sociology, educational psychology, instructional technologies, and counseling.

(2) *Subject-specific teaching courses*: They are primarily related to EFL teaching and include obligatory and elective courses including English teaching methods, language acquisition, and teaching English to children.

(3) *Core courses*: They include elective courses including nutrition and health, human rights and democracy education, and media literacy.

Turkish EFL teacher education program includes some courses that primarily prioritize disability-related issues and they are elective general teacher education courses including Special Education and Inclusion, Attention Deficit Hyperactivity Disorder, Education of Hospitalized Children and Inclusive Education, Learning Disabilities, Individualizing, and Adapting Instruction.

Therefore, there is a pressing need to augment the number of obligatory and elective courses enlisted in subject-specific and core courses in the EFL teacher education program. The additional courses may be varied and related to different aspects. For example, a course on language assessment methods could be developed specifically for students with disabilities. With the help of this course, the EFL teacher candidates could be introduced to various tools for assessing disabled students' language performance. Another course could be on instructional

technologies, providing teachers with the knowledge and skills for providing language support for students with disabilities. Such courses can address the particular needs and challenges of them.

6. APPROACHES AND BEST PRACTICES IN LANGUAGE TEACHER EDUCATION

Although there are many endeavors to emphasize social justice in teacher education programs, these programs often fail in empowering students' learning as they hinge on a specific political ideology (Cochran-Smith et al., 2009). Acknowledging this limitation, teacher education programs need to employ an inclusive approach as DS are part of promoting social justice. However, from the perspective of language teacher education, few models are specifically developed for inclusive second-language teacher education (Blume et al., 2019).

For example, Chan and Lo (2016) make some recommendations for accomplishing inclusive education in the EFL profession. First, they point out the need to provide EFL teachers with autonomy in order to enable them to implement inclusion in their classes. Second, a collaborative environment should be created, providing the EFL teachers with the opportunities to learn and act together for inclusive teaching. Third, they maintain that language teacher education should not only rely on a purely technical approach but should incorporate a sociocultural perspective by allowing EFL teachers to make reflections as inclusive teachers.

Furthermore, within the framework of the community of practice, Blume et al. (2019) developed a seminar for pre-service EFL teachers to promote inclusivity. Accordingly, the seminar included themes such as defining inclusivity in the realms of EFL, the use of task-based language teaching for inclusive EFL settings, addressing some language difficulties (dyslexia), and the use of technological tools to empower inclusivity in EFL classes.

Another remarkable endeavor is by Ali (2018) who explored in-service EFL teachers' needs with respect to inclusive education. The findings reveal that they need to know the methodology, curriculum development, and classroom management to effectively teach EFL learners with special education needs. Thus, the researcher indicated the need to develop professional development programs for EFL teachers in order to familiarize them with the essential strategies to manage these students.

Overall, although there are some meaningful initiatives to promote inclusive education, there is a scarcity of models adopted for inclusive foreign language teacher education. Thus,

more inclusive approaches that are autonomous and comprehensive are needed to encourage inclusive education and non-ableism.

7. IMPLICATIONS FOR POLICY AND PRACTICE IN EFL TEACHER EDUCATION

Drawing on the study by Ashby (2012), the first step is to adopt an inclusive curriculum design for EFL teachers. Teacher candidates should have the knowledge of methodology and strategies to teach students with disabilities. Assessment methods, teaching techniques, and instructional technologies should be customized to meet the needs of students with disabilities. For example, the adoption of different technological tools such as text-to-speech technology can help learners with visual impairments. In addition to such technological tools, modified assignments and materials should also be promoted in EFL classrooms to ensure equal opportunities. For instance, if needed, EFL teachers may need to add subtitles to videos or create documents with suitable fonts and contrasts (Sowell, 2023). Therefore, related courses through which pre-service EFL teachers are introduced to such knowledge and skills should be added to the EFL teacher education programs. Considering the current EFL teacher education program in Türkiye, it would therefore be beneficial to increase the number of courses concerning inclusive education.

In addition, Sowell and Sugisaki (2021) suggest some strategies for promoting inclusive classrooms. These strategies include encouraging guided note-taking, using extra time, and offering explicit instruction. Through guided note-taking, the learners can be more focused on the language tasks. The use of extra time and explicit instruction could also facilitate the language learning process for learners with different needs. While providing explicit instruction, EFL teachers need to use visual support. These strategies may be necessary for meeting the learning needs of diverse learner groups. Therefore, EFL teacher education programs should focus on integrating such strategies in order to promote inclusion.

Gilham and Tompkins (2016) included DS in a pre-service teacher education program. In that program, the researchers gave some tasks concerning disability to pre-service teachers. For example, the pre-service teachers were invited to explore the university campus for finding out whether/to what extent the campus was accessible to the disabled. The researchers think that such tasks are beneficial for creating awareness of disability and accessibility issues. Drawing on this study, these tasks could be adapted to EFL teacher education programs. Considering the EFL teacher education program in Türkiye, school practicum courses could

include such tasks where the pre-service EFL teachers are assigned to schools and investigate them to see how well they accomplish inclusion in terms of accessibility. Alternatively, as part of the Community Service Practice course, pre-service EFL teachers may have the chance to visit different social settings such as markets, hospitals, and stations and be asked whether the facilities are available for people with disabilities. This will help the teacher candidates to become aware of the challenges the disabled people experience.

Apart from these initiatives for pre-service EFL teacher education, continuous professional development programs including workshops and short teacher training programs could also be designed for in-service EFL teachers. The programs can address differentiated instruction, supportive instructional technologies, or classroom management techniques. In Türkiye, one to two students with disabilities can attend classes with their non-disabled counterparts (Turkish Legal Gazette, 2006). By attending such programs, the teachers can update their methodological knowledge and skills to address those students' specialized learning needs. Therefore, the Ministry of National Education or other civil teacher education centers should focus on the development of continuous professional development programs for in-service teachers to encourage inclusive practices.

8. CONCLUSION AND RECOMMENDATIONS FOR FUTURE RESEARCH

Social justice aims for a society where equality is primary for all members regardless of their identity-related characteristics such as gender and race. Having a disability, whether permanent or temporary, counts as a part of someone's identity. In order to accomplish a justice world, disabled individuals should be treated fairly just like their able-bodied counterparts are. Therefore, there is a need to create awareness of disability and disability-related issues. Individuals need to know the categories of disabilities, disabled peoples' unique needs, and the challenges they face due to disabilities. At this point, the key role of EFL classes in contributing to promoting social justice through including disability should not be underestimated. The EFL teachers can address disability issues through different activities including projects, reflections, discussions, or preparing posters. By using these activities, EFL learners can become aware of disability types, develop empathy toward their related challenges, and challenge their stereotypes.

In order to effectively incorporate these activities into the curriculum, EFL teachers need to gain the necessary knowledge and skills. Therefore, EFL teacher education programs should

incorporate disability-related content. This can include an introduction to the disability term, various assessment methods, teaching approaches, and using supportive technologies for students with disabilities. Considering the EFL teacher education program in Türkiye, the number of courses that address DS can be increased. This would help future EFL teachers promote inclusivity in their classes by acknowledging the different needs of students with disabilities.

While this study has recommendations for including DS within EFL teacher education programs, more research needs to be conducted to see whether/to what extent the pre-service EFL teachers are aware of disability-related issues, and to find out their level of preparedness in teaching English to students with disabilities, particularly in the Turkish context. In addition to that, considering the scarcity of developed models for inclusive second language teacher education (Blume et al., 2019), further research is needed to design successful approaches and strategies to incorporate DS in EFL teacher education programs. Therefore, a needs analysis could be conducted in Türkiye and accordingly, a disability-inclusive program for EFL teachers could be developed. This would be a good example for the curriculum developers in addressing the need for developing inclusive language teacher education programs.

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EXTENDED ABSTRACT

When all individuals in a society are treated fairly and there is no discrimination based on identity, social justice could be achieved. Components such as age, race, gender and nationality construct identity. Having a disability is also a part of one's identity. Society should be aware of disability-related issues. For example, they should know what a disability is, and what people with disabilities encounter as challenges in their real lives. Social justice and disability studies should be related to each other, as addressing disability studies is preliminary to social justice. In recent years, there has been a recognition of the importance of including disability studies in the educational sphere. However, there is still a need to incorporate well-established endeavors for effective implementation. Therefore, disability studies should not be seen as an extension of special education. All educational branches should handle disability studies in their curriculum extensively. Among them, English language teaching is an ideal venue to include disability studies. EFL teachers can address disability-related issues in different ways, such as by informing the learners about the disability types, the challenges the disabled people face, and providing opportunities for the learners to take part in related projects. Such activities can raise learners' awareness about disability-related issues by empowering social justice. Thus, effective incorporation of disability-related issues into the English language teaching curriculum necessitates adding disability studies to EFL teacher education programs. Then, teacher candidates can be introduced to concepts such as ableism, non-ableism, disability, and different learning styles. Considering the current number of disabled people and students in the special education institutions Türkiye, incorporation of disability-related issues in EFL teacher education programs has become more significant than before. By drawing on the extant literature, this article recommends some good practices for including disability studies in English language teacher education programs in Türkiye. One of them is to adopt an inclusive curriculum design for EFL teachers (Ashby, 2012). In this sense, various technological tools, such as text-to-speech, can be employed to evaluate the language proficiency of learners with visual impairments. Another practice is to give more place to community service practices for teacher candidates to help them understand the problems the disabled people experience (Gilham & Tompkins, 2016). Although this study has suggestions for incorporating disability studies in EFL teacher education programs, further investigations are required to find out whether / to what extent the pre-service EFL teachers know about disability-related issues in the Turkish context. Also, needs analyses can be further implemented to EFL teachers to design disability-inclusive programs for EFL teachers.



NEGATIVE THEOLOGY, RANDOM PROFANITY, AND SUBVERSIVE SEMIOTICS IN WILLIAM BLAKE'S *THE MARRIAGE OF HEAVEN AND HELL*

WILLIAM BLAKE'İN *CENNET İLE CEHENNEMİN EVLİLİĞİ* ADLI ESERİNDE NEGATİF TEOLOJİ, RASTGELE PROFANLIK VE GÖSTERGEBİLİME TAHRİPKAR YAKLAŞIMLAR

Neslihan ŞENTÜRK

UZUN

Dr., Karamanoglu Mehmetbey
University, Faculty of Letters,
Department of English Language
and Literature, Karaman, Turkey
ORCID: 0000-0001-9963-6495

Sorumlu yazar/

Corresponding author:

Neslihan ŞENTÜRK UZUN,
Dr., Karamanoglu Mehmetbey
University, Faculty of Letters,
Department of English Language
and Literature, Karaman, Turkey
Email:
neslihansenturk@kmu.edu.tr

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Abstract

The focus of this study is an examination of *The Marriage of Heaven and Hell* (1790) by William Blake (1757-1827), the English poet and engraver, aiming to demonstrate its provocative exploration of language and semiotic paradigms. By navigating through the expanse of Blake’s revolutionary and semiotic approaches, it seeks to shed light on his deliberate subversion of politically charged, traditional linguistic and religious norms during the Romantic period. Additionally, the study underscores the pivotal role of “negative theology” and “random profanity” – essentially, an unorthodox treatment of religious experience and an outright departure from expected communication norms in a religious context, respectively – within Blake’s narrative, examining Blake’s adept fusion of the sacred and the profane to disrupt conventional semiotic frameworks. The study specifically notes that *The Marriage of Heaven and Hell* itself is an attempt to invert not only the so-called one-to-one correspondence between the sign and the meaning it refers to, but also the binaries that are culturally conceived as contrasting and incongruous. In pursuit of these objectives, this paper aims to draw thought-provoking parallels between Blake’s subversive linguistic techniques and the semiotic theories advanced by St. Augustine (354-430) and C. S. Peirce (1839-1914). It accentuates Blake’s deliberate deviation from such fixed signs methodologies as put forth by St. Augustine, pointing out the consonance between Blake’s approach and Peirce’s dynamic triadic model of signification. Ultimately, the study endeavours to elucidate how Blake’s disruptive linguistic position in *The Marriage of Heaven and Hell* not only contests customary sign systems but also actively fosters interpretations that are not only profound but subversive as well. Serving as a crucial conduit, Blake’s seminal work serves as a significant bridge connecting established semiotic conventions with the dynamic semiotic vision posited by C. S. Peirce, ultimately fostering a more nuanced and expansive apprehension of Blake’s literary and philosophical legacies.

Öz

Bu çalışmanın odak noktası, İngiliz şair ve gravür sanatçısı William Blake’e ait (1757-1827) *Cennet ile Cehennem* (1790) adlı eserde dil ve semiyotik paradigmaların provokatif bir şekilde ele alınması üzerine bir inceleme sunmaktır. Bu makale kapsamında Blake’in devrimci ve semiyotik yaklaşımlarının derinliklerinde gezinmekteki amaç, şairin Romantik dönemde politik açıdan yüklü, geleneksel dil ve dini normları kasıtlı olarak nasıl altüst ettiğini ortaya koymaktır. Ayrıca çalışma, Blake’in anlatısında kullanılan “negatif teoloji” ve “rastgele profanlık” gibi yöntemlerin hayati rolünü vurgular. Şairin kutsal ve dünyevi arasındaki farklarını silikleştirilmek suretiyle esasında onları yekpare hale getirmesinin, geleneksel semiyotik çerçeveleri nasıl altüst ettiğini inceler. Bu kapsamda burada öne sürülmektedir ki özellikle *Cennet ile Cehennem* adlı eserde altüst edilmek istenen, yalnızca işaret (sign) ile onun tekabül ettiği varsayılan anlam (meaning) arasındaki sözde uyum değil, aynı zamanda kültürel olarak zıt ve uyumsuz kabul edilen sözde ihtilaflı ikili yapılardır (binaries). Yukarıda sıralanan amaçlar doğrultusunda bu makale, Blake’in *Cennet ile Cehennem* adlı eserindeki tahripkâr dil teknikleri ile St. Augustine (354-430) ve C. S. Peirce (1839-1914) tarafından ortaya konmuş göstergebilim teorileri arasında bir gerek çatışma gerekse uzlaşından kaynaklı birtakım süreklilikler ortaya koyar. Blake’in St. Augustine tarafından savunulan “sabit işaretler” (fixed signs) metotlarından niçin sapmayı tercih ettiğini irdeler ve Blake’in yaklaşımının Peirce’in dinamik bir anlayışla oluşturduğu “işaretlemenin üçlü modeli” (triadic model of signification) ile uyumlu olan taraflarını gösterir. Sonuç olarak bu çalışma, Blake’in *Cennet ile Cehennem* adlı eserindeki ezber bozucu dil kullanımının sadece geleneksel işaret sistemlerine meydan okumakla kalmayıp aynı zamanda derin ve tahripkâr yorumları da aktif olarak teşvik ettiğini açıklamayı amaçlamaktadır. Blake’in okuyucuya yeni ufuklar açan eseri, yerleşik semiyotik kuralları C. S. Peirce’in dinamik semiyotik vizyonu ile birleştiren önemli bir köprü vazifesi görerek, şairin edebi ve felsefi mirasına daha incelikli ancak kapsamlı bir bakış açısı sunar.

1. INTRODUCTION

William Blake (1757-1827), the English poet and engraver of profound visionary insight, stands as an individual luminary whose singular *oeuvre* eludes classification within conventional boundaries. The distinctiveness of his creative output renders any attempt at categorisation a formidable challenge. From his earliest days, Blake professed to have experienced mystical religious encounters ranging from the vision of God's countenance nearby to celestial apparitions and visits from such prophets as Ezekiel (Tatham, 1906, p. 20). The fusion of such experiences coalesced into a continuum of profound and remarkable episodes in Blake's life, presumably acting as a catalyst for a lifelong odyssey marked by profound spiritual quests. Indeed, the full expanse of Blake's artistic and literary output offers persuasive documentation of the profound and unwavering faith "imbued with a religion of piety, enthusiasm and vision" (Ackroyd, 1995, p. 18).

On another biographical note, one can see that Blake's work is also characterized by heavy symbolism, recurring themes of familial dysfunction, and a portrayal of the "father figure" as both oppressive and symbolic, appearing as "a serpent or a priest" (Ackroyd, 1995, p. 21). Considering the hardships in terms of building a healthy relationship with his family, it is almost unsurprising that Blake's creative efforts were aimed at forging a distinct literary heritage. Blake's "instinctively questioning and potentially rebellious nature" (Beer, 2005, p. 3) motivated him to create epic poetry driven by a desire to establish a unique legacy and lineage entirely of his own making (Ackroyd, 1995, p. 21), without exclusively or approvingly relying on governing bodies, existing traditions, or influences.

Given this biographical framework, it is reasonable to assert that Blake's earlier literary corpus brims with a rebellious ethos, positioning itself as a resolute resistance against the constraints imposed by figures of authority, which notably include dogmatic religious tenets. This defiant sentiment finds its most poignant expression in his seminal work, *The Marriage of Heaven and Hell* (1790).¹ In this literary opus, Blake offers a profound critique of rigid religious dogmas and a simultaneous exaltation of the "Devil" as a symbol of heroism, unwavering in his defiance against the autocratic bodies masquerading as sacred figures.

The distinctive argument of this paper lies in its exploration of Blake's subversive semiotics within *The Marriage*, drawing connections between his approach and the semiotic

¹ From this point forward in the paper, the full title *The Marriage of Heaven and Hell* will be abbreviated as *The Marriage* for brevity and ease of reference.

theories of notable figures such as St. Augustine and C. S. Peirce. At its core, this study rests on the premise that this visionary masterpiece, true to its name, not only challenges the *status quo*, but also offers a critical scrutiny of established semiotic norms. *The Marriage* indeed stands an audacious endeavour aimed at disrupting the established associations between signs and their assigned meanings. It is an act that, in the process, confronts and shakes the very foundations of deeply ingrained cultural dichotomies. Moreover, with its unorthodox treatment of religious experience (negative theology) and its outright revolt against expected norms of communication in a religious context (random profanity), Blake's masterpiece emerges as a powerfully provocative catalyst for dismantling and subsequent reshaping of the very fabric of communication. Taking these ideas into consideration, the investigation in this paper seeks to delve into the intricate layers of Blake's artistic and philosophical pursuits, thus facilitating a deeper insight into his legacy as a pioneering Romantic poet.

By establishing links between Blake's (1757-1827) subversive semiotic discourse in *The Marriage* and such influential figures in semiotics as St. Augustine (354-430) and C. S. Peirce (1839-1914), this paper aims to highlight the depth of Blake's intellectual engagement in theological and semiotic scholarship, and situate his approach within a broader domain. St. Augustine, a prominent figure in Western theology and philosophy, profoundly influenced the understanding of the relationship between language, semiotics, and theology. His seminal works including *On Christian Doctrine* (397) stand as a cornerstone for understanding the complex relationship between signs and meanings within a religious context. Juxtaposing Blake's creative and intellectual contributions with St. Augustine's insights on theological and semiotic paradigms casts a light on Blake's engagement with and departure from such established conventions.

Likewise, C. S. Peirce, widely recognized as the pioneer of modern semiotics, is a prominent figure in the field. His triadic model of signification, focusing on the dynamics between the sign, the object, and the interpretant, served as a fundamental underpinning for contemporary semiotic thought in the late 19th and early 20th centuries. Through a comparison of Blake's provocative and unorthodox use of signs and symbols (i.e., his semiotic rebellion) with Peirce's triadic framework, this paper aims to shed further light on the extent to which Blake positions himself within the semiotic discourse by contextualizing his work within the theological and semiotic traditions that preceded and followed his time.

2. BLAKE'S SUBVERSIVE SEMIOTICS

The field of semiotics, dedicated to the study of signs and their application, explores the intricate ways in which meaning is generated, communicated, and comprehended across a range of sign systems, including language, visual symbols, and gestures. On the other hand, “semiotic subversion” involves the purposeful disruption or defiance of established meanings, conventions, dominant ideologies, power structures, and social norms expressed through signs and symbols. Within the historical context of the 18th and 19th centuries, characterized by notable socio-political shifts (i.e., the Enlightenment, Romanticism, and revolutions)², a subversive semiotic approach served to critique and challenge prevailing power structures, at times aligning itself, albeit ambivalently, with the period’s revolutionary *ethos*. This course of semiotic subversion has undeniably left an enduring mark on cultural and artistic expression, ultimately laying the groundwork for the emergence of postmodernism in the 20th century, where the deconstruction of signs and symbols emerged as a pivotal aspect of literary and artistic movements.

A key figure in the Romantic movement, Blake aimed to challenge the established norms and systems of his time, specifically the authority of the monarchy and the Church of England. His works were marked by a fervent dedication to social justice, addressing concerns such as child labour and societal hypocrisies.³ Blake’s *The Marriage* was written and completed in the early 1790s, during the radically turbulent political landscape of the French Revolution. Whereas such influential figures as Edmund Burke, whose *Reflections on the Revolution in*

² The Enlightenment period of the 18th century prominently prioritized reason, scientific exploration, and a faith in human advancement. Within this milieu, semiotic subversion often materialized as a confrontational stance against religious and monarchical authority, employing satire and irony as instruments to subvert established beliefs and practices. The literary endeavours of Jonathan Swift and Voltaire stand as exemplary instances of utilizing satire and irony to subvert societal and political norms. Their works dared to challenge the prevailing *status quo* and provocatively interrogate the authority wielded by the ruling elite. On the other hand, the 19th century marked the ascendancy of Romanticism, a movement that celebrated emotion, individualism, and nature. Semiotic subversion in this era often entailed a recalibration of established artistic and literary conventions, fostering the genesis of inventive and novel forms of expression. Renowned artists of the 19th century, including Francisco Goya, employed visual subversion as a compelling means to illustrate the brutal realities of war, castigate social injustices, and articulate potent political and emotional messages within the realm of their artistic endeavours.

³ Although Blake remained unaffiliated with any recognized political faction, the language he used to express his apprehensions with the detrimental consequences of the Industrial Revolution, and his employment of symbolic language to narrate the far-reaching repercussions of the French and American revolutions and capture the nuanced complexities of these historical events consistently embodies a rebellious spirit against the misuse of class power, a theme thoroughly examined in David V. Erdman’s seminal work *Prophet Against Empire: A Poet’s Interpretation of the History of His Own Times* (1954).

France (1790) aimed to reduce the early English enthusiasm for the revolutionary cause,⁴ considering the revolution as a total break with the past, Blake viewed it as a return to a tradition⁵ even older than the one on which Burke had based his argument.⁶ Especially influenced by J.J. Rousseau and Thomas Paine at this stage in his career, Blake believed the French Revolution would return humanity to its original, uncorrupted form (Richey, 1992, pp. 817-818). Blake's work, situated within the socio-political and intellectual context of his time, underscores the profound significance of the quest for a pristine language and, consequently, the deliberate practice of semiotic subversion.

Furthermore, Blake's deep spiritual and mystical perspective called for a language that could rise above conventional religious expressions, allowing him to convey his direct, personal connection with the divine. Blake's goal was to devise an untainted language that would eliminate the dangers of miscommunication and misrepresentation. This language was intended to challenge authority, champion individualism, convey personal experiences, express mysticism, criticize social injustice, and nurture artistic innovation during his era. In this respect, it could be held that semiotic subversion not only gave Blake the means to critique and undermine the symbols and language established institutions relied on to perpetuate their authority; but it also enabled him to stress the pressing nature of social issues and bring attention to the plight of those in the margin.

Blake's Romantic and visionary stance in *The Marriage* corresponds with his view of the revolutionary stance, specifically within the context of the French Revolution, as a potential

⁴ Blake articulates his disapproving views of figures such as Burke in the following note, providing a clear expression of his critical assessment: "I read Burkes Treatise when very Young... I felt the Same Contempt & Abhorrence then; that I do now." (qtd. in Ackroyd, 1995, p. 25)

⁵ Sophia Rosenfeld in *A Revolution in Language: The Problem of Signs in Late Eighteenth-Century France* (2001) juxtaposes the evolving ideas of language and the all-encompassing upheaval that swept over France in the latter half of the eighteenth century and draws a connection between the French Revolution and the dispute over "signs," which she demonstrates preoccupied the thinking of numerous intellectuals and cultural critics from the 1740s to the early nineteenth century. "At the end of the eighteenth century," states Rosenfeld, "enlightened inquiries into the evolution and function of signs had a decisive impact on how people saw the political struggle around them unfolding, how they imagined or tried to shape its conclusion, and, finally, how they wrote its history" (p. 246). Accordingly, she adds, the revolutionaries devoutly struggled from 1789 to "purify and rationalize the national language in accordance with *the rules ostensibly provided by nature*" (p. 130, emphasis added).

⁶ It is essential to recognise, however, that the investigation into William Blake's intellectual connection with the French Revolution represents a multifaceted issue that underwent a transformative evolution over time. Recognition must be given to the fact that Blake's approach to the revolution cannot not be characterised as stable; within his ideological stance, temporal nuances were evident. This is particularly pronounced when examining the significant shift occurring between 1789 and 1792, coinciding with the Reign of Terror. For a thorough exploration of Blake's changing views on the French Revolution, it is advisable to refer to influential scholarly texts such as Northrop Frye's *Fearful Symmetry: A Study of William Blake* (1947), David Erdman's *Blake: Prophet Against Empire: A Poet's Interpretation of the History of His Own Times* (1954), and Jacob Bronowski's *William Blake and the Age of Revolution* (1965).

means to rediscover a purer, unspoiled state of human existence. This perspective enhances the work's lasting impact in the domains of literature and philosophy. Blake's conviction that prevailing social, political, and religious systems had tainted and constrained human nature led him to see the revolution as an opportunity to transcend these restrictions and enable individuals to rediscover a sense of freedom, authenticity, and a connection with their genuine, uncorrupted selves. Aside from mirroring the prophetic scriptures (Altizer, 2009, p. 33), *The Marriage* was therefore composed to deliberately convey Blake's profound Romantic and revolutionary ideals (Mee, 2003, p. 137), including his distinctive approach to language and random blending of the sacred with the profane – which ultimately functions to problematise the rigid and dogmatic facets of traditional religion.

In *The Marriage*, Blake presents sections titled “A Memorable Fancy” that merge visionary encounters, mystical ideas, and provocative imagery. This part represents Blake's intent to undermine traditional religious narratives and meld the divine with the profane, potentially stimulating critical thinking and exploration of refreshed perspectives. In the very first “A Memorable Fancy”, Blake creates an image of “walking among the fires of Hell, delighted with the enjoyments of genius (which to angels look like torment and insanity)” (Blake, 2007, p. 113). This image carries a profound message, asserting that the prevailing concepts of heaven and hell are essentially constructs imposed by established religion.⁷ Additionally, it conveys the notion that human beings can draw insights from the “Infernal wisdom” (p. 113) as seen in the subsequent part titled “Proverbs of Hell”. Evidently, this section stands out as one of the most memorable segments in the text, featuring a series of deliberately blasphemous and randomly profane aphorisms when considered through the spectacles of traditional religion. As an illustration, it contains aphorisms such as “The road of excess leads to the palace of wisdom” (p. 113) and “The nakedness of woman is the work of God” (p. 114). These proverbs disrupt established moral and religious norms, prompting readers to re-evaluate the boundaries between what is sacred and profane.

Blake further exhibits his subversive approach in his treatment of the character of the Devil. Usually considered the embodiment of evil, the Devil in *The Marriage* is portrayed as a liberator and a harbinger of enlightenment. By casting a figure typically associated with evil as a hero and a symbol of resistance against an authoritarian God, Blake intentionally blurs the lines pertaining to the preconceived classifications of religion. Last but not least, throughout

⁷ Therefore, for Blake, “If the doors of perception were cleansed everything would appear to man as it is—infinite.” (*The Marriage*, p. 120)

The Marriage, Blake examines the concept of “contraries”, proposing that the juxtaposition of opposites is a progressive act that unveils higher and deeper truths (e.g., “Without Contraries is no progression”, p. 111). This philosophical stance contests traditional religious binaries and fosters the fusion of elements, underlining their interdependence.

The instances in *The Marriage* where Blake aims for the deliberate fusion of the sacred and the profane (referred to as his “subversive semiotics” in this article) carries substantial implications for the customary one-to-one association between signs and meanings. These ramifications disrupt traditional semiotic and linguistic conventions by emphasizing the multiplicity of meanings and the role of context in it, as they carry out the subversion of established symbols across the text, thus unveiling the intrinsic interplay of contraries. This progression ultimately results in a critical examination of signs thanks to Blake’s implementations of “negative theology”⁸ that at once points to the limitations and expansive capabilities of language, and “random profanity”⁹ as a tool of provocation and reappraisal of the profane within the bounds of language.

Blake’s purposeful melding of the sacred and the profane emphasizes the multitude of meanings that signs and symbols can convey. Traditional semiotics typically presumes a singular, permanent meaning to be linked with a sign,¹⁰ but in Blake’s work, the very symbols, words, and images can convey conflicting or layered meanings, disrupting the notion of a one-to-one correspondence and emphasizing the intricacy of interpretation. This is because, in Blake’s text, the interpretation of signs is not haphazard but profoundly tied to the context. This is illustrated in *The Marriage* when the angel shows Blake his “eternal lot” in hell, but when the angel disappears, he finds himself “sitting on a pleasant bank beside a river by moonlight, hearing a harper who sung to the harp” (pp. 122, 123). When the angel asks him how he escaped, Blake says that “All that we saw was owing to your metaphysics” (p. 123). This part of the text accentuates the significance of considering the context in semiotic analysis, as meaning (i.e.,

⁸ Negative theology describes the divine by emphasizing what God is *not*, acknowledging language’s limitations in describing the transcendent. Blake’s work, characterized by the tension between opposites, parallels this approach, but it not only highlights the limitations of language, but also its infinite potential when reversed, hence the need for nuanced understanding. In *The Marriage*, Blake challenges conventional religious narrative/symbols through unconventional portrayals of such figures as devil, angel, evil, and heaven, embracing negative theology and subverting traditional symbols to transcend language’s confines.

⁹ Random profanity comes to the fore when Blake’s text deviates from established norms of communication through the use of offensive language. This disruption mirrors Blake’s challenge to religious norms, using provocative language to subvert the traditional process of signification. Blake’s linguistic “profanity” in the text, including the inversion of religious symbols and norms, therefore challenges established doctrines, prompting readerly reflection on their assumptions.

¹⁰ See: Umberto Eco. (1976). *A Theory of Semiotics*. Indiana University Press. pp. 14-15.

hell as a place of eternal torment) does not solely arise from the sign (i.e., *hell*) itself but is profoundly impacted by the surrounding context (i.e., the angel's metaphysics). Blake's approach therefore subverts established symbols, particularly those with religious significance, raising questions about the notion that specific symbols should invariably convey culturally accepted meanings, thus underscoring the flexibility and subjectivity of semiotic interpretation. Thus, Blake's deliberate blending of boundaries and fusion of contraries exposes that opposites, such as good and evil, are not mere negations of each other but can exist together and even complement each other. Challenging the normative boundaries of interpretation, this critical perspective on semiotics calls into question the idea of passive reception of meaning and instead promotes active, reflective interpretation – ultimately suggesting that signs can exist along a spectrum, and their meanings can be fluid as well as context-driven.

3. PRE-SEMIOTIC THOUGHT OF ST. AUGUSTINE AND BLAKE'S POST-LAPSARIAN LANGUAGE SCHEME

This section examines the fundamental distinctions and correlations between St. Augustine's pre-semiotic philosophy and William Blake's innovative use of language. Investigating these divergent perspectives offers insights into Blake's departure from established theological and semiotic traditions through the utilization of negative theology and random profanity in *The Marriage*.

St. Augustine of Hippo (354-430 AD) established the specifically Christian Medieval theory of the *apriori* basis of signs (i.e., the language of Adam,¹¹ independent of any phenomenal experience). According to St. Augustine's theory of signs, as Vincent B. Leitch points out, only a meaning that already exists may be communicated through language, which therefore cannot be "reflexive" or frivolous, and it must obliterate itself in order to point to "the preexistent truth it represents" (2001, p. 9). In *On Christian Doctrine*, St. Augustine defines the sign as "a thing which causes us to think of something beyond the impression the thing itself makes upon the senses" (1958, p. 34). In the framework of Christian theology, this viewpoint affirms, for instance, that heaven is desirable, and that hell has an undesirable connotation because the sign system cannot but reflect an everlasting "truth" predetermined by God – which can never be tarnished by language, itself being a post-lapsarian¹² sign system. In the words of St. Augustine,

¹¹ See: Robert N. Essick. *William Blake and the Language of Adam*. Oxford: Clarendon Press, 1989. p. 36.

¹² The term "post-lapsarian" is used in Christian theological contexts to describe language or communication that transpired after the fall of humanity.

...when we speak the truth, that is, speak of what we know, then the word which is born from the knowledge itself which we retain in the memory must be altogether of the same kind as that knowledge from which it is born. For the thought formed from that thing which we know is the word which we speak in our heart, and it is neither Greek, nor Latin, nor of any other language, but when we have to bring it to the knowledge; of those to whom we are speaking, then some sign is assumed by which it may be made known. (2001, p. 193)

In this view, the sign that pre-exists language is pre-linguistic, yet it is the likeness of the truth, the word of God - word that is pre-semiotic. This presupposition suggests that the meaning is to be directly conveyed by this scheme because, no matter which system is used, the truth will eventually be revealed. For St. Augustine, as Margaret W. Ferguson duly points out, "...all language is a metaphorical detour in the road to God because no sequence of words, even 'proper' words, can adequately represent an atemporal and holistic significance" (1975, p. 844). In this regard, similar to Blake, St. Augustine appears to complicate the relationship between the signifier and the signified. His distinctive contribution, as Leitch posits, is the fusion of the theory of signs with the theory of language, which had previously been treated as separate (2001, p. 186).

On the other hand, St. Augustine posits that signs are categorized into two groups: *natural* and *conventional*. Accordingly, the word "fire", for example, which signifies accidental heat, light, and flames that uncontrollably harm and destroy things belongs to the former category. Considered within the context of sacred books, "fire" is conventionally associated with "hell", which is automatically connoted to a place not only undesirable but also painful – the dwelling of sinners for eternal punishment.¹³ One can hence find "wisdom" in an angelic realm; and one can "enjoy" heavenly atmosphere. St. Augustine's sign theory in this respect implies that the occurrences and concepts are motivated by a self-evident *intentionality*. Difference or relationality, however, are not matters of consideration.

In contrast, William Blake's perspective in *The Marriage* deviates from the idea that language intrinsically mirrors Adam's pre-linguistic language. Blake's objective is to sidestep

¹³ Augustine explains that "Conventional signs are those which living creatures show to one another for the purpose of conveying, in so far as they are able, the motion of their spirits or something which they have sensed or understood. Nor is there any other reason for signifying, or for giving signs, except for bringing forth and transferring to another mind the action of the mind in the person who makes the sign. We propose to consider and to discuss this class of signs in so far as men are concerned with it, for even signs given by God and contained in the Holy Scriptures are of this type also, since they were presented to us by the men who wrote them." (1958, pp. 34-35)

the archetypal interpretations of the origin and function of language. Following the tradition of Dante's *Inferno* and Milton's *Paradise Lost*¹⁴, Blake in *The Marriage* deviates from St. Augustine's language scheme right from the outset, beginning with his choice of title. In Blake's subversive approach to language, the notion arises that it might not be some pre-existing truth that dictates the course of language, but rather, it is highly plausible that the situation is reversed: language, being a post-lapsarian construct, generates and shapes human beings' grasp of truth.

To this end, Blake travels to hell, details his heavenly encounters and, more provocatively, profane exploits. Harold Bloom's formulation that "[i]n content, the *Marriage* compounds ethical and theological 'contraries'; in form it mocks the categorical techniques that seek to make the contraries appear as 'negations'" (1958, p. 501) resonates in Blake's vision in *The Marriage*, evoking the idea that there is a dynamic relationship between, for example, the stable "heaven" and an energized "hell". As a result, a consciously subversive narrative unfolds, detailing Blake's imaginative journeys in hell, specifically in the section titled "A Memorable Fancy":

As I was walking among the fires of hell, delighted with the enjoyments of genius (which to Angels look like torment and insanity), I collected some of their proverbs: thinking that as the sayings used in a nation mark its character, so the proverbs of Hell, shew the nature of Infernal wisdom better than any description of buildings or garments. (p. 113)

Here Blake is not only wandering among the fires but quite blasphemously *enjoying* it. For him, it is a delight, but for angels, it appears to be torment. Moreover, against the idea that anything coming out of hell must be evil and of inferior nature, the "proverbs" Blake collects from hell do reflect "Infernal wisdom". In this instance, he exhibits not only a sense of irony but also an inclination towards deconstructing the established paradigms pertaining to hell and the religious doctrines.

According to Harold Bloom, "the specific difficulty in reading *The Marriage of Heaven and Hell* is to mark the limits of its irony" (1958, p. 501). This intricacy stems from the uncertainty of whether Blake is expressing his genuine insights at a given passage, or employing

¹⁴ By engaging with themes related to the human condition, spirituality, and the dichotomy of good and evil in a provocative fashion, Blake in *The Marriage* follows a thematic lineage established by Dante and Milton. Much like Dante's descent through Hell and Milton's portrayal of the Fall of Man, Blake's work navigates these themes through a narrative that is visionary and laden with symbolism, offering an alternative perspective on the nature of good and evil, divinity, and the human experience.

an ironic voice. Because he does not “speak straight” (p. 501), Blake’s writing might at first seem to be deliberately enshrouded in the ambiguity of the meaning he intends to impart through words. This is what St. Augustine would find difficult in determination of the meaning from a text because in his system, figurative language, which includes irony, is a sheer handicap for proper communication,¹⁵ disrupting the correspondence between the signifier and the signified. For St. Augustine, then, literal is normative, institutional; hence denotation, the dictionary definition of a word, poses the authoritative meaning. Blake, in contrast, seemingly repeating the institutionalized language of sacred books with an underlying irony, prepares the reader for the argument he is going to build vis-à-vis the Augustinian precepts. When he famously writes “Good is Heaven; Evil is Hell” (p. 111), Blake ironically mimics the language of the sacred books, religious people, as well as the angels, but later twists them by making iconoclastic statements such as “The tigers of wrath are wiser than the horses of instruction” (p. 115). Obviously, Blake’s intent is not conformity but subversion; and initially priming the reader with an expectation of a traditional religious argument, he subverts the familiar discourse and dismantles conventional religious precepts by injecting his own iconoclastic ideas.

Nevertheless, Blake’s position is not characterized by complete rejection. Instead, his stance can be framed as a commitment to negative theology. He seems to maintain in *The Marriage* that divine teachings could be viewed through an alternative lens, one that is less confining. By disrupting the customary meanings to which dualities point, this perspective aims to reveal the grandeur of God. With this objective in mind, he challenges the notions that religious doctrines extol by employing oxymorons in such “Proverbs of Hell” as “Prudence is a rich ugly old maid courted by incapacity”, “The pride of the peacock is the glory of God”, “The lust of the goat is the bounty of God”, “The nakedness of woman is the work of God” (pp. 113-114). Here, in contrast to affirming or making positive judgments about who or what God is, Blake’s negative theology engages with the Divine through negation; that is, only in terms of what has not conventionally been regarded as the ways and works of God. In this way, Blake constitutes his own narrative that consists of a language system that is not bounded by mainstream perceptions.

While in St. Augustine’s sign system, language carries an inherent and pre-existing meaning within it, making it less reflexive than the figurative language of poetry as the former

¹⁵ “There are two reasons why things written are not understood”, states St. Augustine, “they are obscured either by unknown or by ambiguous signs. For signs are either literal or figurative. They are called literal when they are used to designate those things on account of which they were instituted... Figurative signs occur when that thing which we designate by a literal sign is used to signify something else. (1958, p. 43)

represents the eternal truth, Blake offers a dissenting perspective in another “Memorable Fancy”:

The Prophets Isaiah and Ezekiel dined with me, and I asked them how they dared so roundly to assert that God spoke to them, and whether they did not think at the time that they would be misunderstood, and so be the cause of imposition. Isaiah answered: “I saw no God, nor heard any, in a finite organical perception: but my senses discovered the infinite in everything; and as I was then persuaded, and remain confirmed, that the voice of honest indignation is the voice of God, I cared not for consequences, but wrote.” (p. 117)

Isaiah’s response underscores that in the absence of a direct sensory interaction with God, a profound perception of the infinite in everything through one’s senses can serve as a valid replacement. This epitomises Blake’s conviction that language and perception function as dynamic means for generating truth, and that divine revelation need not be restricted to conventional religious frameworks. Blake’s stance is in accord with the idea that language goes beyond the mere conveyance of pre-existing truths; it actively partakes in the formation of meaning and truth. This showcases his iconoclastic and forward-thinking approach to language and spirituality. The conversation continues with a fundamental philosophical question, and Isaiah underscores the transformative potential of the human intellect and the pivotal role that poets and artists assume in shaping perception and belief:

Then I asked: “Does a firm persuasion that a thing is so, make it so?”

He replied: “All poets believe that it does, & in ages of imagination this firm persuasion removed mountains...” (p. 118)

In Blake’s universe, the prophet as a religious figure contradicts St. Augustine’s perspective by explicitly affirming that he, akin to poets, has the capacity to create meaning through the agency of unwavering conviction. This line of thought leads to the premise that the formation of meaning occurs through language. In this context, Blake reiterates the argument that figurative linguistic techniques could also serve to transform and create truth, rather than being necessarily derived from any pre-existing truth.

4. C. S. PEIRCE’S TRIADIC FORMULA OF SIGNIFICATION AND BLAKE’S IDIOSYNCRATIC USE OF WORDS

This section is dedicated to exploring the affinities between C.S. Peirce’s investigations into the concept of signs and William Blake’s strikingly innovative use of language in *The*

Marriage. Examining these viewpoints offers a window into Blake's visionary thought, which he endeavoured to communicate by means of negative theology and random profanity. This comparative analysis of Blake's daring approach to signs and symbols (i.e., his semiotic rebellion in which one can find the notion of unlimited semiosis and openness of the text) vis-à-vis Peirce's triadic model seeks to illuminate Blake's position within the semiotic discourse, situating his work within one of the most influential semiotic traditions (i.e., Peirce's triad of semiosis) that followed his era.

In *The Marriage*, Blake challenges the conventional notion of words having fixed and stable meanings. Instead, he uses words in a way that makes their references act as signs. One example is Blake's use of the words "Energy" and "Reason". According to traditional religious interpretations, Blake explicitly states that "Energy" is assigned a specific, unchanging definition associated with force or power, and it is also termed Evil, while "Reason" is affiliated with Good (p. 111). Nevertheless, Blake does not adhere to this fixed, customary correspondence. He employs the word "Energy" in a manner that transcends its conventional meaning, transforming it into a symbol for a more intricate concept, including creativity, vitality, and transformative power. In contrast, his use of "Reason" gradually shifts to denote passivity and stagnation, taking on a dynamic and multifaceted role. In light of this, Peirce's triadic logic about the signification process does not come across as unfamiliar:

A sign, or *representamen*, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the *ground* of the representamen. (1932, p. 228)

This interaction between the *representamen*, the object, and the interpretant is referred to by Peirce as "semiosis". Accordingly, the connection between the sign (*representamen*) and the object is not fixed but can be rather fluid as well as different, which underscores the fact that the sign has the potential to carry multiple meanings at once, with the consequence that "there is no such thing as a Lockean idea whose meaning is immediately, intuitively known or experienced" (Hoopes, 1991, p. 7).¹⁶ Peirce within this premise asserts that a sign, rather than

¹⁶ "A sign receives its meaning by being interpreted by a subsequent thought or action... what Peirce called an interpretant... The meaning lies not in the perception but in the interpretation of the perception... Peirce held that... every thought is a sign without meaning until interpreted by a subsequent thought, an interpretant. Thus the meaning of every thought is established by a triadic relation, an interpretation of the thought as a sign of a

directly signifying something on its own, relies on the mental concept or understanding it triggers in the interpreter's mind, known also as the interpretant.

By extension, Peirce's semiotic theory posits that a semiotic object can also operate as a sign, permitting signs to represent other signs or semiotic objects. This recursive process results in a multifaceted network of signification, a fundamental element of Peirce's semiotic philosophy:

The object of representation can be nothing but a representation of which the first representation is the interpretant. But an endless series of representations, each representing the one behind it, may be conceived to have an absolute object as its limit. The meaning of a representation can be nothing but a representation. In fact, it is nothing but the representation itself conceived as stripped of irrelevant clothing. But this clothing never can be completely stripped off; it is only changed for something more diaphanous. So there is an infinite regression here. Finally, the interpretant is nothing but another representation to which the torch of truth is handed along; and as representation, it has its interpretant again. Lo, another infinite series.¹⁷

The triadic model, therefore, might as well necessitate a deferral of a concrete and stable meaning.¹⁸ The quoted sentence suggests that, depending on the viewpoint and context of consideration, one object can yield different interpretants. Just as Peirce's quote indicates, the meaning behind Blake's utilization of "Energy" in *The Marriage* is akin to an ever-evolving, infinite chain of interpretations. The interpretant itself acts as another representation, persisting in an unbroken cycle. This interpretation never reaches a definitive, absolute object; rather, it remains in a state of constant evolution and transformation.

Peirce's triadic formula, in its essence, is not intrinsically subversive; it is a descriptive model for examining and comprehending the dynamics of sign interpretation. However, its application in diverse contexts, particularly those of a subversive framework, has the potential to undermine established norms. A demonstration of the correspondences between the semiotic

determining object." James Hoopes, 1991, p. 7. "Introduction". *Peirce on Signs: Writings on Semiotic*. James Hoopes (Ed.) Chapel Hill: University of North Carolina Press. 1-13.

¹⁷ See: Peirce, vol. 1, p. 339.

¹⁸ As M. Gottdiener states, "semiosis" for Peirce is "a process of infinite regression... Meaning is always deferred, always in a state of becoming through contrast between sign and sign (its interpretant)." (2015, p. 161). It must be noted, however, that as per Peirce and his pragmatic approach, this deferral does not prevent us from understanding something. Because all thinking is conducted through signs, it is impossible to utterly get rid of the sign system and the problems in practice.

subversion in *The Marriage* and Peirce's triadic formula can be found in Blake's interaction with the Angel as mentioned in earlier sections.¹⁹ The initial *sign* (representamen) in this context is the angel's revelation of Blake's "eternal lot" in hell, which acts as the representation that initiates the interpretation process. Blake's interpretant is defined by his perception and experience, stripped of religious or cultural elements, where he finds himself seated on a picturesque riverbank in moonlight, listening to a harper's music. This fresh experience embodies the mental concept that Blake connects to the angel's revelation. The object in this instance pertains to Blake's liberation from the previously unveiled "eternal lot" in hell, a result he attributes to the influence of angel's "metaphysics". This indicates that the Angel's perspective may be falling short of encompassing the complete scope of divine truth. In another instance, after giving reference to the Gospel, Blake makes fun of the concept of holy trinity by saying: "But in Milton, the Father is destiny, the Son a ratio of the five senses, and the Holy Ghost, Vacuum" (p. 112). Blake's adoption of random profanity in his work has the aim of muddling the distinctions between the divine and the diabolical. Nonetheless, Blake proposes that this profanity might also serve as a vehicle for not only subverting established norms but also comprehending the divine in its primordial form.

Blake's *The Marriage* also offers numerous instances to illustrate his adoption of negative theology, inadvertently anticipating Peirce's triadic formula. The title serves as a prime example of Blake's approach. By placing "Heaven" alongside "Hell", he challenges traditional religious binaries, and throughout the text, he expands on this notion, indicating that the customary conceptions of heaven and hell might not faithfully portray the essence of divinity. Blake also provocatively blurs the lines between good and evil, suggesting that the divine and diabolical are not separate entities. By doing so, he shows that the devil might represent a necessary force in the balance of existence. By conducting these reassessments and juxtapositions, Blake provides a pathway to a more intricate grasp of the devil and divinity, effectively practicing "negative theology" by illustrating what the devil may truly represent.

Blake posits that a word's reference has the capacity to span a broad array of meanings, and the presumed direct correspondence between the two agents, the sign and the signified, is fundamentally problematic. As Blake's idiosyncratic conception of words does not appear to have room for a pre-linguistic truth, his subversive use of semiotics in *The Marriage* can be seen as predominantly at odds with St. Augustine's doctrines while also serving as an antecedent of Peircean semiosis.

¹⁹ See: p. 7.

5. CONCLUSION

The investigation into William Blake's seminal work, *The Marriage of Heaven and Hell* brings to light the profound implications arising from his ground-breaking and semiotic initiatives. Deliberately fusing the sacred with the profane and employing a disruptive approach to linguistic conventions, Blake manifests his overarching objective of challenging established norms. This study endeavours to shed light on Blake's distinctive vision by juxtaposing his innovative language with the theological and semiotic doctrines of St. Augustine and C. S. Peirce. In arriving at its conclusion, the study proposes that whereas St. Augustine's pre-semiotic philosophy underscores a pre-existing, unchanging truth within signs, Blake's post-lapsarian language scheme posits that language itself is instrumental in shaping human understanding of truth. On the flip side, Peirce's triadic model of signification aligns with Blake's dynamic use of words, emphasizing the fluidity and multiplicity of meanings, thereby resonating with the notion of semiotic subversion evident in *The Marriage*. By challenging conventional interpretations, this approach cultivates a more profound understanding of divinity, consistent with the tenets of negative theology.

Conclusively, William Blake's unparalleled fusion of the sacred and the profane, along with his participation in linguistic and semiotic subversion, acts as a pioneering bridge linking traditional theological thought, transitional semiotic theories, and his avant-garde vision of human understanding and spiritual exploration. *The Marriage of Heaven and Hell* stands as a testament to the potency of language in shaping perceptions, inciting re-evaluation, and guiding individuals toward a more profound comprehension of truth and divinity.

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EXTENDED ABSTRACT

The focus of this paper is on the multifaceted linguistic and theological elements found in William Blake's seminal work, *The Marriage of Heaven and Hell*. It examines the symbiotic relationship between Blake's revolutionary language and his subversion of traditional semiotic and theological norms. The analysis here unfolds in three interconnected parts.

The argument begins by elucidating the theological underpinnings of St. Augustine's examination of language. Blake's departure from St. Augustine's pre-semiotic philosophy becomes evident through the proposition that the poet contests the concept of a pre-existing truth embedded in language. Instead, Blake propounds a post-lapsarian language scheme, contending that language, far from mirroring a pre-linguistic truth, actively contributes to the shaping of human understanding. This deviation originates from Blake's revolutionary stance on language, paving the way for his intricate but idiosyncratic exploration of signs, symbols, and their theological implications.

The subsequent section delves into the deliberate semiotic subversion embedded within *The Marriage*. Blake's fusion of the sacred with the profane disrupts the conventional one-to-one association between signs and meanings. The particular emphasis on sections such as "A Memorable Fancy" seeks to unveil Blake's intent to confront orthodox religious narratives. Blasphemous and randomly profane aphorisms throughout the poem disrupt established moral norms, prompting readers to re-evaluate the boundaries between the sacred and the profane. The portrayal of the Devil as a liberating figure further exemplifies Blake's intentional blurring of religious classifications. Through the juxtaposition of "contraries", Blake goes beyond challenging binary oppositions; he fosters the fusion of elements, underscoring their inherent interdependence. The deliberate blurring of boundaries, in extension, lays bare the fluid and subjective aspects of semiotic interpretation.

The third section juxtaposes Blake's negative theology with C. S. Peirce's triadic model of signification. Blake's rejection of a pre-linguistic truth aligns with Peirce's emphasis on the fluidity and multiplicity of meanings within signs. The paper illustrates how Peirce's triadic formula resonates with Blake's dynamic use of words, showcasing an ever-evolving chain of interpretations. In Blake's universe, divine teachings are explored through an alternative lens, challenging conventional religious doctrines. The interplay of signs, objects, and interpretants in Peirce's model parallels Blake's assertion that meaning arises through language and perception, free from pre-existing truths.

In conclusion, this paper endeavours to demonstrate that *The Marriage of Heaven and Hell* stands as a ground-breaking work, disrupting linguistic conventions while also seeking to transcend the binaries deeply rooted in cultural perspectives. It highlights the resonances between Blake's semiotic subversion and negative theology with Peirce's triadic model, showcasing a bridge between traditional theological thought and the dynamic semiotic theories of the future. In other words, Blake's intentional disruption of the sign system serves as an antecedent to Peircean semiosis, offering a radical departure from conventional semiotics.



A STUDY OF GENDER REPRESENTATION INEQUALITY IN THE COURSEBOOK HEADWAY FIRST EDITION AND FOURTH EDITION: A COMPARATIVE STUDY

İNGİLİZCE DERS KİTABI HEADWAY'İN 1. VE 4. BASKISINDAKİ CİNSİYET TEMSİLİ EŞİTSİZLİĞİ ÜZERİNE KARŞILAŞTIRMALI BİR ÇALIŞMA

Hayrettin KÖKÇÜ

Instructor, Atılım University, School of
Foreign Languages, Department of Basic
English, Ankara, Turkey
ORCID: 0009-0009-3752-2121

Nazlı GÜNDÜZ

Assoc. Prof. Dr., Hacı Bayram Veli
University, Faculty of Letters, Department of
Western Languages and Literature, Ankara,
Turkey
ORCID NO: 0000-0001-8728-0372

Sorumlu yazar/ Corresponding author:

Hayrettin Kökçü,
Atılım University, School of Foreign
Languages, Department of Basic English,
Ankara, Turkey
Email: hayrettin.kokcu@atilim.edu.tr

Nazlı Gündüz
Hacı Bayram Veli University, Faculty of
Letters, Department of Western Languages
and Literature, Ankara, Turkey

Email:
nazli.gunduz@hbv.edu.tr

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Abstract

This article attempts to investigate gender representations in a commonly used course book: Headway. This is a comparative study as it examines the first edition of pre-intermediate level Headway and the fourth edition of pre-intermediate New Headway, both of which were written by exactly the same authors. Besides the investigation of any existence of gender-biased representation, the study aims to find out the extension of the changes in the passing 25 years by concentrating on six different categories. These categories are as follows: the existence of female and male characters in textbooks, the roles of family members, the occupational distribution of genders, the distribution of household tasks, the types of leisure activities for each gender and the distribution of famous characters for each gender. The necessary information was meticulously gathered from each different edition of the course book and the data have been provided for readers in tables. Tables with numbers and percentages have also been supplied to show the data analysis and results. As a result, it has been found out that the first edition contains many inequalities in the representations of genders. On the other hand, the fourth edition includes some improvements in terms of gender representation. It includes remarkably a balanced attitude to genders in terms of visibility and family roles. Related to the leisure activities, women are much freer in their choice of free time activities but men have much fewer free time activity choices because male characters are depicted at home in this new edition. The rest three categories still reflect some kind of inequality. First of all, women still do most of the household activities in the course book. Secondly, men still have far more occupational variety than women. Lastly, there are more male famous characters than female ones in this new edition.

Öz

Bu makale, yaygın olarak kullanılan Headway İngilizce ders kitabındaki toplumsal cinsiyet temsillerini incelemeyi amaçlamaktadır. Çalışmada, aynı yazarlar tarafından kaleme alınmış olan orta seviye öncesi Headway'in ilk baskısı ile 4. baskısı olan New Headway İngilizce ders kitapları karşılaştırılmaktadır. Çalışma, altı farklı kategoriye odaklanarak toplumsal cinsiyet yanlısı temsilin varlığının incelenmesini ve kitabın her iki basımında geçen 25 yıl zaman zarfındaki cinsiyet temsili açısından meydana gelen değişimin boyutunun belirlenmesini amaçlamaktadır. Kategoriler; ders kitaplarında kadın ve erkek karakterlerin varlığı, aile üyelerinin rolleri, cinsiyetlere göre meslek dağılımı, ev işlerinin dağılımı, cinsiyete göre boş zaman etkinlik türleri ve kitaplardaki ünlü karakterlerin cinsiyete göre dağılımı şeklinde belirlenmiştir. Farklı zamanlarda basılan her iki İngilizce ders kitabından elde edilen veriler titizlikle incelenip, tablolar şeklinde okuyucuya sunulmuştur. Ayrıca, elde edilen verilerin analizi yapılmış ve elde edilen sonuçlar rakamlarla ve yüzdelerle ifade edilmiştir. Sonuç olarak, Headway İngilizce ders kitabının ilk baskısının cinsiyet temsili açısından pek çok eşitsizliği barındırdığı, dördüncü baskıda ise cinsiyet temsili açısından bazı olumlu gelişmelerin varlığı tespit edilmiştir. Söz konusu yeni baskının, görünürlük ve aile rolleri açısından cinsiyetlere yaklaşımı oldukça dengeli bir tutum içermektedir. Boş zaman etkinlikleri konusunda, kadınların çok daha özgür olduğu, ancak erkeklerin daha az seçeneğinin olduğu görülmüştür. Geri kalan üç kategoride ise, ev işlerinin büyük bir çoğunluğunun kadınlar tarafından yapıldığı, erkeklerin çok daha fazla mesleki çeşitliliğe sahip olduğu ve erkek ünlü karakterlerin ünlü kadın karakterlere göre sayıca fazla olduğu görülmüştür. Dolayısıyla eserin 4. basımında cinsiyet temsili bağlamında denge hâlen yeterince sağlanamadığı söylenebilir.

1. INTRODUCTION

The first institution in society which helps younger generation to instill norms, traditions and values in a society is family. In other words, it is the first area where we socialize and learn the way how we can live a good and peaceful life. Having obtained the fundamentals related to our future life from family, the second and maybe the most important institution to learn or change the norms, traditions and values is school. It is not only the place where we are loaded by a wide range of subjects such as maths, history, geography or philosophy but it is also the place where we make up our social and cultural identity. A significant part of this acquired social identity is gender and it is defined by West and Zimmerman (1987, p. 142 cited in Elçin, 2022) as something which is obtained through the social commitment to behavioral roles and implemented accordingly but which doesn't occur naturally from birth unlike 'sex'. In other words, it is constructed over time through the community you live in. Children begin to interact others and discover the gender identities, which are influenced by the culture they live in, in educational institutions like schools. As a result, education has a significant impact on how each learner develops into an adult in community (Yılmaz, 2012, p. 1). One of the most important resources to carry out this responsibility is the course books used in schools. Therefore, course books have a crucial role in the development of new generation.

In EFL context, using course books is highly common in classrooms and also they have crucial role in teaching English. Since students typically have familiarity with the culture and values of the language on the focus via textbooks, they play a significant role in EFL education (Bahman and Rahimi, 2010, p. 273). Yılmaz (2012, p. 1) explains the importance of course books in EFL classrooms by saying that students studying English as a foreign language (EFL) rarely get the chance to interact with native English speakers or visit English-speaking nations. As a result, when it comes to language input, students first encounter course books in schools. Taking this point into consideration, the content of course books is of high importance in as much as not only students but teachers are also exposed to these highly valuable classrooms materials for long hours. As a content, they usually include a wide range of reading texts, listening texts, exercises and visuals, by means of which the target language and most of the time some cultural elements are presented to the learners and teachers. In addition to these linguistic and cultural elements, course books can be the medium of imposing personal beliefs, values and biases to learners consciously or unconsciously as we can do this through language. As Fairclough (1989, cited in Demir and Yavuz, 2017, p. 104) expressed, language contains a wide range of ideologies.

One of these ideologies transmitted through course books is about gender roles. As it is mentioned previously, gender is defined as something which is not obtained from the birth but it is constructed over the course of time with the help of the society you live in and course books may have an impact on the development of gender roles. Since the majority of classroom instruction is based on course books, it may be argued that they, in all its forms, have the capacity to change students' opinions and beliefs on a variety of sociocultural issues, from gender and popular culture to religion and socioeconomic class carried out with their aid (Arıkan, 2005, p. 30). Hence, the equal representation of women in course books is crucial in order to support learners' development of social identity, particularly in terms of gender roles. It's frequently said that the way people are portrayed in ELT course books whether they appear in reading passages, exercises, or visual elements is unbalanced (Arıkan, 2005, p. 30). According to the World Bank Data website, women make up the half of the world population (49.7%). However, there is a concern if they are represented equally in course books or not. Beginning in the 1970s, studies carried out in Western nations have shown that women are portrayed in "traditional" roles as wives and mothers and are portrayed as emotional and helpless beings, while men are shown as having strong personal qualities and characteristics and working in more diverse occupational options (Cincotta, 1978; Hartman and Judd, 1978 and Hellinger, 1980 cited in Yılmaz, 2012). Girls are shown in children's books less frequently than males, according to research, and stereotypical portrayals of both sexes are common. (Singh, 1998 cited in Arıkan, 2005).

Aforementioned unbalanced representation of genders in course books may have a negative impact on learners in some ways. A fascinating illustration of the unfavorable impact of this situation is Schultze's (1974 cited in Söğüt, 2018, p. 1723) study, in which the author claims that the lack of females and feminine examples in a Russian textbook is the reason why students are unable to identify feminine endings in past-tense verbs. There are some other ways by means of which this gender-biased attitude in course books may have an impact on learners. According to Sunderland (1992, p. 86), this effect can be observed in three ways. For one thing, any unintentional influence of female characters who have limited social, behavioral, and linguistic roles does not imply the empowerment of female learners' cognitive and communicative abilities. Another way is that female students are more likely to be hampered than helped in their learning if they are aware that the female characters in their course books are sparse and have limited roles. If they are offended, alienated, or made to feel marginalized

by this, they will then become demotivated. Lastly, language models might present a form of conversational discourse that emphasizes "male firstness" to the entire class.

Considering all these, this specific study aims to make a contrastive analysis of a commonly used course book's 1st and 4th edition in terms of gender representation. In the literature, there are some similar studies but this study is different in that there hasn't been a comparative analysis of this course book series at this level. The books are New Headway pre-intermediate (1994 edition) and New Headway pre-intermediate (2016 edition). In general, publishers modernize their books over time by adding and excluding some parts and update the content of them according to the needs of learners of that period of time. The study is expected to shed light on the differences in the representation of genders over the course of these 25 years by focusing on six criteria, five of which are also used by Yılmaz (2012). These are as follows: the existence of female and male characters in textbooks, the roles of family members, occupational distribution of genders, the distribution of household tasks, and types of leisure activities for each gender. The sixth criterion added to this study is the distribution of famous characters for each gender, which was partly inspired by Elçin (2022).

2. LITERATURE REVIEW

The studies about gender representation in text books date back 1970s. Since then, there have been a wide range of studies all around the world. Some of them are related to locally published text books and some others are about internationally published books. Most of them carried out their studies in different ways but the common purpose was to identify gender-biased language in text books.

One of the earliest studies about school textbooks was carried out by Graham (1975). In her article, Graham gives information about gender-neutral terms used to describe men and women as well as the creation of a non-sexist school dictionary for kids. Before creating this dictionary, lexicographers had to scan 700000 computer citation slips and found out that there were much more male characters in school books than female characters although there were more women than men in the real world. Also, from their study, it was found out that boys and girls were also being imposed distinct sets of values, various standards, and various objectives. Boys in school textbooks competed in athletic events, rode bicycles, sped around in fast cars, and launched into space for Mars. Girls, meanwhile, were more concerned with being than doing. She concluded her article by saying that now more than ever, we have a responsibility

to use our words more carefully as authors, educators, and parents. In life and in language, children of both sexes should receive equal treatment.

Another study is the one carried out by Hartman and Judd's (1978). Their purpose was to examine how women are portrayed in existing textbooks at the time. As a result of their research they found out that women were frequently less visible than men, frequently the target of jokes, frequently cast in traditional roles, and frequently given clichéd emotional reactions. They stated that the language patterns previously identified as biased were reinforced by the illustrations in the books. The differentiation between boys and girls, the use of the term man as a bound suffix and an independent word, the generic he, and titles for men and women were some of the topics covered in their study. As a result, the portrayal of women in the literature was determined to be biased by all aspects. The report concluded with a few suggested improvements that could lessen the bias then prevalent in the portrayal of women in ESL materials by maintaining the primary educational objective of teaching English to non-native speakers.

Sunderland (1992) also implemented a study on this issue. Her study aimed to provide an overview of the problems and research related to three areas where gender was present in EFL classrooms: the English language, the resources and the processes such as learning styles and strategies as well as different types of interactions in class. The article also briefly discussed the effects of gender on classroom interactions and materials on language learning.

Porreca (1984) had an investigation on the issue of sexism in ESL materials, specifically how it appears in textbooks and what effect it has. A content analysis of the 15 most popular ESL textbooks in those years (based on a collection of textbook lists from 27 ESL centers) was detailed after a review of research on the connection between language and sexism. The study concentrated on nouns, masculine generic constructions, adjectives, firstness, occupational visibility in texts and illustrations, and omission in texts and images. The two least sexist textbooks and the key issues with the other textbooks were examined after the findings were reported and assessed.

In his study, Arıkan (2005) investigated the visual components of two intermediate ELT course books (The New Headway and Think Ahead to First Certificate) by using the knowledge and viewpoint gained from Cunningsworth (1995 cited in Arıkan, 2005), who previously looked at how age, social class, and gender were depicted in ELT course books. Findings in his research showed that both numerically and qualitatively, several socioeconomic disparities could be seen

in these visual materials. The findings overwhelmingly demonstrated that men outnumber women in these visual materials (29.80% females to 70.20%).

A study was carried out by Diktaş (2010) so as to examine gender representations in two distinct series of course books that were used by state schools and private schools as materials in 6th, 7th and 8th grades in 2009 and 2010. The ones used by state schools were prepared by Turkish Ministry of Education and the other sets of course books were designed by British publishers. The aim of the researcher was to compare the similarities and differences between these two sets of course books. She made this contrastive analysis focusing on 8 different elements in the books. These are as follows: representations of gender in illustrations and texts; the quantity of talk; occupational distribution; the distribution of domestic roles and household duties; adjectives used for male and female characters, free time activities, the distribution of family roles and semiotic analysis of illustrations and texts. It was discovered that women were underrepresented in the words and graphics in the course materials published by the Turkish Ministry of Education. In addition, gender discrimination against women was seen in the categories of profession, family activities, leisure activities, and semiotic interpretation of the drawings. When using adjectives to describe men and women, one might see traditional gender norms of masculinity and femininity. Women were underrepresented in both text and images in the textbooks published by British publishers. Male gender bias was seen in the amount of conversation and leisure activities. The semiotic examination of the drawings came to the conclusion that gender stereotypes for men and women were still present.

Another contrastive study was carried out by Söylemez (2010). In her study, the researcher focused on the construction of social gender identity in reading texts from two sets of course books, Face 2 Face and English File, for the elementary, pre-intermediate, intermediate, and upper-intermediate levels. In order to gather the data, the reading texts in these coursebooks were scanned, and the adjectives preferred to describe both genders were detected and handled in categories. This allowed researchers to ascertain the types of traits that had been attributed to male and female, as well as how their social identities had been created. In contrast to boys, who also acquire predefined masculine gender identities, girls acquire gender roles, attitudes, manners, and behaviors that are approved and encouraged by society and this can be observed in the two different sets of books she studied. In her study she stated that course book authors often employed some adjectives with one gender rather than the other, whether on purpose or not (Söylemez, 2010, p. 751). She concluded that samples of adjectives

without a gender designation should be included in the coursebooks to address the imbalance. For instance, men should be considered when using the term "sensitive," just as women should.

In her study, Yılmaz (2012) compared the first and most recent editions of three different elementary EFL course books produced by foreign publishers and used in diverse nations (New Headway, Cutting Edge and Total English). She determined six criteria for her content analysis. The images of female and male characters in the first editions were found to be more stereotypically depicted throughout the entire study. In contrast, gender depictions have ideally improved in the most recent editions across all analyzed gender stereotype categories.

Demir and Yavuz (2017) did a research in order to find out if ELT course books still included any imbalanced gender representations. They studied on *Yes You Can* as a course book set, which was published by Turkish Ministry of Education. The study benefited from nine different categories to detect any gender-biased elements in the course book set from a wide range of angles. On a page-by-page basis, analyses were carried out on the visual and written contents. The numerical data were described via descriptive statistics, and chi-square tests were used to identify if there was a remarkable difference between the observed and expected values. It was discovered that, on the whole, the course book series studied in this research did not contain any sign of gender discrimination. They concluded that in spite of the fact that men were simply connected with a greater number of jobs than women, *Yes You Can* was the excellent example of how gender should be portrayed in ELT course books.

Another relatively recent study was implemented by Söğüt (2018). By looking at job and adjective attributions, her study sought to give information on how gender roles were distributed in course books. The study used high school EFL textbooks and workbooks produced by the Turkish Ministry of National Education as its data sources. A frequency count was performed as part of the data analysis process to be able to find out several roles given to both male and female characters. In this regard, frequency of the jobs and the adjectives attributed to women and men were identified through token counts. Her analysis showed that, despite some careers (such as teacher, doctor, and architect) and adjectives (such as famous, thoughtful, and successful) being used for both genders, female and male characters in the course books differed from one another in terms of both the number and variety of jobs preferred by the writers for them. The results of the present investigation were in agreement with those of Demir and Yavuz's (2017) study because men were connected to a disproportionately larger number of careers in *Yes You Can* than women. However, her current study didn't correspond with their study in terms of the distribution of occupations and adjectives. Also, the results didn't line up

with their assertion that the course book had extremely intricately distributed, gender-inclusive language and representations. She concluded that this different comment might have been caused by their studies' scope.

Another recent study on gender representations in English coursebooks was carried out by Acar (2021). Her study examined the four sections of the ELT textbook "Progress", which Turkish Ministry of Education released in 2019, in order to ascertain the roles that men and women are given in terms of employment, interests, and home responsibilities. She also examined the proportion of men and women depicted in photographs and the way the visual discourse positions gender. The findings showed that while the textbook contained encouraging messages about gender representation, it nevertheless adopted a sexist viewpoint in terms of the categories which were looked at throughout her study. The researchers drew the conclusion that while gender representations have improved, there is still a lack of an equal representation of female and male characters in all categories.

A highly recent study on gender representations in course books was conducted by Elçin (2022). The researcher investigated 3rd and 4th editions of English File at different levels in order to be able to identify the differences in terms of gender representation. The categories that were analyzed are: female and male characters in written and visual works; famous male and female figures; jobs; domestic tasks; and family responsibilities. The representations were counted for each category, and the elementary, pre-intermediate, and intermediate levels of both editions were then compared. The comparison of the findings showed that, in spite of some minor adjustments made to promote equality, the fourth edition did not significantly enhance the equality of gender representations or the eradication of gender bias. Male characters were more prevalent in texts and visual media, whereas female characters were more frequently depicted in domestic roles, household duties, and servile jobs. Characters were nevertheless portrayed in a stereotypical manner.

3. METHODOLOGY

Our aim in this study is to identify and compare gender representations in the 1st and 4th editions of a course book at pre-intermediate level. As a result of my research, we hope to find the answers of the following research questions.

3.1. RESEARCH QUESTIONS

1. Are females and males represented in the pre-intermediate EFL course books Headway (First Edition) and New Headway (Fourth Edition) fairly enough?

2. What has changed in terms of gender representations in the pre-intermediate EFL course books (First Edition) and New Headway (Fourth Edition)?

3.2. RESEARCH DESIGN AND DATA ANALYSIS

Mixed method research design is employed in this study. In other words, the data gathered are analyzed both quantitatively and qualitatively. Quantitative analysis is employed because we need the calculation of the frequencies of the target features. On the other hand, qualitative analysis is also required to make comments on the data gathered. Content analysis is also required in this study because it is a methodical approach to reading through or assessing materials that can also be used in mixed methodologies research (Bowen, 2009 cited in Demir and Yavuz, 2017, p. 106).

Course books are used as the study's data sources and the content analysis approach is used to carry out the investigation. To identify any changes that may have developed over time, the collected data is compared under different categories. The course books used are Headway Pre-intermediate (First Edition) and New Headway Pre-intermediate (Fourth Edition), which were published by Oxford Publishing House. The book was preferred specifically because there is no contrastive study for this level with these books although New Headway is a highly popular and well-known book all around the world. There are 15 units in the first edition and 12 units in the fourth edition. In addition to these, the writers are exactly the same in both editions, which helps to lessen the range of different people's viewpoints.

Table 1. *The Course Books Used in the Study*

Books	Headway Pre-intermediate Student's Book	New Headway Pre-intermediate Student's Book
Year of Publication	1994	2016
Authors	John and Liz Soars	John and Liz Soars

Reading texts, grammar spots, visuals, writing parts were included to the study in both editions. However, the listening part was excluded because the listening scripts for the first edition were not available because of its publication year. Also, pronunciation parts were not included because they are used to teach how to produce specific sounds and to show intonation and stress patterns and most of the time there are not meaningful sentences in these parts. Because of practicality issue, only student's book was analyzed. Also, student's books are the ones students are mostly exposed to in EFL classrooms.

The categories used in this study show similarity as the ones used in previous research studies. There are six categories the study focuses on and five of which were taken from the study of Yılmaz (2012). These are as follows: the existence of female and male characters in textbooks, the roles of family members, occupational distribution of genders, the distribution of household tasks and types of leisure activities for each gender. The last category is the distribution of famous characters for each gender. This was partly inspired from the study of Elçin (2022).

4. FINDINGS AND DISCUSSION

The results of the research are shown below separately depending on six different categories mentioned before.

4.1. THE EXISTENCE OF FEMALE AND MALE CHARACTERS IN TEXTBOOKS

Omission is among the most frequently studied sexist attitude in gender-based studies. It implies that women's achievements and they themselves as a human being, are not significant enough to be featured when female characters do not show themselves as frequently as male characters in the text (together with the illustrations that are used to strengthen the text) (Porreca, 1984, p.706). Therefore, we focused on the visibility of female and male characters in each edition of Headway by detecting not only textual materials but also visual materials. As it is seen in table 2, there is a high amount of inequality in both visual and textual materials in the first edition of Headway. While the number of female characters in visual materials is 166 (38,78%), the number of male characters is 262 (61,22%). Also, the number of female characters in textual materials is 138 (36,5%), but the number of male characters is 240 (63,5%). On the other hand, there is a remarkable improvement in the 4th edition of New Headway both in visuals and textual materials. The number of female characters in visual materials is 254 (47,83%) and the number of male characters is 277 (52,17%). In textual materials, there are 156 (46,84%) female characters whereas there are 177 (53,16%) female characters. When we look at table 3, we can see the general representation of male and female characters in each editions (Male characters make up about 53% of the course book and female characters make up about 48%). It is clear that there has been a great progress in terms of equal representation of genders in more than two decades. However, higher percentages still belong to male characters.

Table 2. *The Existence of Female and Male Characters in Each Edition*

VISUAL MATERIALS	TEXTUAL MATERIALS
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FEMALE		MALE		FEMALE		MALE	
1 st Ed.	4 th Ed.	1 st Ed.	4 th Ed.	1 st Ed.	4 th Ed.	1 st Ed.	4 th Ed.
<i>Frequency</i>	<i>Frequency</i>	<i>Frequency</i>	<i>Frequency</i>	<i>Frequency</i>	<i>Frequency</i>	<i>Frequency</i>	<i>Frequency</i>
166	254	262	277	138	156	240	177
<i>percentage</i>	<i>percentage</i>	<i>percentage</i>	<i>percentage</i>	<i>percentage</i>	<i>percentage</i>	<i>percentage</i>	<i>percentage</i>
38,78	47,83	61,22	52,17	36,50	46,84	63,50	53,16

Table 3. *Total Presence of Female and Male Characters in Each Edition*

Presence of the characters	FEMALE		MALE	
	Tokens	%	Tokens	%
Headway 1 st Edition	304	37,71	502	62,29
New Headway 4 th Edition	410	47,45	454	52,55

These results are in agreement with some highly recent studies like Acar (2021) and Elçin (2022) in that there is near balance regarding the visibility of male and female characters in recent coursebooks in spite of the fact that the dominant side is still male characters. In sum, the findings in this part suggest that the first edition was published at a time when women still struggled to be more visible in community, especially in patriarchal societies. As a result, the representation of them in coursebooks was not enough. On the other hand, the second edition was published in 2016, so it can be considered a time when women were more engaged in social activities, had much better status in community, and had more freedom. This is somehow reflected in this new edition although it was not able to succeed in creating an exact balance in terms of gender equality. From our point of view, women's visibility in every field as much as men is highly crucial if we desire to see more successful female managers, presidents, mayors, ministers or engineers, especially in patriarchal societies and we should not forget the fact that these coursebooks have been used all around the world and they should reflect the change in community in a more balanced way.

4.2. THE ROLES OF FAMILY MEMBERS

“The true woman’s place was unquestionably by her own fireside—as daughter, sister, but most of all as wife and mother” (Welter, 1966, p. 162 cited in Yılmaz, 2012). Though not always, the stereotype of genders frequently centers on their status in the family. Hence, the next category concentrated on in this study is family roles in each edition. As it is obvious in

table 4, the first edition of headway mostly considers women (61% as mother, wife, daughter or sister) as a part of family and gives less space for other social roles. On the other hand, in the 4th edition, we can say that there is more equal space for both genders (Women:44% vs. Men:56%) since the percentage of men as a part of family is slightly higher than women, which shows the writers' awareness about the distribution of family roles in course books has increased in recent years. In this way, the idea that the right place for women is home is broken and women can have more freedom and as good social status as men in community they live in.

Table 4. *Family Roles in Each Edition*

	FEMALE				MALE				
	Headway Edition	1 st	New Headway Edition	4 th	Headway Edition	1 st	New Headway Edition	4 th	
	Tokens	%	Tokens	%	Tokens	%	Tokens	%	
Mother	18	23	10	15	Father	10	13	8	13
Wife	12	15	8	13	Husband	6	8	6	9
Daughter	7	9	3	5	Son	6	8	9	14
Sister	11	14	7	11	Brother	8	10	13	20
Total	48	61	28	44	Total	30	39	36	56

The findings of Elçin's (2022) study also showed that women outnumber men in terms of representation in household responsibilities. However, as mentioned before, the fourth edition of New Headway in our study somehow reflects the change in the community regarding the status of women in recent years. They are considered out of the context of being a mother, a sister or a daughter. This definitely contributes to the image of women in societies' minds and thus they can be more associated with their abilities in arts, engineering, sports or politics. However, this relatively recent coursebook still requires to balance its attitude to the roles of family members for each gender a bit more in the following editions.

4.3. OCCUPATIONAL DISTRIBUTION OF GENDERS

As to the non-sexist dictionary they were preparing, Graham (1975, p. 60) stated that there was a need for more examples in which women were depicted as more inventive, active and creative as these features were usually attributed to men in text books and men should also have freer choice of occupations like being a kindergarten teacher in text books. In other words, can genders act freely in their choice of careers or do they have to act in the way they are attributed to by the community they live in? Thus, both editions of Headway pre-intermediate

course books have been investigated in order to find out whether any change can be detected since 1975. Firstly, the number of jobs assigned to the male and female characters was counted and the results in table six show that in both editions male characters have more variety in their choice of careers. In both editions men have about 60 % of job alternatives but women have around 40 %. Normally, a kind of positive change is expected in the later edition but unfortunately we cannot see any remarkable difference in terms of equal distribution of occupations for each gender. On the other hand, attributing non-traditional occupations for each gender is also under investigation in this study. In their studies, Booster (2005), Yılmaz (2012), Elçin (2022), and Diktaş (2010), alluded to a list of traditional jobs for male and female characters, so they have been accepted as a reference in this study when attributing jobs as traditional or non-traditional. The results indicate that women are somehow attributed to non-traditional jobs in both editions of Headway (First edition: 22%; Fourth edition: 27 %). Also, there is a bit of improvement in the later edition but of course it is not at appropriate rate. On the other hand, men are mostly associated with traditional jobs (First edition: 56%; Second edition: 52%). The more frequently assigned traditional jobs for males indicate that the course materials support men's superior status in the workplace. This can be summarized that it is more challenging to shift the stereotypical representation of men (Elvan, 2012, p. 57).

Table 5. *Occupational Distribution of Gender in Each Edition*

FEMALE		MALE	
Headway 1 st Edition	New Headway 4 th Edition	Headway 1 st Edition	New Headway 4 th Edition
ballet dancer*	shop assistant*	Teacher**	bike messenger*
fashion buyer*	art gallery owner**	Barman*	Actor*
Translator**	tennis coach**	shipping engineer*	company owner*
Housewife*	DJ**	Chef*	Adventurer*
Worker*	Businesswoman**	Spy*	Forestry worker*
Princes*	Worker*	Painter*	flight attendant**
pediatric doctor**	Housewife*	Postman*	Software programmer*
tennis player**	Paramedic**	Writer*	Shopkeeper*
Teacher*	Teacher*	shopkeeper *	Postman*
Personal assistant*	Designer*	Milkman*	Organizer*
Reporter**	Nurse*	Manager*	Manager*
Secretary*	Restaurant owner**	Policeman*	Businessman*
Bank officer**	Receptionist*	Taxi driver*	Newsagent*
Architect**	Writer**	Store owner*	IT*
Violinist**	Architect**	Doctor*	cheese maker**

Actress**	Archaeologist **	Captain*	financial advisor*
Writer**	Climber**	Scientist*	florist shop owner**
Journalist**	Athlete**	university professor*	Dentist*
Singer**	Accountant**	Sultan*	Doctor*
Director**	Doctor**	Mountaineer*	Journalist*
Shop assistant*	Maid*	Actor*	Professor*
Receptionist*	Singer**	Singer*	Shepherd*
Taxi Driver**		Director*	Writer*
Cashier*		Racing Driver*	Lawyer*
Painter**		Vocalist*	Computer Scientist*
Vet**		Fisherman*	Mathematician*
Nurse*		Miner*	Engineer*
Dentist**		Ballet Dancer**	Choirmaster*
Top Model*		Soldier*	TV Presenter*
Fashion Designer*		Mechanic*	President*
Stewardess*		Farmer*	
		Businessman*	
		Jewelry maker*	
		Computer consultant*	
		Educational consultant*	
		Builder*	
		Vet*	
		Guide*	
		Adventurer*	
		King*	
		Magician*	
		Architect*	
		Pilot*	
		Bank Officer*	

Traditional Jobs: * Non-traditional Jobs: **

Table 6. Occupational Frequencies in Each Edition

	Female		Male	
	1 st Edition	4 th Edition	1 st Edition	4 th Edition
Traditional	14 (19%)	8 (15%)	42 (56%)	27 (52%)
Non-traditional	16 (22%)	14 (27%)	2 (3%)	3 (6%)

Total	30 (41%)	22 (42%)	44 (59%)	30 (58%)
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The results obtained by Acar (2021), Demir and Yavuz (2017) and Yılmaz (2012) also indicated that, when compared to male characters in the textbook they analyzed, female characters had fewer vocational roles. These results show that English coursebooks used in classes should be evaluated from this perspective and there should be a more balanced attitude in terms of distribution of occupations for genders since we can see more women in different work areas today compared to the past and this change should also be supported better by textbooks, which students are exposed to every day. The Social Cognitive Theory (Bandura, 1971 cited in Acar, 2021: 57) claims that the modeling of male and female characters in coursebooks has an effect on the students' perceptions of their positions in society. In brief, it would be a good idea to encourage the next generation to think creatively and to imagine a variety of careers for themselves. One of the ways to access achievement in this can be through the coursebooks. Otherwise, the community will continue to determine which vocations are better for different genders instead of allowing them to make their own decisions based on their ability.

4.4. THE DISTRIBUTION OF HOUSEHOLD TASKS

If some tasks are given to one gender over another, students might sense gender discrimination, and an investigation of the distribution of household chores could lead them to believe that certain tasks have gendered obligations. (Elçin, 2022, p.33). In order to observe the situation in both editions, the household activities in the course books have been counted and the percentages have been calculated. The results in table eight and nine have shown that in each edition, half of the household tasks are being carried out by both genders (50%). However, most of the rest of the household tasks in the course books are dealt with by women (First edition:41%; Second edition 50%). In the fourth edition, there is no household task associated with only men. In fact, there are much fewer household tasks in the fourth edition compared to the first edition (First edition: 12 tasks in total; Fourth edition: 4 tasks in total). Although it can be observed a kind of gender-biased attitude in household tasks, we need more activities in the course books to have a better understanding of equal representation of genders.

Table 7. Household Task Distribution in Each Edition

HOUSEHOLD TASKS	FAMALE		MALE	
	1 st Edition	4 th Edition	1 st Edition	4 th Edition
Making breakfast	+	No Task	-	No Task

Cooking lunch	+	No Task	-	No Task
Cooking dinner	+	+	+	+
Cleaning the house	+	No Task	-	No Task
Making the shop list	+	No Task	-	No Task
Doing the shopping	+	+	+	+
Looking after children	+	No Task	+	No Task
Taking care of pet	+	No Task	+	No Task
Doing the garden work	+	No Task	+	No Task
Ironing	+	No Task	-	No Task
Looking after ill family member	+	+	+	-
Washing the dishes	-	No Task	+	No Task
Tidy up the room	No task	+	No task	-

Table 8. Total Household Tasks in Percentages in Headway 1st Edition

HOUSEHOLD TASKS						
Performed by both genders		Female		Male		Total
Tokens	%	Tokens	%	Tokens	%	12 / 100%
6	50 %	5	41,6	1	8,4	

Table 9. Total Household Tasks in Percentages in Headway 4th Edition

HOUSEHOLD TASKS						
Performed by both genders		Female		Male		Total
Tokens	%	Tokens	%	Tokens	%	4 / %
2	50 %	2	50 %	0	0 %	

Regarding the recent studies about modernized EFL coursebooks (Acar, 2021; Elçin, 2022, Demir and Yavuz, 2017 and Yılmaz, 2012), we can see an attempt to decrease gender inequality in terms of the tasks carried out by each gender at home. Our study also shows a kind of improvement in this perspective. However, female genders still seem to be associated with the responsibility for household tasks more than male genders. Younger generations may have challenges as a result of this since they may find it difficult to imagine a life outside of the home, especially in cultures where women are still primarily regarded as being in charge of household duties.

4.5. TYPES OF FREE TIME ACTIVITIES FOR EACH GENDER

A priceless method of monitoring the boundaries that culture establishes for the genders is to learn what kinds of free time and leisure activities are approved for males and females by society (Diktaş, 2010). Considering this, the free time activities in both editions have been counted and the results are shown in table 10, 11, 12 and 13. The leisure activities have been coded as indoor and outdoor activities. While doing this, Demir and Yavuz's (2017), Yılmaz's (2012) and Elçin' (2022) studies have been taken as references. When we look at the table ten and eleven, we can see clearly that there are much more free time activities ascribed to men than women in the first edition of Headway. Fourteen free time activities out of twenty are carried out by men (70%). Two activities are shared by two genders (10%) and only four activities are implemented by female characters (20%). Taking these into consideration, we can conclude that society doesn't let women do many activities in their free time. Also, only one of those activities are outdoor activity (5%). On the other hand, men can do a wide range of activities and most of them are outdoor activities (60%). The statistics are definitely outstanding, which shows that first edition is highly gender-biased in that women don't have enough freedom to spend good time in and out of their home. As for the fourth edition, the table has changed radically. As it is seen in table 12 and 13 obviously, the activities implemented by women are more than the ones carried out by men. Women do nine activities out of fourteen while men do five. More surprisingly, the free time activities carried out by women are all outdoor activities whereas the ones carried out by men are mostly indoor activities (27%). There are no common activities implemented by both genders. For example, women climb, do sport, play electro guitar at parties. On the other hand, men write books, play computer games or cook at home. Although this can be seen something positive for female representation, the unbalance in the percentages should also be considered negatively for men representation. There should be a balance in terms of gender representation in coursebooks to let students be free in their choices of free time activities. There should be as many free time activities indoors attributed to both genders equally as the ones outdoors in as much as they both should be able to realize their full potential.

Table 10. *Free Time Activities in Headway 1st Edition*

FREE TIME ACTIVITIES	FAMALE	MALE
Sailing**	-	+
Cooking*	-	+
Going to bars**	-	+

Playing football**	-	+
Watching TV*	-	+
Climbing mountains**	-	+
Car racing**	-	+
Travelling round the world**	+	+
Visiting museums**	-	+
Working in the garden**	+	+
Learning languages**	-	+
Planning tennis**	-	+
Riding motorbike**	-	+
Hiking **	-	+
Surfing**	-	+
Listening to music*	+	-
Going to the cinema**	+	-
Reading at home*	+	-
Going Dancing**	+	-
Writing stories and poems*	+	-
Indoor Activities* / Outdoor Activities **		

Table 11. *Distribution of Free Time Activities in Percentages in Headway 1st Edition*

Free Time Activities	Female		Male		Both	
	Tokens	%	Tokens	%	Tokens	%
Indoor	3	15	2	10	0	0
Outdoor	1	5	12	60	2	10
Total	4	20	14	70	2	10

Table 12. *Free Time Activities in New Headway 4th Edition*

Free Time Activities	Male	Female
doing sport**	-	+
playing electro and dance music at parties**	-	+
Jogging**	-	+
Travelling**	-	+
Climbing **	-	+
Do gymnastics**	-	+
Go Dancing**	-	+

Horse riding**	-	+
Shopping**	-	+
Playing the piano*	+	-
Cooking*	+	-
Playing football**	+	-
Write a cookbook*	+	-
Playing computer games*	+	-
Indoor Activities* / Outdoor Activities **		

Table 13. *Distribution of Free Time Activities in Percentages in New Headway 4th Edition*

Free Time Activities	Female		Male		Both	
	Tokens	%	Tokens	%	Tokens	%
Indoor	0	0	4	28	0	0
Outdoor	9	65	1	7	0	0
Total	9	65	5	35	0	0

On the other hand, these results mostly correspond with other studies in the field (Acar, 2021; Elvan, 2012 and Demir and Yavuz, 2017) given that there is a radical change in this new edition's attitude to each gender regarding the types of free time activities assigned to them. One difference from other studies can be in our study we could see any common free time activities performed by each gender and fewer free time activities are ascribed to male characters. The reason for this can be as a result of writers' attempt to create a more balanced coursebook, especially for women. Another crucial point is that some activities that are designated for women may send subliminal messages that reinforce the sexist stereotype that women value and care more about their physical attractiveness than men do. Some of these activities are given as going to the gym, going for a walk, jogging and swimming by Elvan (2012:62-63). We have also observed in our study that only female characters are associated with such activities. Hence, in order to create a more balanced textbook for each gender, writers should ascribe these activities to both genders. In this way, we can stop the image in communities that women simply care about their physical appearance and encourage people to adopt the notion that it is normal for both genders to do such activities for their health and body. This will indirectly contribute to the intellectual appearance of women, especially in patriarchal communities.

4.6. THE DISTRIBUTION OF FAMOUS CHARACTERS FOR EACH GENDER

Certain traits ascribed to the characters, such as dominance, attractiveness, wealth, and social standing, can lead students to form an instinctive perception of any gender (Elçin, 2022, p. 32). Taking this into consideration, portraying famous characters in coursebooks must be handled carefully in terms of equal gender representation and we should not ignore the fact that such characters are considered role models by young people. For this purpose, a careful analysis was conducted in this study for each edition of Headway and the results have been indicated in table fourteen. In the first edition, three out of thirteen famous or famous like characters are female. Only Emily Davidson, a suffragette, who was killed by the King's horse in order to make their voice heard by the authorities, was depicted well and on the focus in one of the units as a reading text. The other two famous female characters are Princess Diana and Greta Garbo, but they are not on the focus. On the other hand, there are more famous male characters in the first edition (10 famous male characters). In addition to their being more in percentages (76%), most of them are also on the focus of the unit. In other words, they are depicted in reading texts and reinforced by photos. Some of these famous male characters are James Bond, Ian Fleming, Charlie Chaplin, King Arthur, Robin Hood and Sultan of Brunei. Particularly the last one is a very rich governor of a really wealthy country named Brunei, which is in the East Asia. There is a long reading text about this person, who has two wives and a photo of his in the course book and the text gives information about his luxurious life. All in all, even though Emily Davidson, one of the suffragette women, was mentioned in the coursebook, the first edition of Headway is highly unbalanced in terms of gender representation. These well-intentioned attempts to address modern gender issues and the female sex are not a replacement for a realistic distribution and qualitatively fair representation of female characters throughout the book (Sunderland, 1992, p. 87). As for the fourth edition of New Headway, the situation doesn't change much considering the percentages according to table fourteen. Only three out of fourteen famous characters are female. The difference is that the male famous characters can only be traced in sentences not in a long reading text with a reinforcing photo.

Table 14. *Famous Characters in Visuals and Written Texts in Each Edition*

	FEMALE		MALE	
	1 st Edition	4 th Edition	1 st Edition	4 th Edition
Frequency	3	3	10	11
Percentage	24 %	21 %	76 %	79 %

We can obtain similar information related to this sub-heading in Elçin's (2022) study and her conclusion regarding to this item is in agreement with ours in as much as the male predominance in coursebooks' representation of famous characters has not much improved in more recent versions. The implication here might be that masculine characters are more frequently connected with wealth, power, and success. Contrarily, numerous well-known women have made significant contributions to society throughout history in a wide variety of professions. If they can be more visible as much as male famous characters in textbooks, this will help us to be able to see less gender-biased textbooks, in which women are also depicted as powerful as men. And thus, textbooks will give students of both sexes more equal opportunities to learn about prospective role models, think more creatively, and push their limits in order to succeed.

5. CONCLUSION

The aim of this study was to find the answers of two questions; first, is there a fair gender representation in the two different editions of Headway pre-intermediate level course books (first and fourth edition). Second, what has changed in over 25 years in terms of gender representation in these two editions? Six categories (the existence of male and female characters in textbooks, the roles of family member, occupational distribution of genders, the distribution of household tasks, the types of leisure activities for each gender and the distribution of famous characters for each gender) were determined so as to answer the questions mentioned above and the necessary data were collected from each course book in detail. The results and analysis of the data have been shared in tables by giving numbers and percentages.

The results have shown that the first edition of Headway, which was published almost twenty years after the study of Graham (1975) about non-sexist dictionary, included highly gender-biased content since it included more male characters, women had more family roles, there were variety of occupations attributed to men, women continued to be responsible for most household activities, women couldn't choose their free time activities in and out of their home and there were more famous male characters on the focus. On the other hand, the fourth edition of New Headway, which was published almost two decades after the first edition, includes some improvements in terms of gender representation. In terms of visibility and family roles, there is remarkably a good balance between genders. As to free time activities, women are freer in terms of their choice of activities but male characters are depicted at home because they play computer games, write or read books. The balance is important here because they also need more freedom of activities to realize their potential. As for occupational distribution,

household tasks and the existence of famous characters, the fourth edition is somehow gender-biased in that more jobs and mostly traditional jobs are assigned to men but less jobs are assigned to women, most of household activities are carried out by women and there are more male famous characters in the units. Taking all these into consideration, although it is remarkably recent edition, the fourth edition of New Headway does not include fully non-sexist attitude. In fact, only half of the categories determined by the researcher indicate a kind of improvement in spite of so many years passing between these two editions.

Taking the studies examined in the literature review into consideration, the results in this study are in agreement with them apart from the ones carried out by Yılmaz (2012) and Demir and Yavuz (2017). Yılmaz (2012) claims that in all examined categories of gender stereotypes, gender portrayals have ideally improved in the most recent editions of three different elementary coursebooks. Also, Demir and Yavuz (2017) come to the conclusion that Yes You Can is a perfect illustration of how gender is positioned in ELT course books, in spite of the fact that men were simply associated with a bigger number of jobs than women. On the other hand, the results of this study are more similar to those from Diktaş (2010), Söylemez (2010), Söğüt (2018), Acar (2021), and Elçin (2022) in that gender disparities still exist in the New Headway 4th edition at a certain rate despite the fact that more than two decades have elapsed since the first edition.

This study is crucial as it shows how difficult it is to change people's attitudes. The general adoption of new linguistic conventions and the abolition of specific conventions are both challenging in practice. Lawmaking could not be beneficial (Sunderland, 2006). However, we can raise awareness of equal gender representations among students, teachers, book writers or policy makers. One way to do this is to help our coursebooks improve in terms of content and appearance. Therefore, this specific study may contribute to the field by presenting some data related to a commonly used coursebook for researchers, book writers, policy makers and teachers with the intention of guiding them. Also, our study might help the struggle to improve women's status in society since schools are the places to solve some social problems and coursebooks used in these institutions have a significant role in achieving this aim. Although we live in 21st Century and we can observe a great change in women's position in most communities, there might still exist violence, prejudice and unequal treatment against them in some parts of the world. In order to address this, this study and comparable studies may offer insight to clarify women's place in society by preventing the current scenario from continuing. Another specific contribution of this study to the field is that we have not seen a contrastive

study as to New Headway pre-intermediate (first and fourth edition) in terms of gender representation even though it is a popular coursebook preferred all around the world. Therefore, it gives readers the chance to compare how gender is portrayed differently in these two editions over the course of two decades.

As a suggestion, we should have more studies regarding the sexist representation of genders in EFL coursebooks in all around the world because New Headway is only one of those used in the field. As we know, there are many coursebooks, only some of them have been analyzed from this perspective. In fact, similar studies could be conducted for coursebooks in other languages and even in all the textbooks used in schools. In this way, we may provide each gender more chances to live in societies in which they are treated more equally.

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EXTENDED ABSTRACT

Gender inequality has always been a crucial issue and today it is still discussed in many scholarly fields. One of these fields is education. The discussions on fair representations of genders mostly focus on the course books used in schools. For students, they are extremely important since they are exposed to the material in these books both at home and in the classroom. For this reason, this specific study attempts to investigate gender representations in a commonly used course book: Headway. This is a comparative study in as much as it examines the first edition of pre-intermediate level Headway and the fourth edition of pre-intermediate New Headway, both of which were written by exactly the same authors. In addition to the investigation of any existence of gender-biased representation, the study aims to find out the extension of the changes in the passing 25 years by concentrating on six different categories. These categories are as follows: the existence of female and male characters in textbooks, the roles of family members, the occupational distribution of genders, the distribution of household tasks, the types of leisure activities for each gender and the distribution of famous characters for each gender. The necessary information was meticulously gathered from each different edition of the course book and the data has been provided for readers in tables. Tables with numbers and percentages have also been supplied to show the data analysis and results. In other words, this study contains quantitative and qualitative data for readers. While doing this study, content analysis approach has been used to carry out the investigation.

As a result of this study, it has been found out that the first edition of Headway contains many inequalities in the representations of genders. The first edition includes more male characters and women have more family roles. There are variety of occupations attributed to men, women continue to be responsible for most household activities, women cannot choose their free time activities in and out of their home and there are more famous male characters on the focus. On the other hand, the fourth edition of New Headway, which was published almost two decades after the first edition, includes some improvements in terms of gender representation. It includes remarkably a balanced attitude to genders in terms of visibility and family roles. Namely, women are as visible as men in this new edition and each gender has almost equal number of family roles. Related to the leisure activities, women are much freer in their choice of free time activities. Men have much fewer free time activity choices because male characters are depicted at home in this new edition as they play computer games, write or read books. In fact, the balance is important here because male characters also need more

freedom of activities to realize their potential. The rest three categories still reflect some kind of inequality. First of all, women still do most of the household activities in the course book. Secondly, men still have far more occupational variety than women. Lastly, there are more famous male characters than female ones in this new edition. This study is of high significance in that it provides the opportunity to raise awareness of gender representation inequality among students, teachers, authors and other shareholders and to give an idea for other research studies in this field.