

Teaching Turkish as a Foreign Language Through Poetry: From Words to Worlds

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Abstract

Communicating effectively in all social contexts requires intercultural communicative competence. Therefore, literature should be integrated in foreign language teaching to develop not only linguistic skills but also critical thinking and the ability to understand other cultures and imagine other ways of life. Poetry provides the pragmatic and creative ways of language use constructed with images and sound. The evaluation of the coursebooks reveals that poetry is not used efficiently and effectively in Teaching Turkish as a Foreign Language. After a documentary research, Hess's nine-step formula, a form-based model including both stylistic analysis and reader-response activities suggested by other scientists in the field, has been taken as a model for preparing in-class activities on the poem "Fish and Bread" by Oktay Rifat. The content and language analysis of the poem has firstly been made in order to generate activities to help learners understand figurative language reflecting the world from the viewpoint of another culture.

Key words:

Teaching Turkish as Foreign Language, poetry, stylistic analysis, Hess's formula for studying poetry.

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1. Introduction

To become competent in a language, grammatical knowledge is not sufficient and it also involves the knowledge related to other components of language, that is to say topic, setting, role of participants and register. Everybody is interested in different areas according to their sexes, ages or jobs. Therefore, people can understand or produce a text more easily if they are familiar with its topic. It is also important to know what can be said or what cannot be said at the place where the communication occurs. Formal or informal language is used according to the status or participants. A language user should have the knowledge of the register. A register is a fixed pattern of vocabulary and grammar which regularly co-occurs with and is conventionally associated with a specific context (Hadaway 2002). Therefore, in foreign language teaching, what is important is to teach how the language features function in a particular discourse and how the learners can understand and retrieve that function in an actual speech act in order to communicate effectively in all social contexts, thus to develop communicative competence, which requires sociolinguistic competence along with linguistic competence. In fact sociolinguistic features reflect the culture of that language, as Larsen-Freeman (2000) states that when culture is included, it may be considered a 'fifth skill' to teach in addition to reading, writing, listening and speaking (Ashton-Hay 2004). Then the main aim of contemporary language teaching must be to equip learners with intercultural communicative competence. In an intercultural approach, it is the central objective of language education to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching of *otherness* in language and culture (Common European Framework [CEF], 2000). Most of scholars share the opinion that literature should undoubtedly be integrated as an essential part in foreign language teaching to develop not only the students' linguistic skills, but also their critical thinking and ability to understand other cultures and imagine other ways of life (Killander 2011: 5618).

1.1. Literature in Language Teaching: Since language is a sociolinguistic phenomenon, learners need to acquire sociolinguistic competence including linguistic markers of social relations, politeness conventions, expression of folk wisdom such as proverbs and idioms, register differences in different context and dialect and accent as well as linguistic ones. Aesthetic use of

language is also among the communicative tasks and purposes stated in CEF, in which appreciating subtle distinctions of style and implicit as well as explicit meaning is accepted as one of the overall reading comprehension skills. Languages can be learned adequately only in an authentic context. For learners especially outside the environment of target language it is hard to encounter with real communicative events and native speakers. Under these circumstances “foreign literature provides the best and richest of linguistic ambience intricately woven with social and cultural threads Chen (2009: 49)” creating its own context and agenda to compensate these disadvantages by depicting the natural events and situations (Yavuz 2010: 66).

We cannot classify any language item as literary or not, they become literary in a special context and in combinations with other language items. Simpson (1997: 8) explains that with his words “Literary language has no ontology: it has no permanent or fixed existence and is a quality conferred upon texts not according to what they *are*, but according to what they *do*”. Therefore, language studies through literary texts involves not only linguistic analysis but also the analysis of different usages, meanings and functions of them within the text, which leads to a stylistic analysis. Stylistics is an empowering tool, because it helps explain the multiple and varied responses to linguistic patterning which different readers experience when reading texts (Simpson 1997: 5). It is worth using literature in language teaching since it is a stimulus for language acquisition, develops students’ interpretive abilities and thus expands students’ language awareness (Lazar 1993: 15). As the learners have the opportunity to explain their views, thoughts, and they feel themselves as a part of the learning process they not only get motivated but also find themselves in a meaningful learning.

1.2. Poetry in Language Teaching: Poetry has always been neglected in foreign language teaching with the thought that this genre is too difficult for students as they are struggling to learn a new language. On the other hand, people would normally encounter samples of poetic language consisting of different pragmatic and creative uses in authentic texts, literary or not, in their daily lives. Namely people can see that language especially in advertisements, political speeches, stand-ups or talk shows, cartoons and jokes. Besides most of the time we use such a language for effective communication to make people believe and convince what we are saying in

everyday conversation.

Poetry can not be excluded from foreign language teaching because it is a component of language itself with different and creative uses of words and structures in different contexts which reflects the world in a diversity from the eyes of native speakers. While reading foreign poetry, learners interact with the culture of the target language because “poetry is a concentrated version of a parallel life (Hess 2003:19)”. Such experience in foreign-language learning allows the reader to inhabit different identities and invest themselves in other kinds of being (Chen 2009: 56).

Poetry embodies imagination and emotion using stylistic devices, especially metaphor. Metaphor assist students with: thinking in the abstract about concrete events; summarising an idea, phenomenon or feeling in an original and personal way; relating seemingly disparate elements to create powerful symbols (Fraser 2006: 96). People begin to see old things in new ways and to explore social and emotional issues through metaphor in a self-enhancing process. In foreign language teaching learners conceive the conception of the world of target language through metaphors in the poems. A poem can be used as a vehicle for thought, and as an instrument for shaping language (Hess 2003: 19). Wordplay, colloquialisms, and double meanings can be experienced and explained thorough poetry. These experiences able learners to develop their receptive and productive skills, since a small language input inspires learners to produce a large amount of output as Akyel (1995: 63) pointed that “poems focus on interesting and motivating topics open to multiple interpretations.”

Some features peculiar to poems contribute language acquisition from different aspects. Reading poetry aloud not only promotes fluency and especially reading in chorus rises their confidence but also it creates occasions for correct word pronunciation. With short lines it also seems manageable although having new vocabulary and structures. Musical devices such as rhythm, repetition, rhyme and the accent falling on meaningful parts help the learner decode the meaning. Hadaway (2002) thinks that being musical, memorable, fun, emotional and moving, poetry can grab students of any age and language proficiency level.

Although it has figurative language hard to understand, poetry can be a

beneficial type of input for language learners as being “a source of content-rich reading material; a model of creative language in use; a way to introduce vocabulary in context; and a way to focus students’ attention on English pronunciation, rhythm, and stress” (Kellem 2009: 12). In fact Hanauer (1997) argues that the comprehension difficulties have a positive effect, since they force the learner to evaluate his/her current linguistic level in the target language. An open minded and enthusiastic teacher is the first essential ingredient for effective use of poetry in language teaching. What a teacher should do first is “to search for texts which (a) engage affectively, (b) challenge cognitively, (c) promote language awareness, and (d) help learners to reflect critically about and respond imaginatively to the world where they live (Lima 2010: 111)”. After that the teacher help students see the many ways to respond to and interpret poetry. Hadaway (2002: 209) quoted Heards words that “Rather than standing up in the front of the room and asking questions about a poem I already know the answers to, I want to put my students in the position of learning about the poem for themselves. The key to learning how to enter the door of a difficult poem is to teach the learners how to unlock the door themselves, and to help them find pleasure in this process”, and Lockward’s advices to teachers: “don’t explain the poem to students, don’t give tests on poetry and don’t impose the critics on students but expose students to beautiful, powerful language, allow time for multiple oral readings of a poem and lead a discussion that encourages a personal relationship with a poem.”

1.3. Poetry in Teaching Turkish as a Foreign Language: While contemporary studies urge that poetry is an important component in language teaching due to the aesthetic, linguistic, pedagogical, and heuristic benefits, it has not taken a proper place in Turkish Language Teaching. The findings obtained from the evaluation of two widely used coursebook series depict that there are not only very few poems in the books but also the activities on them are not sufficient to make meaning and to make use of special features of poetry in language teaching.

In “Yeni Hitit” series consisting of three books, only ‘Yeni Hitit 3’ has four poems. In Unit 1 there are two poems: *Dostlar Beni Hatırlasın* by Aşık Veysel after a listening text about the life of the poet and *Üçüncü Şahsın Şiiri* by Atilla İlhan. There are no activities for the former. The first activity

on the latter concerns about the grammatical accuracy and requires to read the poem written in definite past (the suffix -DI) converting into reported past (the suffix -mİş), and in the second activity learners are asked to choose the feelings included in the poem from a list. In Unit Two there are also two poems : *Gençlik Böyledir İşte* by Cahit Sıtkı Tarancı and *Her Şey Sende Gizli* by Can Yücel. For the first one there are three activities: Choose the main idea, choose the poet's feelings in the poem and choose the best definition of "gençlik (youth)". In the first activity for the latter learners are required to fill the blanks with the different usages of a particular grammatical phrase (equational construction [kadar, as much as]) repeated too many times in the poem, which can be regarded as related to cohesion and in the second one they are asked to comment on some pairs of the lines of the poem.

In "Yabancılar için Türkçe" series consisting of two books "Yabancılar için Türkçe 1" has four poems, three of which are in Unit 11. There are not any activities on Turkish Anthem, "*İstiklal Marşı*". For the poem "*Türkü*" in reading comprehension learners are asked to choose the meanings of some idioms and to write the names of the objects in the poem and in writing they convert inverted sentences into canonical sentences and match the given words to form subordinative phrases and sentences. *A poem by Orhan Veli* is given untitled with some words omitted and learners are asked to complete the lines choosing from given words. In Unit 15 for the poem "*Hiçbir Şey Eskisi Gibi Olmayacak*", which has not got the poet's name, in reading comprehension there are questions which are not efficient to reach the global meaning, and in writing learners match the words to form subordinative phrases, and put the words in order and choose the words or phrases from the table to write some lines of the poem.

2. METHODOLOGY

After a documentary research on teaching foreign language through poetry, Hess' nine-step study has been selected as a model being exhaustive enough to reflect almost all the theoretical and applicable knowledge by the other scientists in the field. The steps of the study can be listed as trigger, vocabulary preview, bridge, listen-react-share, language, picture, more language, meaning and spin-off. First the aims and the contents of each step will be explained and expanded with other researches in the field. Then, activities based on the each step of Hess's model and the stylistic features

of the poem will be proposed in the example of a well-known poem “*Balık Ekmek* (Fish and Bread)” by Oktay Rifat to contribute the use of poetry in teaching Turkish as a foreign language. Since Hess’s model has been proved to be useful in teaching foreign language, the activities prepared by the researcher are thought to have a scientific aspect. Before application of Hess’ model (2003), the content and language analysis of the poem has been made adopting the principles of poetry analysis by Aksan (2003) to constitute a stylistic base to generate sequence of activities to help learners reach the global meaning of the poem thorough examining the language.

2.1. Why To Choose Hess Model? : Two main pedagogical approaches to teaching poetry and literature have their roots in literary criticism: (1) Stylistics analyzes the language forms of the text, and (2) Reader-Response concerns itself with the reader’s interaction with the text (Kellem 2009: 12). Form and meaning are inseparable in a stylistic analysis as Hanauer (1997: 7) claims that “the reading of poetry is a task in which the discussion of meaning inherently involves a consideration of form ”. By “response” it is meant that the words (images) of the poem become vehicles that jog the students’ diverse memories and stimulate creative thoughts, which students as “the performers” transfer to emotional, vocal, facial and physical reactions (Elting et al 2006: 129). Nevertheless, it must be always remembered that the main aim of the literature is to entertain. Good poetry uses language to express the artist’s thoughts in a way that brings aesthetic pleasure and thus is an appropriate adornment to the original thought (Chen 2009: 50). Therefore, Kellem (2009) combines two approaches into one under the name of the Formeaning Response approach, which is designed to bridge the gap between aesthetic and stylistic reading approaches. Since its methods are systematic and principled, stylistics allows different readers to come an interpretative ‘consensus’ about a text (Simpson 1997: 5).

Adalı (2003: 245) points that while in colloquial language words are “vehicles” used to communicate, in poetic language they go beyond the communication being referred to all of their potential meanings to transfer emotions and responses and become “intention”. Words are integrated and related to each other with their figurative and connotational meanings, and emotional values although they are not collocated in formal language. Hess (2003) presents a form-based especially word-based model for the learners

to grasp the global meaning of the poem relating figurative meanings of words to each other through language activities.

Lazar (1993) suggests three approaches in teaching literature: language-based approach, literature as content and literature for personal enrichment. In order to make use of benefits of studying poetry linguistically, comunicatively and entellectually, sequence of tasks must be developed to include all of these. Akyel (1995: 66) also proposes three steps of activities with these purposes: 1. To encourage EFL students to call on their own personal experiences to respond to the poem, 2. To help the EFL students explore the distinctive features of the language of the poem, 3. To improve the language learners' interpretative and inference-making skills by encouraging them to draw on their knowledge of grammar, lexis, or discourse to make aesthetic judgments about the text. Hess' (2003) nine-step formula also contains all of the points determined by Lazar and Akyel.

3. FINDINGS

Oktay Rifat, the poet of "*Balık Ekmek*", is an admired Turkish poet who became one of the pioneers of the movement called "New Poetry" or "Garip" which seeked for poetic realism not adorned and not restricted by rules and principles but put more importance on images and sound. Küçükler Kuşçu (2009: 735) evaluates his poetry as "Renewal of poetic form, style, and content are the essential features of Oktay Rifat's poetry that never lost touch with human existence and its situation in life". Rifat believed that "poetry must be read and must be readable" so his poetry is in colloquial speech and a blend of simplicity and subtlety. He focused on love of nature and ordinary people and managed to explain complex arguments by means of objects in their absolute forms, using primary colors and simple adjectives. According to him the basic rules of poetry are observation and description and "Poetry is an art for creating images (scenes) with words (Rifat 1992: 126)".

"Balık Ekmek" with its rich imagery, figurative language and vivid verbal descriptions, furthermore concerning with a social issue is suitable for a close reading and a lot of good language practice. Hence, while learners realise the aesthetic functions of language and how words have different meanings and profound impressions when used related to each other to create an

emotional context, they can see the world from different aspects, improve their interpretative skills and make a connection between the theme and their experiences. The analysis of the poem through the activities especially based on the content and stylistic features help them expand their language awareness and develop their expressional and productive skills as well. Hess (2003: 21) claims that her formula works well for all kinds of poems in classes across all levels and she always found it enjoyable, linguistically rich and communicatively rewarding.

3.1. The Content and The Language Analysis of The Poem “Balık Ekmek”

3.1.1. The Content Analysis: Rifat tries to figure out the place of humanbeing in universe, nature and social pattern and pointing a contrast relation between nature and city life, and he argues that while nature represents equality and hope, city life leads to loneliness, poverty and inequity.

The title of the poem indicates the main points of the theme: Poverty, big city and natural beauty. “Ekmek (Bread)” is the basic, sacred and also cheap food for Turkish people. People under the normal economic standards are usually supposed to eat “cheese and bread”, “olives and bread” or “onions and bread” etc. as a meal. There are also some idiomatic usages depicting this fact in Turkish, for example, “eating onions and bread” is a symbolic usage for poverty and means to have very little or no money, even not enough to buy food. “Balık ekmek (Fish and bread)”, regarded as a symbol of İstanbul, a big, crowded, even the most crowded, and beautiful city by the sea in Turkey, is sold on boats in the sea. It is a kind of fast food and also cheap relatively. In the poem, it is not İstanbul but “Balık ekmek” that is emphasized. Moreover, being both at the beginning and at end of the poem, this phrase reinforces the message of the poem that although nature is very impressive and treats people generously, it is hard to live and survive in a big city.

In the first and the last line of the poem there are descriptions, short in form but clear and intensive in meaning, and made with word phrases without using sentences. In the first line with the words, “*balık ekmek, bulut, deniz, güneş, su*” nature is pictured and then with the phrase “*ve bir çocuk yalınayak*”, a child is regarded as a part of nature. On the other hand, in the last line

the words “*Karaköy meydanı, bir çocuk, balık ekmek*” indicate the loneliness and hopelessness of the child in a big city. “Meydan (square)” implies the society and ‘bir (a)’ demonstrate “loneliness”. The words in the first line are contrasted ones in the last line in meaning. Therefore, “balık ekmek”, repeated in both lines, implies two differential facts when connotated with the words in the same line. In the first line it refers to generosity of the nature, but in the last it indicates the struggle to live in a big city, that is to say, nature offers everything, but people need money, invented as a necessity of social life, to get them. The repetition of the same phrase in the distinctive places in the poem constitutes and enriches the meaning.

Except the first and the last lines the poem can be divided into two parts in terms of sentence structure, which has a function to divide the poem meaningful parts as well. In the first part including lines 2-line 5 the child is described while looking at the fish grilled on a blazier. These lines consist of uncompleted sentences, which become meaningful and complete inverted sentences when read together with the following lines without giving a pause at the end of the lines. This complexity enriches the poem from two aspects: language and meaning. In terms of language, at the end of line 2 ‘demir’ is thought to have its denotative meaning (iron) but when connected to line 3 as “Asılmış demir parmaklığına mangalda tüten dumanın” it becomes a part of the phrase of “demir parmaklık”, which symbolizes captivity and obstacle. The same feature is applied at line 4; “sıcak” can have a denotative meaning (hot) or a figurative meaning (bringing comfort and joy) when at the end of the line while line 4 and line 5 read one after another as “Sıcak bir buğunun arkasına gizlenmiş konak”, the phrase “sıcak bir buğu (hot smoke haze)” depicts inaccessibility with a parallel implication with “demir parmaklık (iron bar)”. In terms of meaning, reading speedly without stopping as a result of the necessity of reading line 2 & line 3 and line 3 & line 4 one after another emphasizes the desire and despair of the child and evoke emotions of the reader. In the second part consisting of line 6-line 8 a scene of İstanbul is described. Each line has a sentence and read stopping at the and of the lines. Reading slowly contributes the meaning and reflects calmness and peace of natural beauty and life. However; in the line 8 with the phrase “Düdük çalan vapur, susunca mavi mavi (The ship whistles and falls silent, blue on blue)” this daily routine is interrupted and the reader is invited to be aware of loneliness of individuals in public in the case of a poor

child trying to survive.

3.1.2. The Language Analysis: Rifat tries to reflect the contrast between the equality of nature and inequality of community life in his poem using antonyms. Cloud is thought opposite to sea, and sun is thought opposite to water, they imply the bottom and highest points of life. In this paradox there is a poor, hungry and lonely child trying to stay alive in a big city.

When describing the child the poet does say nothing about the clothes or physical appearance of the child but uses an emphatic word used in colloquial language as an indicative of poverty: “yalınayak (barefoot)”, which means “without shoes” and also has an idiomatic usage to describe miserable dressing.

“Asılmak (to hang)” can be interpreted in two ways in the poem.” When used only in the phrase “hanging on an iron bar”, which is a usual collocation, it has its code meaning and means “to hold on tight”. However, when the poet uses it to create an image as the verb of a complement consisting of a possessive construction that is “the iron bar of the smell belching out of a blazier”, “asılmak” has a figurative meaning and implies the child’s “*desire*” to eat the fish and to get full since “the iron bar of smoke” is an unusual collocation. The poet wants the reader to grasp both of the meanings; for that reason, he inverts the constituents of the possessive construction. In Turkish, when forming possessive construction the possessor comes before the possessed element as in “Mangalda tüten dumanın (of the smell out of blazier [possessor]) demir parmaklığı (the iron bar [possessed element])” in contrary to English. He uses “to hang” with “iron bar” first to make the reader think of the denotative meaning and visualize the scene, where the child is standing and where the fish is grilled. In Istanbul grilled or fried fish is sold on boats in the sea behind the iron bars along the edge of the sea. When the whole of the possessive noun phrase is read and “iron bar” is regarded as the possessed element of the phrase “the iron bar of smoke”, “asılmak” gains its figurative meaning.

Rifat creates an image “a mansion hidden behind a hot smoke haze in the garden of satisfaction (translated by Mc Kane as “at the fullness of the garden; the house is hidden behind a hot smoke haze”) to represent “The blazier in which the fish is grilled” using metaphorical language. Garden and mansion

are coherent since “garden” symbolizes “fullness” and “mansion” is an indicative of “wealth and luxury”. On the other hand, “hidden” emphasizes that it is hard to reach a satisfactory life.

In line 6 and line 7 İstanbul, with its natural beauty, is described as a nice, rich and calm city to live in. Reduplicated adverb “usul usul (gently)” in line 6 is used to intensify the meaning that everything is alright and people are living in peace in İstanbul while a child is starving somewhere. In line 7 “dökmek (to shed)” is an implication of the generosity of the sky and an emphatic word to depict that there are large number of seagulls as a sign that there are plenty of fish in the sea. There is an example of metonymy as “düdük çalan vapur (The ship whistles)” and a metaphor “susunca (falls silent)” in line 8. The use of reduplicated adverb “mavi mavi” emphasizes the sudden silence. When the ship falls silent and giving a pause, the facts are seen in line 9 : A *square* used a metonym for people in a big city, a *child* symbolizing the loneliness of individuals in social life and *balık ekmeğ*, as a basic food although being cheap, hard to reach, indicating war of existence.

While the repeated sounds at the end of the words “yalınayak, sıcak, konak” not only creates a rhythm and represent a feature of poetry but also help the reader evoke emotions.

3.2. The Application of The Model By Hess

While Hess’s nine-step model (2003) has been adopted to promote teaching Turkish as a foreign language through poetry, each step of the model has been enriched with the researches by outstanding academicians. In this part of the study after each step is explained, the activities related to them will be suggested on the poem ‘*Balık Ekmek*’ by Oktay Rifat.

3.2.1. Step One - Trigger: The function of trigger activities is the building of schemata and help students activate the background knowledge in order to analyse and understand the poem. Teachers choose warm-up activities based on not the language but the theme of the poem (Kellem 2009: 15). The most common way is to show students pictures of objects or characters and ask them questions about pictures or to create stories identifying places and people in the pictures and tell them to the class explaining how they get their opinions. The trigger can be a movie, an anecdote, news article and advertisement but what is important is that it should be something outside

of the poem, related to their lives and be easily correlated with the poem.

Task 1. a. Learners are presented with a set of photographs of İstanbul, especially reflecting natural beauty of İstanbul together with the people living there. One of the them should be taken in Karaköy Square including Golden Horn. Learners then are asked questions about the photos: *Do you want to live in İstanbul, if so what kind of life (occupation, food, waste time, transportation) would you have there? How do you think people living there feel, happy, lucky etc.?*

Task 1. b. Learners choose one of the people in the photos and give a name, an age, an occupation and talk about their families and lives and how they feel among the people in the picture. They decide what is it like to live in İstanbul pointing at how they form their opinions.

Task 2. Students looking at the photos try to guess and answer the questions about what to eat in İstanbul: *Where can you have your meals and what do have for meals? What might be common and the cheapest food in İstanbul, and where and when can you eat it (in restaurants, on foot)?*

3.2.2. Step Two- Vocabulary Preview: At this stage the lexical items difficult but essential for uncovering of the meaning of the poem are presented with their referential meanings. Hess (2003: 22) does not recommend to introduce more than 7–10 words. Words should not be explained by the teacher directly instead it is advisable to use various techniques to help the learners discover the meanings of the words. Using collocations, synonyms, antonyms and lexical sets, demonstrating, miming and giving a context and letting students guess are the some ways to present vocabulary.



Task 3: Students match the words given with their definitions below with the pictures or mimics done by the teacher.

A. yalın ayak: ayakları çıplak

B. vapur: Su buharı gücüyle çalışan gemi.

C. doygunluk: Bir isteğin yerine gelmesi, tatmin.

D. gizlenmek: saklanmak, görünmeyecek bir yerde durmak.

E. konak: büyük ve gösterişli ev.

F. asılmak: Bir yere tutunup sarmak.

G. mavna: Yük taşıyan tekne.

H. parmaklık: dik ve aralıklı olarak yan yana dizilmiş tahta, demir çubuklarla yapılmış bölme.

3.2.3. Step Three-Bridge: The bridge is a sentence or two that connects the trigger to the poem to be read. The bridge sentence for an association of the activities above and the poem “Balık Ekmek” is “*It seems that İstanbul is a magnificent city to live with its natural beauty. We are going to read a poem describing this city from several aspects, in which there is a child the only and simple desire of whom is to eat ‘balık ekmek’ and his life is not so easy*”

3.2.4. Step Four-Listen, React (X3), And Share: Hess (2003: 22) advises the teacher to read the poem dramatically for maximum effect while learners listen and follow along in the text. Seeing the words while hearing them is additional reinforcement for the learners at beginning or intermediate level. This modelling step cannot be skipped because it familiarizes them with what the words of the poem should sound like and engages their listening comprehension in making sense of the poem’s meaning and provides an affective benefit with the sounds of the words and the rhythm of the lines (Hadaway 2002: 202). After the poem being read, learners write down any

ideas that occurred to them as they were listening. It is essential to be open students' differing responses, but urge them to support their observations. After this procedure repeated three times, the teacher asks learners to stand, mingle and talk about their initial impressions in pairs or groups. According to Ashton-Hay (2004: 5) the main message of the poet is considered after reading the poem aloud, then the imagery described by the poet and how the implications of the actual words selected by the poet are related and connected together, at last they search the text for reasons to support their opinions and engage in rigorous learning. Hess (2003) follows the same path in her formula.

Task 4: The teacher reads the poem emphasizing the content features, thus the conflict focused on, without stopping between line 2 & line 3 and line 3 & line 4 to help students to feel the despair and the struggle of the child but line 6-line 8 are read stopping at the end of the lines, which reflects calmness and peace of natural beauty and life. Then students talks about their initial impressions.

3.2.5. Step Five-Language: It is necessary to note that “reading a poem involves close consideration of the specific linguistic forms used to express the meaning (Chen 2009: 53)” since simple propositions are reformulated in unusual and unfamiliar language. Hess (2003: 23) quoted Claire Kramersch’s (1993) words on this point that language teachers almost seem to subvert the literary context by using it only as a springboard for communicative activities, and omitting the essence of the language that contributes to the meaning of the work. Hadaway (2002: 2008) also repeats McClure’s (1990) claims that “Passive listening isn’t enough... Understanding can deepen enjoyment... Show them how to uncover the subtle nuances of meaning and what poets do to forge an emotional connection with the reader.” Connotative meanings or the ideas suggested by or associated with a word or phrase in addition to its explicit meaning provides important comprehension strategies in helping students to understand the figurative language of poetry.

Task 5 a.: Answer the first questions reading only the lines of the poem including the words given in bold and the second ones reading the text given below. Write (D) for denotative and (F) for figurative meanings in the parantheses and match them with the meanings below.

Balık ekmek! Bulutla deniz, güneşle su ve bir çocuk yalınayak. Mangalda tüten dumanın demir parmaklığına asılmış, doygunluğun bahçesine, sıcak bir buğunun arkasına gizlenmiş konağa bakıyor. Haliç'ten mavnalar usul usul iniyor, gök bütün martısını üstümüze dökmüş, düdüğü çalan vapur mavi mavi susunca Karaköy meydanı, bir çocuk. **Balık ekmek!**

Demir parmaklık (line 2)

(...)1. Çocuk neye asılmış (Where is the child hanging?). *Demir parmaklığa.* (on an iron bar)

(...)2. Çocuk neyin demir parmaklığına asılmış (What is the child hanging on an iron bar of)? Mangalda tüten dumanın *demir parmaklığına* (On an iron bar of the the smoke belching out of a blazier).

(...) A. Demirden yapılmış bölme (...) B. Esaret ve engel.

Asılmak (line 2)

(...) 1. Çocuk nerede duruyor (Where is the child standing)? Demir (parmaklığa) *asılmış* (Hanging on [an] iron [bar]).

(...) 2. Çocuk nasıl duruyor (How is the child standing)? Mangalda tüten dumanın demir parmaklığına *asılmış*. (hanging on an iron bar of the smoke belching out of a blazier)

(...) A. Sıkı tutunmak (...) B. Çok istemek, takılı kalmak.

Sıcak (line 4)

(...)1. Çocuk dolgunluğun bahçesine bakarken nasıl hissediyor (How does the child feel while looking at the garden of satisfaction) ? *Sıcak.* (happy and peaceful)

(...)2. What is the haze like? *Sıcak.* (hot)

(...) A. Isısı yüksek. (...) B. Huzur ve mutluluk

(Sıcak bir) buğu (line 5)

(...)1. Konağın nereye gizlenmiş (Where is the mansion hidden)? (Sıcak) Bir *buğunun* arkasına (Behind a hot smoke haze).

(...)2. Konağa ulaşmak mümkün mü, neden (Is it possible to reach the

mansion easily, why)? Hayır, çünkü *sıcak bir buğunun* arkasında.(No, because it is hidden behind a hot smoke haze)

(...) A. Zorluk, engel

(...) B. Sıcak, yakıcı.

Task 5. b: Compare the poem and the text above and talk about the strategy of the poet in forming and dividing lines.

Task 6: Aşağıda verilen sözcüklerden “bolluk, zenginlik” kavramlarını çağrıştıranları yuvarlak içine alınız ve şairin niye bu sözcükleri kullandığını tartışınız.. (Circle the words associated with the notions “richness or fullness” in the poem and think about the poet’s choice of words.)

A) Vapur

B) Bahçe

C) Buğu

D) Konak

E) Dökmek

F) Martı

3.2.6.Step Six-Picture: Hess (2003: 23) makes a deduction that “Poets may well think in abstractions, but they write in images”. What a teacher should do is to give the keys of the doors opening to these abstractions, which lead to analyze the language used to create these images. Hess repeats Collie and Slater’s words (1991) that “The printed page can be a cold and distancing medium, and that only the teacher, through his or her powers of visualization and imagination, can lift the image from the page, and together with the help of the students, paint it in its lustrous colors” and choose the way of asking questions to the students to imagine the main character in the poem thus to enter a whole cinematic world. Other ways can be applied to visualize the meaning of the poem. Students can draw pictures for example for each line to move from linguistic to pictorial representation of a poem; doing so requires an understanding of the poem’s language and themes. Role play is another way to visualize the meaning since adopting the role of characters in the poem forces students to think about and act out their feelings and ideas in relation to the themes of the poem. The dramatization of poetry promotes the development of feeling for language through fostering creative responses to text through action (Elting et al 2006: 127). In the process of drammatizing, at scripting and development stage learners consider the following questions about the scene and characters in the poem

as in Hess' (2003) "Picture" step: What is happening (background)? Where is it happening (setting)? What is being described in the poem (theme)? and Who is involved (characters)?

Task 7: T asks Ss the following questions to visualize the meaning of the poem.

1. What does the city look like? What is the weather like? Does it seem it is a nice place to live?

2. How does the child look? What kinds of clothes is he wearing, how old is he, how is his hair?

3. Does the child have a house or Where is his house in the city? What kind of house is the child living and how is his house decorated? Are his parents alive and do they have jobs? Does he have brothers or sisters? What do they usually eat? Are they happy to live in this city? Does anybody support them?

4. Where is the child in the poem? What is he looking at? Where is the brazier and what is there on it? Does the child smell the smoke and like it? What does the child want to do? Does he succeed, why?

5. Where are the other people in the poem and what are they doing? Are they looking at the child or are they aware of him?

Task 8: Read the poem and draw a picture of the scene in the poem.

3.2.7. Step Seven-More language: When learners come familiar with the poem they are enthusiastic to work closer with the poem. Hess (2003) proposes various activities for this step such as taking turns re-reading the poem to each other in pairs, completing the openings of lines from memory and later checking their results with the poem, writing definitions of single words, and later match their own and classmates' definitions to the words, locating the verbs and say which one contributes most meaning to the poem, comparing the same theme with another genre. In an exercise called "*How Does the Poet Say It?*" Hess gives learners a line in everyday language and ask them to find the equivalent in the poem, although "the paraphrase can't tell all that the poem contains, it will help them how language choices are made in relation to meaning (pragmatic competence) and how a particular style has a particular effect on the meaning in a particular context of the poem (discourse competence)" (Eur, n.d.: 12).

Task 9: Find the equivalents of the phrases and sentences in the poem, then put them in order according to the poem and write a text. Compare your text with the poem.

1. He can't get what he desires easily.

(.....)

2. There are lots of fish in the sea.

(.....)

3. The child feels alone and deprived in a big city.

(.....)

4. Life goes on unaware of him.

(.....)

5. When the facts are faced to.

(.....)

6. The child is very poor.

(.....)

7. Nature is generous to people.

(.....)

8. He must overcome the obstacles.

(.....)

9. The thing he longs for looks more gorgeous than it is.

(.....)

Task 10: If you were the poet what do you say instead of the phrase “*doygunluğun bahçesi*”?

Task 11: The poem begins and ends with the same phrase. What does “balık ekmek” mean in the first and the last lines? Match them with one of the meanings given below.

1. Line: Balık ekmek! Bulutla deniz, güneşle su

A) The war of existence in public.

B) An expensive food.

9. Line: Karaköy meydanı, bir çocuk. Balık ekmek!
nature as the other things

C) A present of

D) A delicious food

Task 12: Read the following lines omitting highlighted words and compare the meaning with the poem?

Mavnalar iniyor **usul usul** Haliç'ten

Düdük çalan vapur, susunca **mavi mavi**

3.2.8. Step Eight-Meaning: When students asked to provide a central meaning to a poem, they become tongue tied. Instead through task-based activities which requires cognitive processes they can get the global meaning of the poem by thinking on an input and making comparisons Hess (2003) suggests a list of meanings from which students choose their favorite and add on their own contributions, which can be regarded a response-focused activity as learners personally relate to the ideas in the poem and they can reflect how they feel or whether they agree with the narrator. Learners explain why they have made the choice in groups before a whole class discussion.

Task 12: Choose your favorite meanings of the poem from the list and try to add your own.

A. People feel alone in a big city although they are living in a huge crowded.

B. People don't share the blessing of nature equally.

C. Man is also a part of nature like sea and the sun.

D. Everything is not alright for every one when you think that everything is alright.

E. In a big city people always find a way to survive.

F. People must be aware of what is going on around them.

G.....

3.2.9. Step Nine-Spin-off: The activities in this step are follow-up activities such as making an interview with the characters or the people living with

them or writing a newspaper article about the events in the poem, which provide effective ways for learners to respond to poetry and enable them to evolve a real world activity from something in the poem. According to Hess (2003) they are the opposite of the trigger, by which something from the outside world is taken to incorporate into the poem. Kellem (2009: 16), advises writing letters to a character in the poem giving advice or offering sympathy, or writing a diary entry while imagining that they are the character in the poem as examples of formeaning response activities.

Task 13: Ss work in pairs. One becomes the child in the poem and writes a letter to a cousine, who has never been to İstanbul and wonders what is it like, about advantages and disadvantages of living there. The other replies the letter sent by the cousine.

Task 14 a: Ss work in groups divided into two. One part pretend to be a journalist who wants to write a newspaper article describing İstanbul from different aspects and go to suburbs to see different life styles. The other part become the mother of the child and answer the journalist's questions.

Task 14 b: The groups write their newspaper articles with catchy lines and then read out them to the class. The articles can be shared on the classroom walls.

4. CONCLUSION AND DISCUSSION

This study aimed to contribute to the field of Teaching Turkish as a Foreign Language suggesting activities based on contemporary approaches and methods in foreign language teaching. As a result of globalization the amount of international, that is to say, intercultural relations have increased and there has been a change in the aims and content of language teaching paralel to socio-cultural approach. Authentic texts regarded as parts of culture have become the basic ingredients of coursebooks. Poetry with creative uses of words by means of stylistic devices also reflects the world from the eye of native speaker, thus presents materials help learners promote language awareness, critical thinking and interpretation, and respond imaginatively to the world where they live. To make use of the motivating features of poetry in foreign language teaching sequenced activities including all of these points should be prepared. The evaluation of the coursebooks has showed that poetry has been neglected in Turkish Language Teaching, with very

few poems with the linguistic-based activities on, therefore a documentary research on teaching language through poetry has been done and it has been found that stylistic analysis and reader-respond activities calling on learners' own personal experiences are essential for making meaning. Hess's formula (2003) has been determined as sufficient to cover all of these through its nine steps and applied the poem "Fish and Bread" by Oktay Rifat, who is well known for his images in his poems.

Before the application of the formula stylistic analysis of the poem has been made under the headings of the content and the language to provide input for the activities. Task 1 and Task 2 in *step one* relate the title and theme to the learners' personal experiences activating their world knowledge. Task 3 in *step two* referential meanings of the lexical items essential for uncovering the global meaning of the poem. The bridge sentence in *step three* connects the trigger to the poem. In Task 4 in *step four* the poem is read by the teacher three times emphasizing the content features through musical devices and students talk about their initial impressions. *Step five* helps learners understand the poet's unique choice of words: In Task 5 the figurative and denotative meanings of the words and the strategy in dividing lines are questioned and Task 6 focuses on intertextual associations. *Step six* aims to visualize the poem with questions in Task 7 and drawing in Task 8. In *step seven* learners compare figurative language to colloquial language: In Task 9 they first find the equivalents of sentences in colloquial language in the poem and then putting them in order according to the poem they write the poem in colloquial speech, in Task 10 they paraphrase the saying in the poem, in Task 11 the function of the repetition of the same phrase at the beginning and the end of the poem in making meaning and in Task 12 the functions of the reduplicated adverbs in Turkish are questioned. *Step eight* seeks for the global meaning suggesting a list of meanings as an input in Task 12 to improve inference-making and interpretative skills. The follow-up activities called Spin-off in *step nine* give the learners the opportunity to combine their interpretation with personal evaluation: In Task 13 the main character corresponds with his cousin and in Task 14 the learners role-play the interview between a journalist and the mother of the main character and write a newspaper article.

As can be seen, these kind of sequence of activities at first activating the

background knowledge to incorporate with the poem and at last to evolve a real world activity derived from something in the poem enable the learners see the facts from different aspects, since the activities between them help the learners interpret and visualize the world with the words used in creative ways with double or figurative meanings and associated for a central meaning.

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Şiirlerle Yabancı Dil Olarak Türkçe Öğretimi: Sözcüklerden Farklı Dünyalara

Şükran Dilidüzgün*

Öz

Yabancı dilde etkili iletişimde bulunabilmek kültürlerarası iletişimsel yetiyi gerektirmektedir. Bu nedenle, edebiyat, yalnızca dilsel becerileri geliştirmek için değil eleştirel düşünebilme, diğer kültürleri anlayabilme ve farklı yaşayış biçimlerini hayal edebilmek için de yabancı dil öğretimiyle bütünleştirilmelidir. Şiir de imge ve seslerle oluşturulan edimsel boyutta yaratıcı dil kullanımını yansıtmaktadır. Yabancı dil olarak Türkçe ders kitapları üzerine yapılan araştırmada şiire yeterli ve etkili bir biçimde yer verilmediği saptanmıştır. Bu konuda yapılan belgesel bir tarama sonucunda Hess'in oluşturduğu biçim temelli şiir işleme çalışması alandaki çalışmalarca önerilen hem biçimsel hem de öğrenenin yaratıcı düşünceler geliştirebileceği etkinlikleri kapsamı nedeniyle Oktay Rıfat'ın "Balık Ekmek" şiiri üzerine sınıf-içi etkinlikler hazırlamak için model olarak alınmıştır. Öğrencilerin başka bir kültürün bakış açısından dünyayı yansıtan değişmeceli dil kullanımını anlamaya yönelik etkinlik oluşturulabilmesi için önce şiirin içerik ve dil çözümlemesi yapılmıştır.

Anahtar sözcükler

Yabancı dil olarak Türkçe öğretimi, şiir, biçimsel çözümleme, Hess'in şiir işleme modeli.

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Преподавание турецкого языка как иностранного посредством поэзии: от слов к различным мирам

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Аннотация

Успешная коммуникация на иностранном языке требует наличия межкультурной коммуникативной компетенции. В связи с этим, литература должна быть интегрирована с преподаванием иностранного языка не только для развития языковых навыков, но и с целью развития критического мышления, а также способности понимать и воспринимать другие культуры и образы жизни. Поэзия вместе с ее изображением и звуками фактически отражает творческое использование языка. В результате исследования учебников изучения турецкого языка как иностранного было выявлено, что поэзии не уделяется должного и необходимого внимания. При изучении документальных источников по данной теме, в качестве модели для подготовки аудиторных мероприятий было взято стихотворение Октая Рыфата «Хлеб с рыбой» как образец разработанного Хессом метода на основе исследования форм поэзии, рекомендуемого и другими работами и охватывающего всю деятельность по развитию творческого мышления обучаемого. В целях формирования заданий, выявляющих уровень владения языком обучаемого и отражающих понимание мира с точки зрения другой культуры, был осуществлен предварительный стилистический и лингвистический анализ стихотворений.

Ключевые слова:

преподавание турецкого языка как иностранного, стихотворение, стилистический анализ, модель анализа поэзии Хесса

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