RumeliDE 2018.13 (Aralık/December) HAKEMLERİ / REFEREES

DİZİNLER

RumeliDE Dil ve Edebiyat Araştırmaları Dergisi aşağıdaki dizinlerce taranmaktadır.

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RumeliDE Dil ve Edebiyat
Araştırmaları Dergisi
ISSN : 2148-7782

EDİTÖRDEN

Kıymetli okuyucu,

RumeliDE Dil ve Edebiyat Araştırmaları Dergisi'nin **13. Sayısı**nı okurlara sunmanın ayrı bir kıvancı içindeyiz. Bu sayıda I. Uluslararası Dil Konferansı DU-ICOL / YAZMA- 2018 adlı konferansta sunulan ve hakem sürecinden geçen tebliğler makale yazım kurallarına uygun hale getirilerek yayımlanmıştır. Süreçten geçemeyen tebliğlere yer verilmemiştir.

Düzce Üniversitesi Hakime Erciyas Yabancı Diller Yüksekokulu ve Eğitim Fakültesi Yabancı Diller Eğitimi Bölümü'nün ortaklaşa düzenledikleri **Duzce University International Conference on Language DU-ICOL / Writing – 2018** başlıklı uluslararası konferans 18-20 Ekim 2018 tarihlerinde gerçekleştirildi. Konferansın ana teması yabancı dilde yazma üzerine yoğunlaştı. Yabancı dilde yazma gibi nispeten spesifik bir alanda yapılan bir konferans olmasına rağmen, hem yurtdışından hem de yurtiçinden çok sayıda nitelikli tebliğ sunuldu. Konferans boyunca farklı ülkelerden ve üniversitelerden gelen akademisyenler yabancı dilde yazma becerisi üzerine edindikleri tecrübeleri karşılıklı paylaşma imkanı buldu.

Hem konferans sürecinde hem de konferans sonrasında her zaman ulaşılabilir olan ve büyük bir titizlikle çalışan akademik kurula ve organizasyon kuruluna teşekkürü borç biliriz.

Tebliğlerini gözden geçirip yayıma hazırlayan katılımcılarımıza, hakemlikleriyle hakemlerimize, yayın kuruluna ve dergimize katkısı olan herkese teşekkür eder, makalelerin faydalı olmasını dileriz.

Başarı ve mutluluk dileklerimizle...

RumeliDE **Yayın Editörleri**

RumeliDE Journal of Language
and Literature Studies
ISSN : 2148-7782

EDITOR'S NOTE

Dear Reader,

We are proud to present the ***13th Issue of RumeliDE Journal of Language and Literature Studies***. In this issue, the papers which were submitted at the 1st **Duzce University International Conference on Language DU-ICOL / Writing – 2018** and passed through the arbitration process were published in accordance with the article writing rules. Papers that cannot pass the process are not included.

Duzce University International Conference on Language DU-ICOL / Writing – 2018 was held on 18-20 October, 2018 with the collaboration of Duzce University H. E. School of Foreign Languages and the Department of English Language Teaching. The main theme of the conference was writing in an additional language. Though the conference was focused on a relatively specific theme like writing in an additional language, a great number of high quality presentations were given by academicians both from Turkey and other countries. The participants from different countries and different universities had the chance to exchange ideas on their experiences on writing skill in an additional language during the conference. It is hoped that those papers in this issue of the journal will be of benefit to theoreticians and practitioners in writing skill in an additional language.

We would like to show our gratitude to the scientific committee and the organizing committee for their meticulous and ambitious work both during and after the conference.

We hope that you find the 13th Issue of RumeliDE Journal of Language and Literature Studies valuable. Best wishes and thank you in advance for your future contributions to forthcoming issues...

***RumeliDE* General Editors**

Bu sayıda I. Uluslararası Dil Konferansı DU-ICOL / YAZMA- 2018 adlı konferansta sunulan ve hakem sürecinden geçen tebliğler makale yazım kurallarına uygun hale getirilerek yayımlanmıştır. Süreçten geçemeyen tebliğlere yer verilmemiştir.

I. Uluslararası Dil Konferansı DU-ICOL / YAZMA- 2018

18-19-20 Ekim 2018

Düzce Üniversitesi, Konuralp Kampüsü

Mehmet Akif Ersoy Merkezi Derslikler

Duzce University 1st International Conference on Language DU-ICOL / Writing - 2018

18-19-20 October 2018

Düzce University, Konuralp Campus

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(Düzce, 18-19-20 Ekim 2018)	(Düzce, October 18-19-20, 2018)
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CONFERENCE PROGRAM

Düzce University International Conference on Language

DU-ICOL / Writing

18.10.2018

İstiklal Conference Hall

Keynote Speech

A Historical Review of Research and Pedagogy in Writing as and Additional Language

Hacer Hande UYSAL

Concurrent Sessions

13.30 – 14.30

Ali Kuşçu Hall

Chairperson: Davut PEACİ

1. Understanding The Use of Online & On-Paper Written Feedback on Writing in EFL: Voices from Teachers and Students

Ahmet DEMİRATA, Elif BEDİR

2. Writing in the Digital Era and m-Learning: Are Mobile Devices a Blessing or a Curse

Ahlem CHELGHOUM, Nadia GRINE

Aziz Sancar Hall

Chairperson: Osman DÜLGER

1. *Main Ideas: An Investigation into Student Writing*

Cetenay KAGHADO

2. The Role of Grammar Courses in Students' Writing Products: A Case Study in Düzce University

Zeynep ÖVDÜR UĞURLU, Özge ÜNVER

Yıldırım Beyazıt Hall

Chairperson: Mesut KULELİ

Academic Writing Courses for International Postgraduate Students: The University of Edinburg Example

Ammar TEKİN

14.45 - 15.45

Ali Kuşçu Hall

Chairperson: Zekeriya HAMAMCI

1. Scaffolded writing

Rania EDELBİ

2. Developing EFL Learners' Academic Writing through Collaborative Writing Projects

Ahlem CHELGHOUM, Nadia GRINE

3. Exploration of the Benefits of Feedback on Drafting Process to Students' Writing at Paragraph Level

Emine EREN GEZEN, Merve HOPA, Nurten ÇELİKOL BERK

Aziz Sancar Hall

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Chairperson: Serkan PADEM

1. Öznelik Yetisi: Bir Göstergebilimsel Çözümleme Adımı ve Çeviri Göstergebilimi Bakış Açısıyla Çeviri Değerlendirmesi

Mesut KULELİ

2. Think Twice before you Translate: What is Read is not Always Said

Fouzia ROUAGHE

3. Translation as Rewriting

Yeşim Deniz ÇINAR

Yıldırım Beyazıt Hall

Chairperson: Canan UZUNTAŞ

1. An Ottoman Lesson for the Teaching of Writing in Additional Languages

Davut PEACİ

2. Exploring the Effects of Content Integration on Students' Writing Skills

Zennure ELGÜN GÜNDÜZ

16.00 – 16.30

Workshop

Managing, Evaluating and Enhancing Writing Centres

Rachael RUEGG

19.10.2018

İstiklal Konferans Hall

Plenary Speech

Assessing writing

Hossein FARHADY

Concurrent Sessions

11.00 – 12.00

Ali Kuşçu Hall

Chairperson: Arzu EKOÇ

1. Enhancing Achievement in Writing by Using Metacognitive Strategies

Aydan IRGATOĞLU

2. Branching Out Ideas: Concept Maps Effect on Memory and L2 Writing

Thomas SCHWARTZ, Georgia ANGELAKIS

3. The Relationship between EFL Learners' Writing Strategy Use and their Writing Scores

Gökhan ÇETİNKAYA, Gülay BİLGAN

Aziz Sancar Hall

Chairperson: Selma KARABINAR

Learners' Perceptions and Attitudes towards the Use of Blog for Developing Their Writing Skills

Selim Soner SÜTÇÜ

Yıldırım Beyazıt Hall

Chairperson: Osman DÜLGER

1. Cognitive Demands of Writing Skill and the Role of Practice

Ahmet Remzi ULAŞAN

2. A Review of Turkish Advanced Level EFL Learners Writing Metacognitive Awareness

İrfan TOSUNCUOĞLU

3. Integrating Writing with Other Language Skills

Osman SABUNCUOĞLU

Plenary Speech

İstiklal Conference Hall

Providing effective feedback on L2 academic writing

Rachael RUEGG

Concurrent Sessions

14.45 – 15.45

Ali Kuşcu Hall

Chairperson: Aydan IRGATOĞLU

1. The Role of the Paratexts in the Reception of Agatha Christie in Turkey

Begüm ÇELİK

2. Loyalty to Author Creativity: Harry Potter and its Turkish Translations

Sema Dilara YANYA, Cemre ÇELİK

Aziz Sancar Hall

Chairperson: Neslihan Önder ÖZDEMİR

1. Hedges and Boosters in Plenary Speakers' Conference Abstracts vs. Novice Researchers' Conference Abstracts

Arzu EKOÇ

2. The Use of 3rd Person Singular –S in English: Exploring its Use in Written Register by Turkish Speakers Learning English as a Foreign Language

Zekeriya HAMAMCI, Ezgi HAMAMCI

3. A Corpus-based Comparative Study of Discourse Markers in Native and Non-native Students' Argumentative Essays

Mutlu ÇAM, Selma KARABINAR

Yıldırım Beyazıt Hall

Chairperson: Mesut KULELİ

1. Fransızca İmla Öğretiminde Otonom Öğrenme Aracı Olarak Diktenin Kullanılması: "Une dictée par jour" Örneği

Murat DEMİRKAN, Fatih KARACA, Naci Serhat BAŞKAN

2. Learning to Write in Circassian (Adyghe) as an Additional Language

Susana SHKHALAKHOVA

3. Anadili Türkçe Olan Öğrenenlerde Rusça'daki Vurgunun Yanlış Yazımından Kaynaklı Öğrenme Hataları

Zeynep BAKAL

15.50 – 16.50

Ali Kuşçu Hall

Chairperson: Neslihan Önder ÖZDEMİR

1. Writing by Putting On Edward De Bono's Six Thinking Hats

Kübra BODUR

2. Yabancı Dil Öğretiminde Yazma Becerilerinin Geliştirilmesinde Söz Varlığı ve Söz Varlığını Arttırma Stratejileri

Murat DEMİRKAN, Mustafa BÜKER, Naci Serhat BAŞKAN, Fatih KARACA

Aziz Sancar Hall

Chairperson: Elif TAŞKIN

Creative Writing and the Creation of the Poet: A Romantic Perspective

Amjad ALSYOUF

Yıldırım Beyazıt Hall

Chairperson: Merve KIYMAZ

The Use of Linking Adverbials in L2 Writing: Timed vs. Untimed Essays (Skype Session)

Yasin KARATAY

16.50 – 17.20

Workshop

Implementing academic writing teaching strategies into ELT classes

Jackie HALSALL

17.30 – 18.45

Skype Session

Metalinguistic awareness in literacy assessment

Norbert FRANCIS

RumeliDE Dil ve Edebiyat Araştırmaları Dergisi 2018.13 (Aralık)/ 1

Açılış konuşmasını yapan akademisyenlerle yeni araştırmacıların konferans özlerinde kullandıkları kaçınmalar ve güçlendiriciler / A. Ekoç (1-14. s.)

Hedges and boosters in plenary speakers' conference abstracts vs. novice researchers' conference abstracts[1]

Arzu EKOÇ[2]

Abstract

Conference abstracts are essential components of academic studies as potential participants decide to attend the session based on what they get from the content of the abstracts. However, conference abstract writing has received relatively less attention compared to research article and thesis abstracts. Representing and summarizing the whole presentation in a limited space requires competence. In writing a conference abstract, one should take an academic speaking position by claiming significance, credibility and novelty. In academic conferences, there are two or three invited plenary speakers who are very experienced, full -fledged academics and in the concurrent sessions, many novice researchers who are often at the very beginning of their academic studies. Novice researchers' abstracts are being assessed by scientific committees while plenary speakers' abstracts are exempt from this review process. Academics, whether they are experienced or novice, make use of lexical hedging and boosting strategies that show their degree of confidence in the truth of their statements but also reveal their opinions and attitudes to the reader. In this small scale study, 10 plenary speakers' conference abstracts and 10 novice researchers' conference abstracts are chosen randomly from different conferences and the aim is to analyze if there is any variation between plenary speakers' conference abstracts and novice researchers' conference abstracts in the use of hedging and boosting strategies with regard to frequency counts on lexical bases.

Key words: hedges, boosters, abstracts, plenary speakers, novice researchers.

Açılış konuşmasını yapan akademisyenlerle yeni araştırmacıların konferans özlerinde kullandıkları kaçınmalar ve güçlendiriciler

Öz

Konferans özleri, akademik çalışmaların önemli bir parçasıdır. Katılımcılar, hangi oturuma katılacakları kararını genellikle konferans özlerine bakarak vermektedir. Ancak, konferanslar için öz yazımı, makale ve tez özlerine göre literatürde nispeten daha az ilgi görmüştür. Sınırlı kelime sayısıyla bir bildirinin özünü vermek beceri gerektirmektedir. Bir araştırmacı, öz yazarken, yazdığı şeyin önemini vurgulamaya, yeniliğini ortaya koymaya ve inandırıcılığını sağlamaya çalışmaktadır. Akademik konferanslarda tecrübeli, alanın öncülerinden bir iki akademisyen açılış konuşmasını yapar. İleriki oturumlarda ise genellikle akademik kariyerinin başında olan araştırmacılar bildirilerini sunmaktadır. Yeni araştırmacıların gönderdikleri özler, bilimsel komiteler tarafından incelenirken, açılış konuşmasını yapan akademisyenlerin özleri bu değerlendirme sürecinden

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Hedges and boosters in plenary speakers' conference abstracts vs. novice researchers' conference abstracts / A. Ekoç (p. 1-14)

muaftır. Tecrübeli ya da yeni araştırmacı olsun, akademisyenler, sözcüksel kaçınmalardan ve güçlendiricilerden yararlanmaktadır. Bu öğeler ortaya konulan savlara duydukları güvenin derecesini ve okurlara karşı tutumlarını ortaya koymaktadır. Bu küçük ölçekli çalışmada, 10 açılış konuşması yapan akademisyenin, 10 yeni araştırmacının konferans özleri incelenmiş ve kaçınma, güçlendirme stratejileri kullanım sıklıkları açısından herhangi bir farklılık olup olmadığı incelenmeye çalışılmıştır.

Anahtar kelimeler: kaçınmalar, güçlendiriciler, açılış konuşmacıları, yeni araştırmacılar.

Introduction

Academics, teachers and practitioners attend conferences not only as a participant but also as a presenter as part of their continuing professional development and academic career. Presenting in conferences is taken as an important element in one's academic career. In order to be selected as a presenter, researchers write and send their conference abstracts to organizing committees in order to be assessed by scientific committees. While novice researchers' abstracts are being assessed to be included in concurrent sessions, there are plenary speakers who are invited to give a talk after the opening ceremony. In contrast to concurrent sessions, plenary speeches are often given by one of the leading professors in the field of ELT. Conference abstract writing focuses on writing in connection with an academic oral event and some of its features can be determined by the requirements of the call of papers as announced by the organizing committee. Novice researchers are trying to convince the scientific committee that their study is worth listening. Conference abstracts are the point at which participants are hooked or not. Abstract writing attracts attention as "a well-written abstract, according to the norms of the discipline in question, would be more likely to attract a larger readership than otherwise" (Samraj, 2002, p. 42). This piece of writing may also appear in conference proceedings. Swales (1990, p. 178) pinpoints that "getting a presentation together typically enhances the likelihood of the presenter eventually getting up with an acceptable RA [Research Article]". Therefore, conference abstract writing requires further studies.

Claiming insider credibility is critical in research genres. In this sense, abstract is one of the research genres and needs to be taken seriously. Hyland (2000b, p. 78) mentions that:

> Readers make judgments about the credibility of the writer as an informed colleague, a bona fide member of the discourse community who is able to speak with authority on the subject.

Hedges and boosters are central elements in academic discourse that convey one's degree of commitment to their assertions and certainty degree while distinguishing their opinions from facts (Dontcheva-Navratilova, 2016; Hyland, 2000a). Hyland (2000b, p. 91) emphasizes that "these choices are to some extent influenced by individual factors, such as self-confidence and experience". Excluding intrinsic factors such as personality and the level of self-confidence, the focus in this study is on the frequency counts of lexical hedges and boosters in conference abstracts. The data in this study are built of conference abstracts from leading international ELT conferences in Turkey. This study is built on what is already known about abstracts, hedges and boosters, but adds to the growing bulk of literature by taking conference abstracts into consideration. In this research area, there doesn't exist a study conducted in order to compare plenary speakers' and novice researchers' conference abstracts. To fill this gap, the aim of this paper is to analyze if there is any variation between plenary speakers' conference abstracts and novice researchers' conference abstracts in the use of hedging and boosting strategies with respect to frequency counts on lexical bases.

Hedges and boosters

RumeliDE Dil ve Edebiyat Araştırmaları Dergisi 2018.13 (Aralık)/ 3

Açılış konuşmasını yapan akademisyenlerle yeni araştırmacıların konferans özlerinde kullandıkları kaçınmalar ve güçlendiriciler / A. Ekoç (1-14. s.)

No matter what kind of text it is, the aim of a writer is to interact with the reader. To accomplish this aim, writers make use of various linguistic devices. In Hyland (2004, p. 134)'s terms, metadiscourse "refers to the linguistic devices writers employ to shape their arguments to the needs and expectations of their target readers". It has two sub-categories as interactive resources and interactional resources. Hedges and boosters are parts of interactional resources. As Kim and Lim (2013, p. 130) underline "these metadiscourse features control the level of personality in a text". In Supasiraprapa and de Costa's terms (2017, p. 871), they "display the writer's opinion or attitude, and help him or her establish a relationship with the data, the arguments, and the reader". Hedges and boosters show that "statements don't just communicate ideas, they also indicate the writer's attitude to them and to readers" (Hyland, 2000b, p.88). Hedges such as 'might/perhaps/possible' withhold writer's full commitment to proposition while boosters such as 'in fact/definitely/it is clear that' emphasize force or writer's certainty in proposition (Hyland, 2000b). Also, hedges "also allow writers to open a discursive space where readers can dispute their interpretations" (Hyland, 2005, p. 179). In Yagiz and Demir's terms (2014, p. 260), "hedging can be defined as a tentative language to avoid any certainty or to mitigate the statements to able to avert possible criticism". On the other hand, boosters "allow writers to express their certainty in what they say and to mark involvement with the topic and solidarity with their audience" (Hyland, 2005, p. 179). In Vázquez and Giner (2009, p. 219)'s terms, "they are both two sides of the same coin in the sense that they both contribute to the persuasive import of academic communication".

In the reviewed literature, there is a growing body of literature on these metadiscourse features. Hamamcı (2007) analyzed hedges in the research articles of non-native speakers and native speakers. He found out that non-native speakers employed hedges more in introduction section while native speakers use hedges in discussion and conclusion sections. Similarly, Yagiz and Demir (2014) examined hedges in research articles in terms of nativeness of the writers and found out that native writers are the ones who employed hedges the most in their research articles. It is not certain whether this case is culture specific or not. Samaie et al. (2014) analyzed hedging strategies employed by English and Persian writers in the introduction part of their research articles (RAs). It was found out that "English native writers used modal auxiliaries, evidential main verbs, adjectives and nouns in RAs more frequently than their Persian native writers' counterparts" (Samaie et al., 2014, p. 1678). Sogut (2014) examined native American students' and Turkish students' employment of stance adverbials as hedges and boosters in their English argumentative writings. The results demonstrated that "argumentative essays of students are characterized by extensive use of boosters, and less limited use of hedges. It is found out that Turkish non-native students use more diverse hedges and boosters than native American students use in their argumentative essays" (Sogut, 2014, p. 71). Atmaca (2016, p. 309) compared the use of hedges in M.A theses and Ph.D. theses and concluded that "hedges used in the Ph.D. dissertations nearly double those in the M.A. theses".

Writing conference abstracts

Abstract can be defined as a representation or summary of an associated text and it is the readers' first encounter with the text or presentation. There are different types of abstracts such as thesis abstract, research article abstract and conference abstract. No matter what function it serves, it is taken for granted that abstract is a critical genre in academic discourse. As Pearce and Ferguson (2017) put it:

> the abstract is a written elevator speech, delineating the critical elements of what has been done, or what is proposed to be done, and drawing the reader into the larger body of work the abstract represents (p. 452).

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Abstracts can range from as few as 150 words to approximately 300 words. Brevity and clarity are important for all types of abstracts. As Swales (1990) points out title and abstract are both front matter and summary matter. Writing research article abstract and thesis abstract has been paid strict attention in the reviewed literature. Abstract writing constitutes a central and gatekeeping place in which writers show the significance of their research, the value of their work to the discipline and claim acceptance from their community as legitimate members and "it is a kind of a 'pass' to the world science market and research community that provides, if accepted, various opportunities for professional contacts and communication" (Yakhontova, 2002, p. 217). An abstract should be "sellable and credible" (Ekoc, 2010). As Curran (2016, p.2) pinpoints:

> Resources such as ERIC and other databases often return only the abstract of a study, making it the primary piece of information available for determining whether to invest further effort to acquire the full text.

Abstracts share some characteristics with some genres but exhibit unique characteristics as well. The features of abstract writing can be summarized as such (Hyland, 2000b):

o   presenting the writer as competent community members

o   gaining readers' attention

o   persuading readers to read on

o   demonstrating that they have both something new and worthwhile to say

o   showing the professional credibility as an insider

o   promoting oneself and the paper

o   a way of conducting social relationships with the colleagues

Conference abstract shares the common characteristics that are mentioned above but has some key points that should not be missed. Many conference organizing committees give precise details and provide an abstract template form. They think that "a consistent format also assists reviewers when they evaluate submissions" (Beyea and Nicoll, 1998, p. 273). Evaluations will be done more smoothly based on the rubric given to reviewers. Potential presenters should not consider these expectations as arbitrary but try to conform to the details in order to be accepted as presenters by the scientific committee.

Abstracts have been seen as a challenging genre for several reasons. First, there is a restricted length of the abstract. Given the word and space constraints for abstracts, abstracts carry a lot of weight as it needs delicate attention and effort to explain one's research in a limited space. This feature is valid for all types of abstracts. Therefore, it doesn't give the researcher enough space for including the other authors' works. Without including the other's work, academic researchers try to offer a credible representation of themselves and their work. In that sense, they also evaluate their material and what they have done. Second, it has also been argued that abstracts have space limits and the number of words allowed is not quite enough (Swales & Feak, 2000). Third, it can be seen as a challenging genre which needs revising through many drafts. One of the difficulties is the selective representation. It doesn't aim to give the reader exact knowledge about the content of the paper but in an efficient way encourages reader for further examination in the paper. So abstract writing is one of the pieces of writing in advanced academic literacy, a writer should consider all the restrictions and conventions in writing the abstract. There are some common mistakes evident in writing abstracts such as "poor writing, a lack of important details, and misrepresentation of the manuscript" (Andrade, 2011). As Plakhotnik (2017, p. 52) notes, "a comprehensive abstract does not include information that is not in the manuscript in order

not to confuse or mislead the reader". There is sometimes mismatch between the content of an abstract and oral presentation. This may cause disappointment among conference participants.

Some scholars (Salager-Meyer, 1990) argue that research article or thesis abstract should reproduce the structuring of the full paper, reproducing the moves in the patterns of thought. However, its purpose, rhetorical construction and persuasive intent are all distinct from the article or thesis (Hyland, 2000b). In writing a conference abstract, the researchers follow similar moves.

Hyland (2000b, p. 67) offers a move-structure classification of abstracts shown in the table below:

Table 1. Hyland's (2000b) classification of rhetorical moves in article abstracts

Move	Function
Introduction	Establishes context of the paper and motivates the research or discussion.
Purpose	Indicates purpose, thesis or hypothesis, outlines the intention behind the paper.
Method	Provides information on design, procedures, assumptions, approach, data, etc.
Product	States main findings or results, the argument, or what was accomplished.
Conclusion	Interprets or extends results beyond scope of paper, draws inferences, points to applications or wider implications.

Hyland (2000b) takes attention to the fact that less than 5 per cent of the papers he had analyzed contained all five steps in this sequence. The analysis of abstracts has pedagogic value since it can be safely presumed that a well-written abstract, according to the norms of the discipline in question, would be more likely to attract a larger readership than otherwise.

There is a growing body of research on abstracts in the reviewed literature. Although abstracts are restricted in length, they are suitable for genre investigation. Abstracts have been seen in the literature as an independent discourse. Some studies compared thesis abstracts with research article abstracts. El-Dakhs (2018) compared thesis abstracts and research article abstracts and found out that they "represent two distinct genres which greatly influence the writing of all their sections, including abstracts" (El-Dakhs, 2018, p. 58). Some further studies on abstracts have focused on moves and linguistic features. For instance, Hyland (2000b, p. 63) analyzed 800 articles to "determine how writers use this genre to typically situate themselves and their work in their disciplines, how they display credibility and 'membership'". Gillaerts and Van de Velde (2010) analyzed 72 research article abstracts in terms of interactional metadiscourse. Onder-Ozdemir and Longo (2014) also focused on metadiscourse in Turkish and USA postgraduate students' abstracts in MA thesis written in English. They showed that "the incidence of evidential, endophorics, code glosses, boosters, attitude markers, self-mentions were fewer in Turkish students' master thesis abstracts. However, Turkish students used metadiscourse transitions, frame markers and hedges more than USA students" (Onder-Ozdemir and Longo, 2014, p. 59). Montesi and Urdiciain (2005, p. 515) examined the types of problem abstracts may pose for potential users such as "terminology, over-condensation, lack and excess of information,

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expectations and coherence, structure, register and layout". Harris (2006, p. 137) considered abstract writing as "the foundation for improved scholarly writing" and offered a model consisting three steps to teach abstract writing: "(1) laying the foundation, (2) communicating expectations and evaluation criteria, and (3) scaffolding for success" (Ibid, p.143). Ufnalska and Hartley (2009) focused on the quality of abstracts and contrasted rating scales with two other methods of evaluation. Hu and Cao (2011, p. 2795) analyzed 649 abstracts from 8 journals of applied linguistics in Chinese- and English-medium and indicated that "abstracts published in English-medium journals used more hedges than the ones published in Chinese-medium journals and the abstracts of empirical research articles used significantly more boosters than the non-empirical academic articles". Afshar and Bagherieh (2014, p. 1820) analyzed hedges in "40 MA/MS abstracts of Persian Literature and Civil Engineering theses written both in Persian and English based on the taxonomy of hedges by Salager-Meyer (1994)". However, in the literature, the focus has been on research article and thesis abstracts, but conference abstracts didn't get the attention that they deserve. To fill this gap in the literature, this study will focus on conference abstracts.

Method

20 conference abstracts from international conferences in Turkey were selected randomly to be the corpus of the study. In this small-scale study, 10 of them were plenary speakers' abstracts while 10 of them were abstracts from concurrent sessions. The corpora of plenary speakers' abstracts contain 1727 words and the corpora of novice researchers contain 2198 words. It should be noted that plenary speakers tend to write shorter abstracts when compared to speakers in the concurrent sessions. They are not supposed to conform to the restrictions and expectations given in the call of papers. In order to detect hedges and boosters in conference abstracts, Hyland's (2000b, p. 188-189) list of items expressing doubt and certainty were used (see Appendix). Some features such as using or avoiding passives, first person singular and plural pronouns, inanimate subjects were added to the list. They are shown below with some examples from the abstracts.

Results and discussion

As for findings, the presence of modal verbs, reporting verbs and other forms of lexical items that show interactional metadiscourse were coded. In the table, the percentages given below for each item are out of 1727 words for plenary speakers' abstracts and out of 2198 words for novice researchers' abstracts. It was seen that novice researchers made use of hedges more frequently than plenary speakers. The use of a great number of hedges in their abstracts suggests that novice researchers cautiously anticipate readers' reactions. From Table 2, it can be seen that passives constitute almost half of the hedging devices used by novice researchers.

Table 2. Hedges employed by the researchers

Plenary Speakers' Use of Lexical Hedges		Novice Researchers' Use of Lexical Hedges	
Frequency	Percentage	Frequency	Percentage
Assumption (1)	(% 0.0579)	Almost (1)	(% 0.0455)

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Belief (1)	(% 0.0579)	Certain (1)	(% 0.0455)
Maybe (1)	(% 0.0579)	Implication (1)	(% 0.0455)
Possible (4)	(% 0.2316)	Likely (1)	(% 0.0455)
Suggest (1)	(% 0.0579)	May (2)	(% 0.0909)
Would (2)	(% 0.11581)	Might (1)	(% 0.0455)
We (5)	(% 0.28952)	Most (4)	(% 0.1820)
Passives (7)	(% 0.40533)	Often (1)	(% 0.0455)
Inanimate nouns (8)	(% 0.46323)	Seen (1)	(% 0.0455)
		Seem (1)	(% 0.0455)
		Should (1)	(% 0.0455)
		Sometimes (1)	(% 0.0455)
		Suppose (1)	(% 0.0455)
		Would (1)	(% 0.0455)
		We (4)	(% 0.1820)
		Passives (37)	(% 1.6833)
		Inanimate nouns (22)	(% 1.0010)
Total (30)	(% 1.7371)	Total (81)	(% 3.6852)

It was seen that most hedges were expressed impersonally by novice researchers. Impersonalisation strategies include passives and nominalization. Rather than cognitive verbs such as "think and believe", passives were highly used by novice researchers. In the following case, the researchers employed passives to report the steps of the research:

> The topics and related authentic reading along with visual materials were sent and given to the participants in advance. The elicitation tasks of semi-structured interviews and online platform were

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> used to collect data. The participants were also involved in data analysis process to provide reliability of the study (AN3).
>
> Afterwards, students are asked to answer certain questions about the movie to evaluate the differences between the groups (AN6).

Verbs such as "show, demonstrate" are combined with inanimate subjects, a common practice in novice researchers' abstracts. They wanted to be seen objective as they distanced themselves from their findings. In order to avoid criticism, they employed hedging strategies.

> But the results also revealed the challenges that teachers face, and some obstacles for them during the integration process (AN9).
>
> The findings suggest the need for EFL teachers to be provided with in-service trainings on this issue and with culturally rich course materials at appropriate levels (AN9).

It can be seen that one major difference between plenary speakers and novice researchers is the heavy use of passives and inanimate nouns in novice researchers' abstracts. As Samaie et al. (2014, p. 1684) put "hedging also indicates that writers know the rules of conduct by showing concern regarding the face of the others". Similarly, Hyland (2000b, p. 93) states that:

> Mitigating certainty allows writers to take a stance towards their claims while protecting them from potentially critical responses from readers.

As Ekoc (2010, p. 57) emphasizes:

> It shouldn't be underscored that the use of hedges reflects a certain maturity in writing. On the other hand, the high frequency of use of these strategies can be a marker of novice writers, but the absence of these strategies in students' academic writing may result in inadequate writing.

In line with Samraj's study (2002), first-person plural pronoun "we" is considered as a hedging device in this study as the use of first-person plural pronouns denote that the responsibility is shared among researchers who contributed to the presentation as in the following examples:

> When we examine the advantages of using ICT in vocabulary as well as in language teaching, first of all, we realize that it is a learner centered approach and helps the learners become autonomous learners (AN2).

Novice researchers employed hedges like "may, might, likely" that show uncertainty and indicated that information is presented as opinion.

> However, the kind of the question and the strategies teachers follow after asking a question may show differences (AN8).
>
> Many English language instructors and scholars alike have been interested in searching the effectiveness of various methods and strategies which might be used in the EFL classes so as to enable pupil's acquirement of language skills and enhance the learning and teaching process (AN6).

Plenary speakers seemed not to employ hedges as much as novice researchers and they seem relatively more assertive and certain in their claims. This may stem from the fact that they are full- fledged academics in their fields. Some realization of hedges by plenary speakers can be seen in the following examples:

> In a world increasingly characterized by labels and divides, it would be naïve to think that the field of English Language Teaching (ELT) will be immune to and unaffected by these patterns (AP3).

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This talk will include information on the origins of critical thinking, and its role in education and suggest ways for integrating the critical thinking instruction into EFL reading/writing classes (AP9).

Table 3. Boosters employed by the researchers

Plenary Speakers' Use of Lexical Boosters		Novice Researchers' Use of Lexical Boosters	
Frequency	Percentage	Frequency	Percentage
Clear (1)	(% 0.0579)	Actually (1)	(% 0.0455)
Determine (1)	(% 0.0579)	Demonstrate (2)	(% 0.0909)
Expect (2)	(% 0.1158)	Determine (1)	(% 0.0455)
Given that (1)	(% 0.0579)	Evidence (1)	(% 0.0455)
Know (1)	(% 0.0579)	Expect (1)	(% 0.0455)
More (1)	(% 0.0579)	Find (1)	(% 0.0455)
Particularly (1)	(% 0.0579)	Given that (1)	(% 0.0455)
Will (12)	(% 0.69484)	Inevitable (1)	(% 0.0455)
Won't (1)	(% 0.0579)	More (5)	(% 0.2275)
I (5)	(% 0.28952)	Show (5)	(% 0.2275)
		Will (6)	(% 0.2730)
Total (26)	(% 1.5055)	Total (25)	(% 1.1374)

Table 3 indicates that plenary speakers and novice researchers employed approximately the same amount of boosters in their abstracts. With "will", researchers expressed the certainty of expected outcomes. From the table above, it is evident that plenary speakers combined first-person singular pronoun with "will". Therefore, the first-person singular pronoun "I" is included as a booster to the list by the researcher as the use of first-person singular pronoun combined with "will" shows the presence of the writer and his/her individual contribution to the disciplinary community. Although the first-person singular pronoun is associated with hedges in some categorizations, it is categorized as a booster in this study. As a form of authority and self-promotion, there are many occurrences of the first-person pronoun "I" in plenary speakers' abstracts. In the following examples, one can see such instances:

In this talk, I will touch upon some of the specific areas of foreign language classroom interaction (e.g., questioning strategies, giving feedback, use of L1), and how to reflect on these (AP1).

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> I will comment on the new English language programme specificially designed for the 2017-2018 Academic Year (AP2).

In academic writing, researchers are suggested not to use first-person singular pronoun. It can be assumed that plenary speakers felt more free when they structured their abstracts while novice researchers cannot ignore established rules within academic community. Maybe, the reason why conference participants attend plenary talks is to get their personal opinions. Therefore, the use of first-person singular pronouns is understandable. Novice researchers tended to avoid first-person pronoun as "many saw it as inappropriate for novices, believing that it conflicted with the requirement of objectivity and formality in academic writing" (Hyland, 2004, p. 143).

On the other hand, novice researchers used "will" with inanimate nouns or first-person plural pronouns:

> This paper will discuss the benefits of using drama as a teaching strategy and its power to engage all learning styles (AN1).

> We will explain both advantages and disadvantages of using ICT in vocabulary teaching and learning process in addition to giving several examples of its usage during the presentation (AN2).

Novice researchers preferred to use discourse-oriented verbs like "show, demonstrate" as boosters.

> The results of these studies demonstrate that movies in EFL classrooms have a significant role in the language learning and teaching environment (AN6).

> The results obtained from the teachers' perception of updating, reflection and collaboration activities showed that most of the teachers wanted to develop their professionally as long as the activities were meaningful, effective, efficient and technology-based (AN4).

Conclusion

An abstract is the representation of a proposed work or a completed work. In both cases, it should highlight the work in a way that will engage the reader. Abstracts are the pieces of texts that will be read by far greater numbers than the manuscript. As for conference abstracts, potential participants will see the title and abstract to decide which session s/he will attend. Therefore, an abstract should be "sellable and credible" (Ekoc, 2010). Time is precious for participants and they want to attend to the sessions that meet their needs. Therefore, abstract writing is not a simple reduction of the presentation but show the credibility of the speaker. Plenary speakers are invited presenters, so they are exempt from the review process and elimination of potential participants. This affects the way they structure their abstracts.

This paper focused on the hedging and boosting strategies employed by plenary speakers and novice researchers in their conference abstracts. As it is a small scale study, the findings cannot be generalized. Based on the comparison, it can be seen that novice researchers' abstracts were characterized by abundant use of passives and impersonalization strategies as hedges. The least difference in number appeared in boosting strategies. However, it is not surprising to see that plenary speakers expressed themselves in a more confident way and used the first-person singular pronoun while there is no occurrence of the first-person singular pronoun in novice researchers' abstracts, which makes them less assertive. With the occurrence of first-person singular, plenary speakers didn't distance themselves from their study but took responsibility instead. They asserted their authority.

In graduate and post-graduate studies, abstract is a kind of genre that needs attention as graduates and post-graduates will write abstracts for their theses, research papers, and conferences and so on. In

academic writing courses, special attention can be given to abstract writing as novice researchers will try to be part of the discourse community of their discipline by writing conference abstracts as potential presenters. Graduates and post-graduates should learn to conform to a formal structure while navigating their tone, voice and attitude. Therefore, it is also important to teach graduate and post-graduate students to select necessary hedging and boosting strategies. One should learn to balance these features in their pieces of writing. These features help one to avoid face-threatening acts while showing certainty and credibility. More extensive studies will help for the more clear-cut preferences of hedges and boosters among experienced and novice researchers. This analysis can also be done in different disciplines to understand disciplinary variations.

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Appendix

Hyland's (2000b, p. 188-189) list of hedges:

HEDGES			
About	Frequently	Perhaps	Speculate
Admittedly	(in) general	Plausible	Suggest
Almost	Generally	Possibility	Superficially
(not) always	Guess	Possible(ly)	Suppose

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Açılış konuşmasını yapan akademisyenlerle yeni araştırmacıların konferans özlerinde kullandıkları kaçınmalar ve güçlendiriciler / A. Ekoç (1-14. s.)

Apparently	Hypothesise	Postulate	Surmise
Appear	Hypothetically	Predict	Suspect
Approximately	Ideally	Prediction	Technically
Argue	(we) imagine	Predominantly	Tend
Around	Implication	Presumably	Tendency
Assume	Imply	Presume	In theory
Assumption	Indicate	Probable(ly)	Theoretically
Basically	Infer	Probability	Typically
My/our belief	Interpret	Provided that	Uncertain
I believe	Largely	Propose	Unclear
A certain X	Likely	Open to question	Unlikely
Certain extent	Mainly	Questionable	Unsure
I /we claim	May	Quite	Usually
Conceivably	Maybe	Rare(ly)	Virtually
Conjecture	Might	Rather	Would
Consistent with	More or less	Relatively	
Contention	Most	Seen (as)	
Could	Not necessarily	Seem	
Deduce	Normally	Seemingly	
Discern	Occasionally	Seldom	
Doubt	Often	(general) sense	
Essentially	Ostensibly	Should	
Estimate	Partly	Shouldn't	
Evidently	Partially	Somewhat	
Formally	Perceive	Sometimes	

Hyland's (2000b, p. 188) list of boosters:

BOOSTERS		
actually	in fact	precise(ly)

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Hedges and boosters in plenary speakers' conference abstracts vs. novice researchers' conference abstracts / A. Ekoç (p. 1-14)

always	the fact that	prove
assured (ly)	we find	(without) question
certainly	given that	quite
certainty	impossible(ly)	reliable(ly)
certain that	improbable(ly)	show
clear (ly)	Indeed	sure(ly)
conclude	inevitable(ly)	surmise
conclusive(ly)	we know	we think
confirm	it is known that/to	true
convince	(at) least	unambiguous(ly)
convincingly	manifest(ly)	unarguably
couldn't	more than	undeniab(ly)
of course	Must	undoubted(ly)
decided(ly)	necessarily	unequivocal(ly)
definite(ly)	Never	unmistakab(ly)
demonstrate	no doubt	unquestionabl(ly)
determine	obvious (ly)	well-known
doubtless	particularly	will
is essential	Patently	won't
evidence	Perceive	wouldn't
expect	plain(ly)	wrong(ly)

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Yücel'in Shakespeare'de örtülü çeviri stratejileri: *Hamlet* ve *Bir Yaz Gecesi Rüyası* için yeniden yazma olanakları / Y. D. Çınar (15-24. s.)

Can Yücel's implicit translation strategies on Shakespeare: Rewriting possibilities for *Hamlet* and *A Midsummer Night's Dream*[1]

Yeşim Deniz ÇINAR[2]

Abstract

In today's world, translation and rewriting are both considered as umbrella terms to define translated literature though differing in content. Translation as an umbrella term may bring forth the idea of 'conformity' to the target text whereas rewriting may recall 'changes' made to the original. The term "rewriting" has been used to define works that are 'inferior' examples of the target text. To oppose this traditional view, theorists like Gideon Toury, Rosemary Arojo and Kaisa Koskinen claim that all texts refer to one another in many ways, and the concept of rewriting should still be handled carefully as discussions on translation and textual production still continue. In the Turkish literary system, Can Yücel's translation of William Shakespeare's sonnets and three plays, namely *Hamlet*, *A Midsummer Night's Dream and the Tempest* have stood out as examples of free translation. Yücel called himself 'Türkçe Söyleyen' (Rewriter in Turkish) to escape from harsh criticism that said his work was "not translation". Such discussions are likely to fade away because today's translation theories see textual production since the beginning of history as rewriting. In such a case, the 'loyalty' to target text should be considered as a paradigm because it may be challenged as well as the umbrella terms like translation or rewriting. According to modern translation theorists it is the translators' choices that make literature 'different' from one another and these should be respected.

Key words: Rewriting, loyalty, dynamic influence, imagery.

Yücel'in Shakespeare'de örtülü çeviri stratejileri: *Hamlet* ve *Bir Yaz Gecesi Rüyası* için yeniden yazma olanakları

Öz

Günümüz dünyasında, çeviri ve yeniden yazma birbirinden farklı edimler kabul edilseler de, çeviri edebiyatı tanımlamak için çerçeve terimler olarak kullanılırlar.Çeviri terimi, 'sadakat' kavramını akla getirirken,yeniden yazma genellikle kaynak metne yapılan 'değişiklikleri' ifade etmek için kullanılır.Bu bağlamda ' yeniden yazma' kaynak metinle karşılaştırıldığında ' görece az değerli' kabul edilmektedir.Bu geleneksel görüşe karşı çıkan kuramcılardan Gideon Toury,Kaisa Koskinen ve Rosemary Arojo, metinlerin birbirleriyle bir çok şekilde bağlantılı olduğunu öne sürerek,çeviri ve yazınsal üretim sürecinin dinamikliği nedeniyle 'yeniden yazma' kavramının dikkatlice ele alınması gerektiğini belirtmektedirler.Türk edebi dizgesinde, Can Yücel'in William Shakespeare'in soneleri ve üç oyun çevirisi, *Hamlet, Bahar Noktası ve Fırtına* geçmişte 'serbest çeviri' olarak değerlendirilmiştir.Can Yücel ise yapıtlarının 'çeviri olmadığını' iddia eden yapıcı olmayan eleştirilere cevap olarak kendini 'Türkçe Söyleyen' olarak adlandırmıştır.Günümüzde ise bu tartışmaların sonu

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gelmek üzeredir çünkü çeviri kuramları artık 'yeniden yazma' kavramını tarihin başlangıcından beri üretilmiş metinleri tanımlamak için kullanmaktadır.Bu bağlamda, 'metne sadakat' bu çerçeve terimler gibi sorgulanabilir bir paradigma haline gelmiştir.Çağdaş çeviri kuramlarına göre, edebi metinleri birbirlerinden farklı kılan saygı duyulması gereken çevirmen seçimleridir.

Anahtar sözcükler: Yeniden yazma, sadakat, dinamik etki, imge.

1. Introduction

In literary history, translation and rewriting have both been considered as umbrella terms to define translated literature although what to call a 'translation' is still a challenge. The main argument of this study is that both terms pose limitations over translated Shakespeare. What may be the drawbacks of calling his works translation or rewriting then? Translation as an umbrella term will traditionally bring forth the idea of *'loyalty'* to the target text whereas rewriting may point mostly distorting the original. As mentioned above both terms are problematic because they tend to label and pinpoint translated Shakespeare. Is it an absolute necessity to describe and categorize literary translations then? How can such labelling be replaced for the good of translated literature?

Translation theorists, namely Rosemary Arojo and Kaisa Koskinen claim that all texts refer to one another in many ways. Therefore, using the term *'rewriting'* that would classify translations as 'inferior' examples of the target text according to norms is mostly avoided. Translation has not been merely associated with secondariness or failure. To take the argument further, Rosemary Arojo, claims that the translator's activity has been related to evil and blasphemy, to indecency and transgression. (Arojo, 1995:21) Kaisa Koskinen,on the other hand, clarifies the translator's role in the hierarchical opposition where the original text and its author are placed on the upper level while second hand interpretations and interpreters on the lower (Koskinen, 1994:447). As formerly stated by Roland Barthes, the image of literature to be found in ordinary culture is tyrannically centered on the author (Barthes, 1988: 143). Therefore, positioning and repositioning of the translated literature have always been problematic. Traditionally any radical abrigement or shortened forms of translated literature have fallen under this category. As an outstanding example of rewriting, William Shakespeare's *Hamlet* has been translated from Arabic to English and English to Arabic many times. In the Turkish literary system,however, the discussions of rewriting are centered around Can Yücel's translation of William Shakespeare's sonnets and three plays, namely '*Hamlet', 'A Midsummer Night's Dream'* and '*the Tempest'*. Yücel was mostly criticized by his radical style as well as using explicit words in translation.

As a result Yücel had to call himself 'Türkçe Söyleyen' (Rewriter in Turkish) (Çelebi, 1999: 38) to escape from harsh criticism that said his work was "not translation" . Yücel's translation choices did not comply with the norms imposed on translated Shakespeare. Other translators of Shakespeare such as Bülent Bozkurt (1991) and Talat Halman (2001) have both claimed in the prefaces to their translated work that they stuck to the norms imposed mostly by the academia to make Shakespeare meaningful to the Turkish reader. It should be considered that both translators have explained their translator choices in the modern sense. However, Can Yücel could not explain himself well because rejection of such norms *was* his translator strategy. The literary world embraced both Halman and Bozkurt's translations which were well explained. However, they were Can Yücel's translation strategies that better reflected the multiplicity of meaning in Shakespeare. This eventually led to controversy and his style was mistakingly labelled as rewriting.

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Such discussions are likely to fade away because today's translation theories see textual production since the beginning of history to define the term rewriting. In such a case, the *'loyalty'* to target text and the image of ideal translator may be challenged. It would then be possible to ask who would determine the loyalty of textual production. Is there a touchstone for all texts? All literary texts and their translations form a polysystem, as Itamar-Even Zohar (1990) claims, that no one will have total control over.Therefore, Shakespeare translations of Bozkurt, Halman and Yücel are actually correlated. They exist to form one another in a polysystem of literature despite the severity of discussions over Shakespeare in Turkish. Therefore, what is Shakespearean and what is not will not be decided by any critic, translator or writer because it is admitted that the conscious or subconscious translator choices form the perspective on a literary work.

2. Critical work over Can Yücel's rewriting

To take the argument further, Can Yücel's translation of *Hamlet* and *Midsummer Night's Dream* as examples of dynamic equivalence is worth considering. In this work, highlighting discussions on 'rewriting' will be the main focus with theories from Itamar-Even Zohar, Rosa Maria Olher, Dirk Delabastita. To exemplify, comparison of the two translations of William Shakespeare's *Hamlet* and *A Midsummer Night's Dream* by Can Yücel will be the method as well as *Hamlet* by Bülent Bozkurt published in 1999. Yücel's Hamlet dates back to 1992 but the second edition was published in 1997 with no preface and criticism. Instead, in an interview made by Suat Karantay (1989) titled *'Can Yücel ile Söyleşi'* Yücel claims that there is an obligation to translating poetry such as "conveying the counterparts of what is being said and the components of organic unity" (Yücel, 1989:11- see also. Demirkol, 2006: 47). [3]

To exemplify what was received as translation and rewriting, it would be apt to say that Can Yücel's *Hamlet* has no editorial or preface while Bozkurt (1991) has chosen to include four critical works. Yücel's free translations seem to lack the tone that 'academic translation' calls for and it is surprising to remember that Yücel had never called himself a Shakespeare translator.Interestingly, *Bahar Noktası* can also be read as a political allegory to criticise marriage and politics. Therefore;during Yücel's time it remained unclear whether Bahar Noktası was rewriting or not.

It was Başar Sabuncu (2002) who helped clear the argument when he agreed to write a documentation of the staging and dramaturgical process of '*Bahar Noktası'* by explaining 'rewriting process' for the stage. Sabuncu openly claimed that Yücel rejected the idea of a Shakespearean fairy tale. Yücel viewed '*A Midsummer Night's Dream'* as a covered up depiction of everyday reality or the other side of the coin. There are endless possibilities when it comes to personal choices in the hidden realm but they are regularized with the practice of marriage as a social contract. In the play when Hermia refuses to marry her suitor, macho ruler Tezeus says that she will have a life but give no birth.Consequently, in this play, there is a king who *defines* what is life what is not. Yücel's translations comply with Sabuncu on his comment that the play is completely based on the idea of swapping partners to exemplify an alternative political atmosphere.

From the critical piece by Başar Sabuncu (2002; 11), it is possible to learn *Bahar Noktası* is a successful translation because the paralelism between the Turkish culture and an English fairy play made the play stageable. Titania, the fairy queen was translated as 'Müzeyyen' because the name looked capricious enough in Turkish. Oberon becomes 'Babaron', with implications on his manly power. So, the audience

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[3] Translated by Yeşim Deniz Çınar

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is drawn into the play without much effort because if it had been presented as an English fairy play, it would not have become the symbol for resistance for actors who were expelled from Municipality Theatre due to political reasons.

According to drama critic Cevat Çapan (1981), on the other hand, Can Yücel "translates allusions made by Shakespeare to the sources that only his people would understand in such a skilful way that, the power of connotation and richness in meaning is retained." [4](31) Cevat Çapan (1981), also claims that Shakespeare is now free because it is being 'understood' by the Turkish audience. Because the actors did not find it problematic to set the play in the Turkish context, the perspective of Sabuncu worked well. When Müzeyyen complains about not being able to gather with her minions because of the fight between her and Babaron about the slave boy, she uses the word 'cem etmek'[5] for their gathering. The whole play was contextualized in such a way that the audience finds relevancy between two cultures. According to Çapan (1981), it was nothing but use of imagination that made this staging very different from what he calls *'kaknem akademiklik'*[6], in English. Eventually, *'Bahar Noktası'* became the Shakespeare comedy to laugh at.

The paratextual analysis Can Yücel translation of Midsummer Night's Dream, according to Itamar-Even Zohar's (2000) theory, places Shakespeare's plays and translations in Turkey into the center because they were culturally both presented and represented. According to Zohar, no piece of literature is independent of social and linguistic systems that it belongs to as translated works or literature correlate in at least two ways:

> "(a) in the way their source texts are selected by target literature, the principles of selection never being uncorrelatable with the whole co-system of the target literature (to put it in the most cautious way); and (b) in the way that they adopt specific norms, behaviours and policies- in short, in their use of the literary repertoire-which results from their relations with the other co-systems" (Zohar, 2000: 192)

Also to Itamar-Even Zohar (1990), the effect of a translation is directly linked to the ways that:

> "they adopt specific norms, behaviours and policies-in short, in their use of the literary repertoires which results from their relations with the other home co-systems and the place of a work is determined by 'innovatory ("primary") or conservatory ("secondary") repertoires, depends on the specific constellation of the polysystem underneath them." (Zohar, 1990: 46)

To take the argument further,under the light of Susan Bassnet and André Lefevere's *'rewriting of literary works'* it would be proper to focus on Can Yücel's Hamlet to trace dynamic equivalence in *'Can Babaca'* (Canese) translation. Considering the effect of the rewriting of *'Bahar Noktası'*, it can be said that the influence is directly be linked to the functional equivalence. Therefore, dynamic equivalence between the source text and Can Yücel translation needs to be studied. Obviously, critics who found his work almost *'vulgar'* because Yücel made Hamlet swear on stage, failed to recognize that slang and swear are the two basic ways of shifts in everyday language that may function as elements of poetic discourse if used diligently.

As a negative example of reception, the marketing strategy of *'Okuyan Us Yayınları'* for *'Bahar Noktası'* pushes Shakespeare into the periphery by labelling it as erotic literature. Editorial work should retain unbiased perspective about the work; however, *Bahar Noktası*, a play which became the flag for the

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[4] Translated by Yeşim Deniz Çınar
[5] A religious gathering in Bektashi context
[6] rigid academic perspective

intellectual resistance to the coup d'état management- suffers under such a sub-category and as an attempt to undercover its strong political influence.Consequently, this may be interpreted as censorship because publishing houses may impose limitations when it comes to choice of works especially of political nature. Yücel's translation was mostly received as rewriting because the political perspective remained hidden.

3. Can Yücel's contextualization in drama

As Turkish theatre embraced Shakespeare's plays as the result of modern culture planning, the Ministry of Education led by Hasan Ali Yücel, editors, dramaturgists, and translators of the project seemed to have stayed away from the Ottoman Drama tradition. It could be argued if culture planners of the modern Turkish Republic had embraced Darülbedayi of the Ottoman world and saw the relevance with 'the people's theatre', rewriting of Shakespeare translations in Turkish would be better appreciated. As in the example of Can Yücel's *Bahar Noktası*, Yücel's creativity seems to be rooted in the characterization techniques of traditional Turkish theatre.

As the example of the translation of tragedy, Yücel's word choice and use of imagery, contributes to the dynamic equivalence of the translation by disclosing the ambiguity in Hamlet. The reason why his approach was not praised shows he was ahead of the translation scholars in terms of stage adaptation methods. Yücel's context and cultural shifts were mostly condemned in his time. As Dirk Delabastita puts it, "most decisive steps to such a flexible approach to translation were taken by Gideon Toury, who aptly summarised the historical variability of translation as 'difference' across cultures, 'variation' within a culture and 'change' over time" (Delabastita,2010:196). In a way, his translator choices made this rewritten *Hamlet* both stageable and readable in Turkish because Yücel seems to have promoted cultural equivalence. This shows that he also had extensive knowledge about stageability.

After Yücel's translation was published, there was a huge dispute among scholars of translation and literature. He was severely criticised for not 'being loyal' to source text, constructing an Ottoman world in Elsinore by his use of old Turkish made up of both Farsi and Arabic words. Moreover; he was accused of making the play 'unstagable' because of analogies like *"bir ihtimal daha var o da ölmek mi dersin?"*[7](Yücel, 1992: 62) which reminds the audience a famous drinking house song in Turkish. Unfortunately, very few people in his time paralleled this choice as a 'deliantion effect'of modern drama tradition but as of an insult to Shakespeare cannon. He also made use of slang which vexed the intellectuals in the academia who believed that Shakespeare's royalty would never swear. Yücel was so severely criticised that he gave up calling himself an interpreter and said, *"I am a rewriter in Turkish!"* (Çelebi, 1999: 38). As Delabastita (2010;197) summarises the end of the argument of *'translatability'*, as a part of the multiplicity of meaning in the cultural context that the " cultures should be left to decide themselves and for reasons which are proper to them what constitutes 'literature' and 'translation' and what they can be expected to do within the total range of discursive options" (Delabastita,2010; 197). The perspective of Delabastita did not exist at a time that Yücel was mostly criticised for his method by individuals without flexible approach to cultural paradigms.

In addition to the criticism made by scholars to Yücel's translation of *Bahar Noktası* with its explicit word choice and imagery, the work is mostly pinpointed by its contextualization. In other words, Yücel changed the names of certain characters and placed the whole play into a 'mahalle' (district) context, where the rage and fury of the characters looked paralel to Turkish culture. Therefore; how Yücel's texts

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[7] To be or not to be; that's the question.

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were received by Turkish theatres and how their performance choices add to the value of his translations are also critical. In this context, the role of Boğaziçi Oyuncuları should be remembered because they staged '*Hamlet', 'Fırtına'* and '*Bahar Noktası'* in different times to display that rewriting(s) of these plays were possible. Can Yücel's *Bahar Noktası* translation is an example of rewriting because the translation also gives room for experimental dramaturgical work as exemplified by Boğaziçi Oyuncuları's performance. Translation theorists today are able to explain how texts may communicate. As Rosa Maria Olher (2004) puts it, in modern sense we should see translation as *'a communication activity, not as a mere product.'* (75) Therefore, Olher's theory is the next step to Toury's polysystem theory because 'social, cultural and psychological dimensions' of the text are the dominating factors to become counterparts in modern staging.

Since there are no footnotes in Yücel's translations it may be assumed that both *Hamlet* and *A Midsummer Night's Dream* were only for staging. In his famous soliloquy, when Prince Hamlet says "Var olmak ya da olmamak"[8] in Bozkurt's (1991: 114) translation the audience wonders why Hamlet's so called depression leads him to philosophical questions since in English, 'to be' may both mean to live and to survive. The interpretation of his words would be "To live or to survive, that's the question" because there is a great danger for him to get murdered in Elsinore like his father.

Therefore; Can Yücel (1997) translates the first lines of the famous soliloquy as *"bir ihtimal daha var, o da ölmek mi dersin?"* (62); which are also the first lines of a famous classical Turkish song. [9] With this translation, theme of death is introduced to the play very ironically. Translation scholar Işın Bengi Öner stresses the complexity of his translations because they "do not fit so we call them acceptable but his texts is in total concordance with the source text while in staying total harmony with the target text." (Öner, 1997: 101)

In Yücel's translation, Hamlet is talking about not only his death but also the death of Elsinore. Yücel's Hamlet 'foresees' the fact that all characters except Horatio die at the end of the play by murder.Shakespeare chose to write this in an implicit way, However, Yücel (1997) chose to elaborate it to ready the audience for the terrible cycle of 'unnatural deaths' on the stage.Unlike his father's death, Hamlet's murder of Polonious has a big impact on the audience because as a tragedy character, at the very moment, Hamlet loses the chance of a decent future or being throned as the King of Denmark.

Although generally being consistent and more explicit as a critic,on the other hand, Bülent Bozkurt's *Hamlet* is harder to grasp as a theatrical text because Bozkurt's translation strategies look contradictory. As an example, Bozkurt makes two controversial comments on Shakespeare's *Hamlet* firstly by saying "to know Shakespeare is to be Western literature, culture and theatre." and we see in the play "ourselves and humanity as well as today and the past". (Bozkurt,1991:9). Secondly when he regards western culture as a tool for the readers to culturally perfect themselves we understand we are in the realm of hierarchical positioning of the source text as superior to the translation produced.

Bozkurt effortlessly passes the responsibility of 'constructing meaning' to the reader by saying "The reader should push the limits of his/her imagination by swapping roles of the audience, actor, director or producer and stage the play inside his/her mind (Bozkurt,1999: 10). Bozkurt looks totally against the

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[8] Original Text: *"To be or not to be; that's the question."*
[9] Eng. Translation: *"Per chance death is awaiting us?"*

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idea of the role of the translator as a reader and translator's *choices* that make texts different from each other.

From this critical perspective, in "The Preface to the Second Edition" Bozkurt tried to devise his own methods to criticise Yücel when he wrote:

> "for me, the priority is not rewriting Hamlet 'the play of plays in Turkish', therefore by no means interested in translating the play closer to Turkish culture in concordance with the Turkish language." (Bozkurt, 1991:6)

However, Bozkurt contradicts with his perspective while saying *"his initial aim was not to change and distort Hamlet"* (Bozkurt, 1991:17) instead of making it *"understandable and flowing*. Consequently, it was Can Yücel who gazed Shakespeare imagery from different perspectives to excel in Turkish throughout *Hamlet*.

Bozkurt (1991) repeats himself when in his article "Hamlet'i Türkçe'ye Çevirirken" (Translating Hamlet) while explaining his views on translation:

> "...understanding and conveying carries an obligation of changing or interpreting a work because of one's perspective" (Bozkurt, 1991: 18).

Bozkurt also openly claims that:

> "...the duty of the translator to change as less as possible." (Bozkurt, 1991:17)

Here, he denies two things: First, the role of the translator as a reader and the fact that multiple readings form 'a perspective'. If there is one ideal text that cannot be changed and translated, it is pretty clear that the writer is not Shakespeare because of the mind-tickling mystery surrounding his plays and the playwright's identity. Bozkurt seems to reject the perspective of the translator while saying, "in this translation, the reader has been regarded as a part of the audience not the reader of a poem or a novel" and suggests the reader to find meaning in the mimics and gestures of an actor.Bozkurt's diligent work on the translation of *Hamlet* seems to be backstabbed by vague translation strategies. Interestingly, Bozkurt admits that drama writers, filmmakers or television series producers are 'free to adapt (Bozkurt,1991:9). Therefore; in his perspective, translating a literary text should conform to the concept of "fidelity".

4. Can Yücel's translation of cultural elements

Yücel's translations are different not only because of translating 'Shakespeare's language' but also because of reconstructing a Shakespearean world in Turkish using the words or jargons compatible with the contexts in plays. As extraordinary examples, it is possible to spot the two different Muslim worlds in two different plays. Yücel's Hamlet's uses Muslim jargon when he says:

> "Kefaretsiz, kelime-i şehadetsiz, çıkarmadan günah, Kimseyle helallaşmadan yollandım Sırat Köprüsü'ne" 10 (Yücel, 1992:32, 33).

This could be a mixture of Muslim and Christian jargons and Yücel seems to do it on purpose to explain the old king was buried as if he did not have any faith. His choice is remarkable because instead of using

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10   Original text: *"Cut off even in the blossoms of my sin/Unhousel'd, disappointed, unanel'd,/No reckoning made/but sent to my account/With all my imperfections on my head: ..."*

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the common word "kitapsız" [11], he lists all possible words or jargons that would convey the meaning to the audience to contribute to the context.It has not been made clear by Shakespeare and Yücel respects this gap. This is one example of the appreciation of multiplicity of meaning that Shakespeare's plays require.

In the context of Hamlet for example, it is critical because it is a 'play within a play'. Yücel's use of authentic vocabulary to reflect Hamlet's rebellion against the king using Turkish jargon was received as a problem. Yücel's Hamlet is a prince who says *'anamın namusu lekelenmiş'*[12].Therefore, the text is not only translated linguistically but culturally. Therefore, a textual analysis on the 'cultural translation' is needed to justify Yücel's translator choices. Hamlet's father was described as 'kahpece öldürülmüş'[13], to make the play more understandable for the Turkish audience.

Another consideration to study his Hamlet is the use of semi-religious vocabulary. Some of the idioms concerning faith may well be interpreted as a Muslim context but may also be regarded as a universal idea about fate. When Hamlet learns about his father's murder by his uncle from his ghost he thinks of wiping all his '*elifba*'[14], in English, he means the basic book for manners to be able to murder his uncle both for the revenge and the kingdom. As for *Bahar Noktası*, clarification of the idiom use and word choice is even more important. There are five different contexts in the play. First, it is possible to set the play into Turkish district context. Then with the arrival of Titania, and her reference to their religious rituals as "cem"[15] one may assume that the whole play was going to take place in a sanctuary in Turkey. When we hear the amateur actors speaking, we can assume that the play was going to take place among gipsies and non-Muslim community in İstanbul like Balat.

In terms of religious vocabulary, *Bahar Noktası* displays an interesting cultural shift. In the play Müzeyyen (Titania) complains about the dispute between her and Babaron (Oberon) like this:

> "Baksana erişti erişeli beri Nevruz, ne orman, ne çayır, ne kumsal, ne pınar, ne fıskiyeli havuz, senin bu deli saçmaların yüzünden cem olup buluşamıyoruz." (Yücel, 2003: 54) [16]

The quotation shows that Yücel chose to contextualize fairy gathering into Bektashi context who would celebrate the arrival of spring as Nevruz.[17] These are remarkable translational choices and these comply with modern translational norms and embrace the multiplicity of meaning in Shakespeare. With the exchange of lovers to the end of the play, we can assume that the dream was taking place in gentlefolk who are really confused about love. Only with Puck's final speech at the end, we understand that we are in theatre.

5. Conclusion

Can Yücel (Çelebi, 1999:38- see also. Çavuşoğlu, 2007:1) had to call himself a "rewriter" in Turkish because his choices or perspectives were not well understood in his time. As mentioned above, he was severely criticized for using explicit vocabulary in Shakespeare plays. Yücel's translations, like every other theatrical text, are bound to change according to editors' or theatre directors' choices. Despite the criticism, his translations are mostly staged or adapted. It would be the the corpus of an upcoming article

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[11]   Eng. translation: lacking faith
[12]   Eng. translation: *"my mother's honour has been disgraced"*
[13]   English meaning *'slaughtered villainy'*
[14]   First two letters of Arabic alphabet, used to talk about basic things
[15]   Religious gathering in the Bektashi context
[16]   Original text : " To dance our ringlets to the whistling wind/But with thy brawls thou hast disturb'd our sport."
[17]   Persian spring festival time

to study the world of Prospero, the magician who creates the island in people's minds. Using Yücel's translation of it as *Fırtına*, which is open to lots of possibilities while offering limitations to the translator's word choice may form the basis of a good academic work. Contextualization in this play is critical because what is true or imaginary cannot be said until the end. The reception and how Prospero's world is recreated is very much dependent upon choices of translators. Therefore, the discussions on Can Yücel's *Fırtına* may double because his translation was considered as 'rewriting' of an imaginary world.

To conclude, it may be problematic to set clear boundaries over literature because translational norms and theories are mostly prone to change over time. Therefore, it is better to be cautious while calling a piece of translated literature as rewriting, free translation or adaptation. Apparently, such labelling works both against the work and the translator.

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The Relationship between EFL learners' writing strategy use and their writing scores[1]

Gökhan ÇETINKAYA[2]

Gülay BİLGAN[3]

Abstract

The aim of the study is to investigate the relationship between EFL learners' writing performance and their use of writing strategies in the context of voluntary-based English Preparatory School. To do this, Writing Strategy Inventory developed by Özbay (2008), semi-structured interviews and students' writing grades of their 3rd midterm exam were used. Writing Strategy Inventory was delivered to 166 students; however, only 152 students took the midterm exam. Following the quantitative data collection procedure, semi-structured interviews were carried out with 15 students chosen via extreme case sampling method based on the students' scores on the Writing Strategy Inventory. The results show that there is a significant but a low correlation between students' writing strategy use and their midterm results. However, during the interviews, students state that they can't use the writing strategies during the exams because of limited time for the writing part or just because the strategies such as searching the topic on the internet and looking up dictionaries they generally use are not appropriate for the exams. Furthermore, the use of writing strategies does not differ according to gender; on the other hand, students with higher self-proficiency level use more writing strategies.

Key words: L2 writing, writing strategies, writing performance.

EFL öğrenenlerin yazma stratejisi kullanımı ile yazma puanları arasındaki ilişki

Öz

Bu çalışmanın amacı isteğe bağlı hazırlık sınıflarında yabancı dil olarak İngilizce öğrenen öğrencilerin yazma stratejileri ile yazma performansları arasındaki ilişkiyi araştırmaktır. Bu amaçla Özbay (2008) tarafından geliştirilen Yazma Stratejileri Envanteri, yarı yapılandırılmış görüşme, öğrencilerin üçüncü vize sınavı sonuçları kullanılmıştır. Toplamda 166 öğrenci Yazma Stratejileri anketini doldurmuştur ancak sadece 152 öğrenci üçüncü vize sınavına girmiştir. Strateji anketi ile nicel verinin toplanmasının ardından öğrencilerin strateji envanterinden aldığı puanlar üzerinden gerçekleştirilen uç örneklem yöntemi ile seçilen, üçüncü vize sınavına girmiş 15 öğrenci ile yarı yapılandırılmış görüşme gerçekleştirilmiştir. Öğrencilerin vize sınavı sonuçları ile kullandıkları yazma stratejileri arasında anlamlı ancak zayıf bir ilişki bulunmuştur. Ancak görüşme sonuçları öğrencilerin internet

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ve sözlük gibi genelde kullandıkları stratejilerin sınav ortamı için uygun olmaması ve de sınavlarda kısıtlı bir süreye sahip olmaları nedeniyle yazma stratejilerinden genel olarak faydalanamadıklarını ortaya koymuştur. Ayrıca yazma stratejilerinin kullanımı cinsiyete göre değişmemekle beraber, öz yeterlilik seviyesi yüksek olan öğrencilerin daha çok yazma stratejisi kullandığı ortaya çıkmıştır.

Anahtar kelimeler: İkinci dilde yazma, yazma stratejileri, yazma performansı.

Introduction

Writing in FL (foreign language) is one of the key skills required in both academic and professional areas; however, as a productive skill, it is not always an easy task for learners. Unlike in L1 (first language) writing, L2 (second language) learners learn the language itself and how to write in that language simultaneously (Hayland, 2003). Thus, L2 writing has its own difficulties; as Weigle (2005) explains L2 learners, especially ones with low proficiency levels, cannot easily access linguistics and lexical knowledge that they already have in their L1 while they write in the target language. In short, as Hinkel (2011) briefly indicates "L2 written discourse paradigms are principally, strategically, and globally different from those found in L1 writing" (p. 528).

The enrollment of international students in colleges and universities directed the researchers to investigate L2 writing in the 1950s and 1960s (Hinkel, 2011), and it has grown remarkably since 1990s. (Manchon, 2012). As a result of this growth, different theories have come out, but these theories have not taken the place of one another but used together (Gordon, 2008), and as Manchon, Larios and Murphy (2007) state, " writing strategies should be viewed within a wider research movement known as process writing" (p. 229). In process writing, focus is not on the product but on the cognitive stages that the writer go through, namely - planning, composing and revising (Gordon, 2008).

On the other hand, researchers started to take the social dimensions of the writing process into consideration in 1990s and in accordance with this movement, the studies of L2 writing strategies have shifted from purely cognitive approaches to socio-cognitive orientations (Manchon et al., 2007). For example, Zimmerman and Risemberg (1997) proposed a socio-cognitive model of self-regulation in L2 writing. They argue that the self-regulation is composed of three forms as environmental, behavioral and covert of personal; these forms of interact reciprocally, as well. Based on these forms, they also suggest ten major self-regulatory techniques that the writers most commonly practice.

Manchon (2012) states that a variety of personal and situational variables mediate the development of L2 writing, so it is a multifaceted phenomenon; as Özbay (2008) states, L2 writers' use of writing strategies is one of those variables, as well. However, most of the studies investigate the generic language learning strategies rather than L2 writing strategies (Raoofi, Binandeh & Rahmani, 2017). In addition, there are also very few studies investigating the relationship between learners' use of writing strategies and their writing achievement (Chen, 2011).

The role of writing strategies in L2 writing and the gaps mentioned above by the researchers conducted the current research. Based on these, our research questions are as follows;

1) Does the use of L2 writing strategies differ according to gender?

2) Does the use of L2 writing strategies differ according to students' self-proficiency level?

3) Is there a relationship between students' writing strategy use and their writing scores?

Methodology

This section presents the overall research design, participants, data collection instruments, and data collection procedures and analysis.

Research design

The study is a correlational survey aiming to find out the relationship between students' use of L2 writing strategies and their writing scores. For this, both quantitative and qualitative data were used for triangulation. Triangulation is a process in which different types of samples, data and data collection instruments are used for the validation of the findings (Creswell, 2012).

Participants

The English preparatory program at Düzce University is voluntary-based; that is, when the students start university, it is their own will to study English or to go on their departments. The participants of the study are 166 (52 females and 114 males) students studying English at Hakime Erciyas Foreign Language School at Düzce University in 2017-2018 academic year. In addition, 92 of the participants are from Engineering Faculty, 65 of them are from Business Faculty, and 9 of them are from Forestry, Tourism and other Faculties.

Data collection instruments

Writing Strategy Inventory was developed by Özbay (2008) for her PhD thesis. The inventory is mainly based on Zimmerman and Risenberg's (1997) model of self-regulation in writing and Grabe and Kaplan's (1996) writing model (Özbay, 2008). It is based on 5-likert scale and consists of three subscales as pre-writing strategies (strategies used before writing), while-writing strategies (strategies used while writing) and reviewing/revising strategies (strategies used after writing). It has 30 items in total, and the first subscale – pre-writing – consists of 8 items, the second subscale– while-writing strategies - includes 13 items, and the last subscale– reviewing/revising strategies - consists of 9 items. In addition, none of the statements in the inventory is negatively stated. In Özbay's (2008) study, the inventory was found to be highly reliable (α = .94), and for the current study, Cronbach's alpha coefficient is .94, too.

To triangulate the data, semi-structured interviews were conducted. The interviews are mainly based on two questions; what writing strategies the students use in general and and if the use of these strategies affect their writing performance in general and writing exam scores.

Data collection procedure and analysis

In the first phase, by using convenience sampling method – "choosing the nearest individuals to serve as respondents and continuing that process until the required sample size has been obtained or those who happen to be available and accessible at the time" (Cohen, Manion & Morrison, 2007, 113), Writing Strategy Inventory developed by Özbay (2008) together with personal information form was delivered to 166 EFL learners studying English at voluntary-based preparatory school at Düzce University. In the second phase, 15 students were chosen among 152 students who took the 3rd midterm exam in the spring term. Those students were chosen based on their scores on the writing strategy inventory by using

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extreme case sampling – "a kind of purposeful sampling in which you study an outlier case or one that displays extreme characteristics" (Creswell, 2012, 208). Students' scores on writing strategy use were sorted from highest to lowest, and students were chosen among the ones who are at the top or bottom of the list. Then, semi-structured interviews with the students were conducted to triangulate the quantitative data.

Quantitative data were analyzed via SPSS 23.0. Skewness and kurtosis values of students' total score of writing strategy inventory and 3rd midterm writing scores were calculated. They were found to be between -1 and +1 – skewness = -.324 (*SE* = .188), .466 (*SE* = .197) and kurtosis = .092 (*SE* = .375), .534 (*SE* = .391) respectively. Tabachnick and Fidell (2013) assert that skewness and kurtosis ratios between +1.5 and -1.5 indicate normal distribution, so we could carry out parametric tests for all the analysis. In this sense, Independent Samples *t* test for the research questions 1 and 2, Pearson Product Momentum Correlations for the research question 3 were used.

For the analysis of the qualitative data, voice-recorded interviews were first transcribed. Then, the transcriptions were critically evaluated and main headlines were constructed.

Results

First, descriptive statistics were conducted to have an insight into the participants' use of writing strategies in general before answering the research questions. The results reveal that participants use the writing strategies at a moderate level (*M* = 3.37, *SD* = .65). In addition, the use of the strategies in each part, strategies used before writing (*M* = 3.35, *SD* = .77), strategies used while writing (*M* = 3.33, *SD* = .68), and strategies used after writing (*M* = 3.41, *SD* = .71), are also very at a moderate level.

To answer the research question 1 "Does the use of L2 writing strategies differ according to gender?" Independent samples *t* test was carried out. The results are presented in table 1 below.

Table 1: Independent samples *t*-test results for the participants' use of writing strategies by gender

Gender	N	Mean	Std. Deviation	T	Df	Sig. (2-tailed)
Female	52	3.50	0.65			
				1,750	164	0,82
Male	114	3.31	0.64			

As shown in table 1 above, female students (*M* = 3.50, *SD* = .65) use writing strategies slightly higher than male students (*M* = 3.31, *SD* = .64) do. However, it is not at a statistically significant level, *t*(164) = 1.75, *p* = .082.

To be able to answer the research question 2 "Does the use of L2 writing strategies differ according to students' self-proficiency level?" Independent samples *t*-test was conducted. The results are presented in table 2 below.

Table 2: Independent samples *t*-test results for the participants' use of writing strategies according to their self-proficiency level

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Self-Proficiency	N	Mean	Std. Deviation	T	df	Sig. (2-tailed)
Low	48	3.15	0.63			
				2,73	164	,007
Mid	118	3.45	0.65			

As presented in table 2 above, participants who considers his/her proficiency level higher (M = 3.45, SD = .65) use significantly more L2 writing strategies than those considering his/her proficiency level lower (M = 3.15, SD = .63), $t(164)$ = 2.73, p = ,007.

To answer the research question 3 "Is there a relationship between students' writing strategy use and their writing scores?" Pearson Product Momentum Correlation was used. The results are presented in table 3 below.

Table 3: Correlations between participants' use of writing strategies and their writing scores

		Writing Scores
	Pearson Correlation	.233[**]
Writing Strategy Use	Sig. (2-tailed)	.004
	N	152

Correlation is significant at the 0.01 level (2-tailed). **

As shown in table 3 above, there is a positive significant relationship between students' use of writing strategies and their midterm exam scores, p = .004; however, it is at a modest level (r = .233).

To have a deeper understanding of the participants' use of writing strategies, semi-structured interviews were conducted. First of all, all the participants stated that the items in the writing strategy inventory reflect their usage in general. In addition, to learn more about the strategies used by the participants, the first main topic of the interviews was "what strategies they use in general", and the main headlines constructed based on the students' responses are presented in table 4 below.

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Table 4: Interview results for the participants' reported use of writing strategies

	High strategy users	Low strategy users
Searching for the topic or related vocabulary before writing	4	1
Planning	5	3
Using Dictionary	3	-
Translation	2	2
Reviewing	8	4
Consulting peers/teachers	2	1

As presented in table 4 above, the students who scored highly on the writing strategy inventory reported using more strategies as expected. In addition, only the use of translation as a writing strategy is stated by equal number of participants. The mostly reported strategies are "reviewing" (a strategy used after writing) and "planning" (a strategy used before writing). It is also remarkable to note that one student reported using compensation strategies "paraphrasing or using synonyms" in the exams since he cannot have an access to the internet or a dictionary. In addition, one student stated using no strategies at all.

Discussion

Research findings on the use of L2 writing strategies are both limited and contradictory. Mutar and Nimehchisalem (2017) and Liu's (2015) studies reveal that there is a significant difference between male and female learners' use of L2 writing strategies. In the present study, female learners were found to be using more strategies, but it is not a significant level.

Takeuchi, Griffiths and Coyle (2007) state that the use of language learning strategies' relation to success directs the LLS research field. As in Bai, Hu and Gu (2014) and Raoofi, et al.'s (2017) studies, the current study reveals a positive linear correlation between the use of L2 writing strategies and L2 proficiency. However, it is a chicken-egg question whether the high usage of strategies increases L2 proficiency or vice versa (Griffiths, 2003).

There are not many studies on the relationship between the use of L2 writing strategies and writing achievement (Chen, 2011). Unlike the previous studies (Chen, 2011; Liu, 2015; Özbay, 2008), the current study reveals a positive but weak correlation between the learners' use of L2 writing strategies and their writing exam scores. This might be because all the students use strategies to some extent as the descriptive statistics present a moderate level in general; on the other hand, what is more important is the effective usage of these strategies. As Bai, et al. (2014) summarize, the use of writing strategies may differ between more and less successful writers qualitatively rather than quantitatively. In addition, the underlying reason behind the weak correlation might be the lack of access to certain strategies or simply

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the limited time allocated for the writing as the interview data reveals. Excerpts from the interviews give us more details to explain the issue; for example,

Excerpt 1: "I feel so stressed in the exams that I cannot even think of any other things but just writing. Nothing else comes to my mind; I just write and write maybe at the end I just quickly reread...."

Excerpt 2: "I usually use the internet to search for the topic and related vocabulary, but in the exams I cannot use any of these.... Hmmm, time prevents me from revising the text, as well...."

Excerpt 3: "...I can only finish writing the text in the exam; I have no time to plan my writing, correct my sentences or check the topic sentence, coherence etc."

Moreover, Chen (2011) explains that the writing strategies have a correlation with achievement but the achievement in writing is affected by some other personal and situational factors; language proficiency and motivation can be some of these factors, as well. In addition, Hinkel (2011) explains that low L2 proficiency effects the creation of high-quality texts negatively. One of the interviews explains as follows;

"I cannot write very well and get low marks from the exams... hmmm I do not want to write, either. I believe my English is not very good. I do not study English at all and I do not use anything special to improve it. That is the only reason why my writing grades are so low, using strategies or not has no effect on the issue...."

Conclusion

The current study reveals no difference between the male and female learners' use of writing strategies. On the other hand, it was also found out that learners with high self-proficiency use more writing strategies and their writing scores weakly correlate their use of L2 writing strategies. These results imply that strategies has an important role for the development of L2 writing. The direction of the correlation between L2 proficiency and L2 learning strategies is uncertain, but learners with the goal of high proficiency in L2 must produce compositions with high quality (Hinkel, 2011 and Gordon, 2008). In this sense, the effective use of writing strategies can help learners for their development of writing. In addition, learners' strategies can be modified by strategy instruction (Manchon et al., 2007). Via this way, students can be taught some strategies that they can use under any circumstances such as exams so that they can be more successful.

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Öznelik yetisi: Bir göstergebilimsel çözümleme adımı ve çeviri göstergebilimi bakış açısıyla bir tiyatro metninde çeviri değerlendirmesi[1]

Mesut KULELİ[2]

Öz

Bu çalışmanın amacı, Shakespeare'in *Macbeth* oyununu Öztürk Kasar (2009) tarafından çeviri göstergebilimi çerçevesinde derlenen yazınsal metinlerde göstergebilimsel çözümleme adımlarından öznelik yetisi bakımından çözümlemek ve oyundaki yükümsüz özne içeren bağlamların dört Türkçe çevirisini çeviri göstergebilimi bakış açısıyla değerlendirmektir. Bu amaca yönelik olarak, Jean-Claude Coquet (1997; 2007) tarafından öne sürülen "Söyleyenler Kuramı" ışığında yükümsüz özne olarak saptanan bağlamlar, Öztürk Kasar'ın (2017) Coquet'den benimseyerek çeviri göstergebilimi çözümlemesi için oluşturduğu Yükümsüz Özneler Tipolojisi'ne göre sınıflandırılmıştır. Ayrıca, yükümsüz özne içeren bağlamlarda söyleyenin Coquet'nin sınıflandırmasına göre (Öztürk Kasar, 2012; 2017) hangi bileşenin etkisinde olduğu bulunmuştur. Çeviri göstergebilimi bakış açısıyla çeviri değerlendirmesi için Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) Çeviride Anlam Bozucu Eğilimler Dizgeselliği kullanılmıştır. Çeviri değerlendirmesi sonucunda, Türkçe çeviri metinlerde de özgün metindeki yükümsüz öznelik durumu içeren bağlamların bir kısmında yükümsüz özneliği gösteren göstergeler korunuyorken, bazı bağlamlarda özgün metindeki yükümsüz öznelik durumunun Türkçe çeviriye yansımadığı, anlam bozucu eğilimlerin yer aldığı bulunmuştur. Çeviri göstergebilimi, bir çeviri eleştirisi modeli değil, bir metin çözümleme modeli olarak ortaya çıkmıştır ve var olan ve gelecekteki yazın çevirmenleri için bir ışık görevi görmektedir. Öztürk Kasar'ın (2009) ifade ettiği gibi çeviri göstergebilimi söylem düzeyinde okur ve çevirmene, söylemlerarası düzeyde çevirmen ve editöre, söylemüstü düzeyde ise çeviri araştırmacılarına katkıda bulunur. Anlam bozucu eğilimler yazın çevirmenleri tarafından her zaman kaçınılması gereken durumlar olarak değil, bazen de çevirmenlere anlam tuzaklarının nasıl üstesinden gelinebileceğine ışık tutan durumlar olarak görülmelidir.

Anahtar kelimeler: Öznelik yetisi, çeviri göstergebilimi, çeviri, söyleyenler kuramı, yükümsüz özne.

Subjectivity: a step of semiotics of translation and translation evaluation of a play from semiotics of translation poınt of view

Abstract

The purpose of this study is to analyze subjectivity in the play *Macbeth* by Shakespeare based on the semiotics analysis steps compiled by Öztürk Kasar (2009) in the framework of semiotics of translation and evaluate four Turkish translations of the contexts with "non-subjects" in light of

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semiotics of translation. To this end, the contexts with "non-subjects", determined according to the "Theory of Instances" by Jean-Claude Coquet (1997; 2007), were further categorized based on "Typology of Non-subjects" adopted and compiled by Öztürk Kasar (2017) for semiotics of translation analysis. The components influential on the instances in contexts with non-subjects were determined based on Coquet's (in Öztürk Kasar, 2012; 2017) categorization of components. "Systematics of Designficative Tendencies in Translation" by Öztürk Kasar (in Öztürk Kasar and Tuna, 2015) was adopted for translation evaluation of the contexts with non-subjects. The findings of the translation evaluation showed that while the signs pointing to the non-subject state of the instances were preserved in certain contexts in the translated texts, it was not an infrequent condition that the signs implying the non-subject state of the instances were not transferred into the translated texts, with designificative tendencies coming to the fore. Semiotics of translation is a text analysis model rather than translation criticism, and it sheds light on literary translation for professional and potential literary translators. As posited by Öztürk Kasar (2009), semiotics of translation could be to the benefit of readers and translators in discourse level; translators and editors in inter-discourse level; scholars in translation studies in meta-discourse level. Designificative tendencies are not something to be evaded by literary translators all the time, but rather they might be instrumental in guiding literary translators to overcome the pitfalls and traps in the meaning universe of literary texts at times.

Key words: Subjectivity, semiotics of translation, translation, Theory of Instances, non-subject.

1. Giriş

Göstergebilim, 1913 yılında hayatını kaybeden Ferdinand de Saussure ve 1914 yılında hayatını kaybeden Charles Sanders Peirce tarafından hayattayken birbirlerinden habersiz ve bağımsız bir biçimde öne sürülmüş bir bilim alanıdır. Türkçede "göstergebilim" adıyla kullanılan bu alan, dünya literatüründe "semiotics (İngilizce), sémiotique (Fransızca)" ve "semiology (İngilizce), sémiologie (Fransızca)" adlarıyla karşımıza çıkmaktadır. Görüldüğü gibi Anglofon ve Frankofon literatürde iki farklı ismi olan bu alan, Türkçede sadece "göstergebilim" adıyla karşılık bulmuştur. Hawkes'a (1977) göre hem semiotiks hem de semioloji göstergebilim anlamına gelip aynı şeyi ifade ediyorken, "semioloji" Saussure tarafından, "semiotiks" ise Peirce tarafından kullanılan terimlerdir. Coquet ve Öztürk Kasar (2003), Türkçede aynı karşılık ile kullanılan bu iki farklı terimin arasında 1970lerden bu yana kullanımda bir nüans ortaya çıkmaya başladığını öne sürmüşlerdir. "Sémiologie denildiğinde, ...daha toplumsal içerikli, göstergenin toplum içindeki yaşamını inceleyen..., sémiotique denildiğindeyse, daha çok anlamlama olgusunu ..., anlamlama dizgelerini inceleyen dal anlaşılıyor" (Coquet ve Öztürk Kasar, 2003: s. 133). Buna rağmen, günümüzde Türkçede bu iki farklı terim aynı karşılık (göstergebilim) ile kullanılmaktadır.

Saussure (2001), bir dil göstergesinin "bir nesneyle bir adı" değil, "bir kavramla bir işitim imgesini" (s. 107) birleştirdiğini ifade etmiştir. Bu önermeye göre, "masa" objesi bir kavram iken, m-a-s-a ses birimlerinden oluşan kelime karşılığı bir işitim imgesidir. "Bütünü belirtmek için *gösterge* sözcüğü kullanılmalı, *kavram* yerine *gösterilen* ve *işitim imgesi* yerine de *gösteren* terimleri benimsenmelidir" (ibid, s. 109). Saussure'ün (2001) bu tanımlarına göre; kare, yuvarlak veya dikdörtgen gibi çeşitli şekillerde ve boyutlarda görebileceğimiz "masa" objesi *gösterilen*, m-a-s-a ses birimleri bir araya geldiğinde *gösteren*, gösterilen ve gösterenin birleşimi de *gösterge* olmaktadır. "Göstergelerin toplum yaşamı içindeki yaşamını inceleyecek bir bilim" olarak "*göstergebilim* diye adlandırılacak" bir bilimin ortaya çıkacağını ve bu bilimin "göstergelerin ne olduğunu, hangi yasalara bağlandığını" (ibid, s. 46) inceleyeceğini müjdeleyen Saussure, göstergebilimi geniş bir bilim alanı olarak görmüş ve dilbilimi, göstergebilimin bir alt kolu olarak nitelemiştir.

Dilbilimi dahi içine alacak kadar geniş çaplı tasarlanan göstergebilim alanının, pek çok bilim alanı ile ilişki içinde olması olağan bir durum olarak düşünülebilir. Morris (1938) "dilbilimciler, mantık bilimciler, filozoflar, psikologlar, biyologlar, antropologlar, psikopatologlar, estetik bilimciler ve toplum bilimcilerden oluşan araştırmacı ordusunun" (s. 77) göstergebilimden yararlanarak kendi alanlarındaki göstergeleri incelediğini, bu durumun da göstergebilime disiplinlerarası bir nitelik kattığını belirtmiştir. Bu önerme, göstergebilimin çok geniş çapta bilim alanı ile ilişki içinde olduğunu göstermektedir. Nöth (1995) ise göstergebilimin Morris tarafından sayılandan çok daha fazla bilim alanı ile ilişki içinde olarak disiplinlerarası bir kimliğe bürünmüş olduğunu ifade etmiştir. Eco (1978), göstergebilimin tekil bir bilim olmaktan ziyade "disipilinlerarası bir yöntem veya yaklaşım" olarak görülebileceğini öne sürmüştür (s. 83). Hodge (1988) "social semiotics" (toplumsal göstergebilim) terimini öne sürerek sosyal bilimlerin göstergebilim ile ilişkili olduğunu ve çözümleme yöntemlerinde göstergebilimin yöntemlerinden faydalandıklarını ifade etmiştir. Göstergebilimin "yayılımcı (imperialist) ve en geniş çaplı bilim alanı olarak görüldüğünü" öne süren Suhor (1992: s. 228), "göstergebilimin disiplinlerarasılığa temel oluşturan kapsayıcı bir kavram" (ibid, s. 229) olduğunu belirtmiştir. Valsiner ve Gertz (2007) "göstergebilim ve diğer bilim alanları arasındaki çakışmaya odaklanarak çeşitli anlamlama sorunlarına disiplinlerarası bir yaklaşım" (s. 198) sergilenebileceğini, böylece göstergebilimin disiplinlerarası bir özelliğe sahip olduğunu ifade etmiştir.

1.1. Çeviri göstergebilimi

Bu kadar çok bilim alanı ile ilişki içinde disiplinlerarası bir nitelikte olan göstergebilimin, çeviribilim ile olan ilişkisi de çeşitli kuramcılar tarafından öne sürülmüştür. Çeviri ile göstergebilim ilişkisini ele alan ilk önermelerden biri Ludskanov (1975) tarafından öne sürülmüştür. "Çevirideki yeni sorunlar çeviri sürecine göstergebilimin uygulanması ile aşılabilir ve göstergebilimsel dönüşümler bir bilgiyi şifreleyen göstergelerin, değişmeyen bilgiyi koruyarak başka şifreler ile yer değiştirmesidir (Ludskanov, 1975: s. 5). Bu önermeye göre, çeviri işlemi gerçekte bir dildeki göstergenin anlamının korunarak başka bir dildeki gösterge ile yansıtılmasıdır. "Çeviri ikincil bir göstergebilim sürecidir ve insanoğlunun doğuştan gelen şifreleme özelliğine dayanır" (Frawley, 1984: s. 160). Göstergebilim, en basit ve yalın haliyle "göstergeleri inceleyen bilim" (Mick, 1986: s. 196) olarak tanımlandığında, çevirinin bir göstergebilim süreci olarak görülmesi önermesi çevirinin aslında göstergeleri inceleyen ve onların şifrelerini çözen, bu şifreleri erek bir dilde yeniden üretme süreci olduğunu ima etmektedir. Siskin (1987), "çeviride dilbilimsel eşdeğerliğin çeviri göstergebilimi kuramıyla" (s. 129) ele alınabileceğini belirtmiştir. Torop (2001), Siskin gibi çeviri göstergebilimi kavramı üzerine yoğunlaşmıştır ve şunu önermiştir:

> "Çeviri göstergebilimi nispeten genç bir disiplinlerarası alandır ve ya çeviribilimde ya da göstergebilimde baskın olabilir. Çeviribilimin bir parçası olarak çeviri göstergebilimi dilbilimsel bakış açısıyla başlayıp çeviri metnin kültürel bir metin olarak işlev göstergemesiyle sona eren çevrilebilirlik konusunun farklı yönlerini inceler. Çeviribilim için metin çözümlemesinin göstergebilimsel yönü önemlidir. Göstergebilimin bir parçası olarak ise çeviri göstergebilimi gösterge dizgelerinin karşılaştırmalı çözümlemesiyle ve gösterge dizgileri arasındaki işlevsel bağlantılarla ilişkilidir." (Torop, 2001: s. 46).

Bu önermeye göre çeviri göstergebilimi alanı hem çeviribilime hem de göstergebilime katkıda bulunabilir. Ayrıca bu önermede geçen "çevrilebilirlik" sorunsalı kelimelerin veya cümlelerin değil, göstergelerin bir dilden diğer bir dile çevrilebilmesi açısından ele alınmaktadır. Özgün metindeki bir göstergenin veya göstergelerin erek metne transfer edilebilmesini mümkün kılacak olan çözümleme için, göstergebilimsel çözümleme öne sürülmüştür. "Özgün metin ile çeviri metin arasındaki ilişkiyi yorumlayıcı gösterge ve yorumlanan gösterge arasındaki ilişki" olarak gören Petrilli de (2007: s. 311), "göstergebilim yaklaşımının çeviri kuramının merkezi sorunsalı olan çevrilebilirlik üzerine ışık

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tuttuğunu” (İbid, s. 311) belirtmiştir. Torop (2008), o ana kadar dile getirilen göstergebilim ve çeviribilim arasındaki ilişkiye dair kapsamlı bir öneri yapmıştır:

> “Çeviri göstergebilimi tek başına bir bilim alanı olma yolunda ilerliyor... Çeviribilim ve göstergebilim arasındaki ilişkiyle evrilen bir bilim alanı olan çeviri göstergebiliminin kimliği, karşılıklı etkilenmeler ile anlaşılabilir. Çeviribilim zaten uzun zamandır göstergebilimden yararlanmaktadır... Bu iki disiplin arasındaki karşılıklı ilişkinin yanı sıra, [çeviri göstergebiliminin] disiplinlerarası yönü de önemlidir” (Torop, 2008: s. 253).

Bu önermeden de çeviribilimin göstergebilimden faydalanabildiği görülmektedir. Göstergebilimin kapsayıcı disiplinlerarası yöntemi ve kuramı çeviribilimi de etkilemiştir. Göstergebilimin çeviriye ve çeviribilime katkısı pek çok araştırmacı tarafından öne sürüldükten sonra, bu çalışma yazın çevirisi üzerine yoğunlaştığı için bu noktadan itibaren göstergebilimin yazın çevirisine katkısı üzerine durulacaktır.

1.1.1. Yazın çevirisi için çeviri göstergebilimi

Öztürk Kasar (2009), göstergebilimin çeviri edimine büyük bir katkısı olduğunu ifade ederken daha çok edebi bir metnin çevirisindeki göstergebilim katkısı için;

> “Bir edebi metin çözülmesi gereken göstergeler evrenidir: çevirmeden önce bu göstergelerin nasıl okunması gerektiği bilinmelidir çünkü bu göstergeler ilk bakışta kendilerini açığa vurmazlar. Edebiyat alanında göstergebilim, okur, editör, yayımcı, edebiyat eleştirmeni veya göstergebilim çözümlemecisi için, dolayısıyla metinde anlam arayışı içinde olan herkes için bir okuma ve çözümleme modeli sağlar” (Öztürk Kasar, 2009: s. 164).

ifadeleri ile yazın çevirisinde göstergebilimin hangi boyutta ve derinlikte yardımcı olabileceğini belirtmiştir. Paris Göstergebilim Okulu’nun metin çözümleme adımlarını çeviri göstergebilimine uygulayan ve uyarlayan Öztürk Kasar (2009), çeviri ediminden önce özgün metnin çözümlenmesinde bu adımları önermiştir.[3] “Göstergebilimin birincil sorunsalı aynı zamanda çeviribilimin de birincil sorunsalıdır. Her ikisi de anlamın yakalanması ve yeniden üretilmesiyle ilgilenir... ama edebi metinlerde anlam kendini hemen ele vermez, yazarın söylem tekniklerinin oluşturduğu bir süreçten geçer” (ibid, s. 165). Buna göre çevirmenin ve göstergebilimcinin görevleri birbirine benzemekle beraber, edebi metinlerdeki anlam oluşumunu yeniden üretmek görevi üstlenen edebi çevirmen, aynı zamanda iyi bir gösterge okuru ve çözümleyicisi olmalıdır. Öztürk Kasar’ın (2009) önerdiği çözümleme adımlarından “söyleyenlerin öznelik dönüşümleri” (ibid, s. 169). adımı bu çalışmada kullanılmıştır. “Tüm adımlar bir metinde bulunamayabileceğinden dolayı, metnin anlam evrenine ulaşmak için tüm adımları kullanmanın yanı sıra bu adımlardan sadece birini veya birkaçını kullanmak da mümkün olabilir” (Tuna ve Kuleli, 2017: s. 43). “Söyleyenlerin öznelik dönüşümleri” Jean-Claude Coquet’nin (1997; 2007) “Söyleyenler Kuramı” dahilindeki bir kavramdır. Coquet’ye (2007) göre bir söyleyen eğer yargının varlığı konumunda söylemini üretebiliyorsa *“sujet”* (özne); yargının yarı varlığı konumunda, yani yarı bilinç durumunda söylemini üretiyorsa *“quasi-sujet”* (eşik özne); yargı yokluğu durumunda söylem üretiyorsa *“non-sujet”* (s. 37) (yükümsüz özne)[4] olarak sınıflandırılabilir. “Yargılama yeteneği, öznenin hangi durumda olduğunun belirleyicisidir” (Öztürk Kasar, 2009: 169). “Yükümsüz özne söylemleri, çözümlemesi özellikle ilginç söylemlerdir, genellikle tutkusal boyuta işaret ederler” (ibid, s. 169). Bu yüzden bu çalışmada Shakespeare’in *Macbeth* oyunu çözümlenirken özellikle hırs, kıskançlık, öfke,

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[3]   Çeviri göstergebilimi yöntemiyle edebi metin çevirisi amaçlı özgün metnin çözümlenmesinde kullanılabilecek adımlar için bkz. Öztürk Kasar, 2009: s.166-172.

[4]   Coquet’nin bu kavramları, Öztürk Kasar (2012) tarafından Türkçeye çevrilmiştir.

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korku gibi tutkular öne çıktığı için ve tutkular bu metindeki egemen unsurlar olduğu için sadece öznelik dönüşümleri incelenmiştir.

Öztürk Kasar (2017) "eşik özne" kavramı için "gece yarısı çalan bir telefonla yataktan fırlayan" (s. 190) yarı bilinç durumundaki ama henüz davranışlarının ve söylemlerinin tam bilincinde olmayan bireyi örnek göstermiştir. "Yükümsüz özne" kavramını çeviri göstergebilimine uyarlayan Öztürk Kasar (2017) yükümsüz özneleri sekize ayırmıştır:

> "i. Doğa gereği bilinç yokluğu ya da yetersizliği: Küçük yaştaki çocuklar...
>
> ii. Patolojik bir durumdan kaynaklanan bilinç eksikliği: Akıl hastaları, Alzheimer gibi... hastalıklara maruz kalanlar, uyurgezerler, şizofrenler...
>
> iii. Kimi tedavi amaçlı maddelerin etkisiyle bilinç dışına çıkma: Anestezi altındaki hasta... bilinçsiz sayıklamalar...
>
> iv. Kimi kimyasal maddelerin etkisiyle bilinç dışına çıkma: Sarhoşlar, ayyaşlar, ...uyuşturucu ya da bağımlılık yaratan madde kullananlar.
>
> v. Bedensel dengesizlik durumları.
>
> a) İtkiler türündeki içkin bileşenden kaynaklanan durumlar: Halüsinasyonlara ve sayıklamalara
>
>   neden olan uzun süreli açlık ve susuz kalma durumu, bedenimizde hormon düzeyinin
>
>   değişmesiyle ortaya çıkan her türlü rahatsızlıklar.
>
> b) Tutkular türündeki içkin bileşenden kaynaklanan durumlar:
>
> * Esenlikli durum (haz): Çok büyük coşku, heyecan ve sevinç durumu...
>
> * Esenliksiz durum (elem): İnsanı gerçeklikten uzaklaştıran ... fiziksel ya da ruhsal
>
>   acılar... intihar edenler.
>
> * Ne esenlikli ne esenliksiz durum: ...coşku kökenli olmayan bedensel dengesizlik
>
>   durumu... araba tutması... lunaparklardaki hızla döndüren araçların yarattığı baş
>
>   dönmeleri...hız sarhoşluğu...
>
> c) Kozmik nitelikteki bir aşkın bileşenden kaynaklanan bedensel dengesizlik durumu: Kozmik
>
>   olaylar, deprem, kasırga, tsunami...insanı etkileyen her türlü atmosfer ve iklim
>
>   olgusu...çıldırtan sıcaklar, *Föhn* rüzgarları...
>
> vi. Aşkın bir bileşene boyun eğme durumu.
>
> a) Az ya da çok içselleştirilmiş sembolik nitelikte bir aşkın bileşene boyun eğme: Tanrı, din, genel
>
>   kabulleriyle toplum, bazı ülkelerde parti vb., kan davası / namus cinayetleri... politik, ideolojik,
>
>   dinsel bir davaya inanıp intihar saldırısı düzenleyen kamikazeler.
>
> b) Korku salan ya da işkence eden baskın nitelikte bir aşkın bileşene boyun eğme: Korkudan ya da
>
>   daha fazla direnemeyerek kendi iradesinden vazgeçme...
>
> c) Söyleyenin iradesi üzerinde etki eden bir bileşene boyun eğmesi: Hipnoz...trans hali...
>
> vii. Robotlaş(tırıl)mış özne: Coquet, bir başkasının düşüncelerini, sözlerini papağan gibi tekrarlayan
>
>   kişilere 'sahibinin sesi' adını verir. Araba kullanırken düşüncelere dalıp 'otomatik pilota
>
>   bağlamak' ve kendimizi gitmek istediğimiz yerde bulmak.
>
> viii. Bir işleve indirgenmiş kimlik: biçim-özne.
>
> a) Kurumsal biçim-özne: Kurumsal bir biçimde politik, dinsel vb. bir misyona kendini adayıp her
>
>   türlü başka yaşantıdan vazgeçenler...
>
> b) Bireysel biçim-özne: Bireysel olarak... bir amaç uğruna her şeyden vazgeçenler.

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(Öztürk Kasar, 2017: s. 191-194)

Öztürk Kasar (2017) bu sınıflandırmayı "Yükümsüz özneler sınıflandırması" (s. 190) olarak adlandırmıştır. Bu sınıflandırmada yer alan tüm kategoriler ve örnekler kendi söylemini üstlenemeyen, yargı ve bilinç durumunda olmayan yükümsüz öznelerdir. "Jean-Claude Coquet söylem üreticisinin dört bileşenden oluştuğunu düşünmektedir" (ibid, s. 187). Öztürk Kasar (2012; 2017) Coquet'nin öne sürdüğü söyleyenin bileşenlerini yükümsüz özneler sınıflandırması amaçlı derlemiştir. Bu bileşenler "temel bileşen, kavramlaştırıcı bileşen, içkin bileşen ve aşkın bileşen" (Öztürk Kasar, 2017: s. 187) olarak adlandırılmıştır. "Temel bileşen bedenimizdir…beş duyumuz aracılığıyla dünya içimize girer" (ibid, s. 188). Coquet'nin bedene verdiği bu önem, onu görüngübilime yaklaştırmıştır ve Merleau-Ponty'nin görüngübilim düşüncelerinden etkilendiğini gösterir (Öztürk Kasar, 2012). Bu temel bileşen, yani bedenimiz olmasa hiçbir dış uyarıcıyı algılayamaz duruma geliriz ve özne olarak var olamayız. Bu beş duyu yoluyla "algılamış olduklarımızı da bir süzme işleminden geçirdikten sonra değerlendirmesi için kavramlaştırıcı bileşene, yani aklımıza iletiriz. Akıl… algılanan olguyu yeniden ele alarak yargılar"(Öztürk Kasar, 2017: s. 188). Coquet'ye göre temel bileşen ve kavramlaştırıcı bileşen "söyleyenin özerklik alanını oluştururlar" (ibid, s. 188). Temel bileşeni ve kavramlaştırıcı bileşeni etkin ve işlevsel durumda olan bir söyleyen, Coquet'nin söyleyenler tipolojisine göre "özne" olarak sınıflandırılabilir. Söyleyen, özne konumundayken yargı durumunda bulunduğu için bu ilk iki bileşen "özerklik alanı" şeklinde adlandırılmış olabilir. "İçkin bileşen bedenimizin içine yerleşmiş olan ve bizi içerden esir alan güçlerdir… itkiler ve tutkular olarak ikiye ayrılır" (ibid, s. 188). İtkiler "biyolojik ve fizyolojik güçler: açlık, susuzluk, saldırganlık, cinsellik, hayatta kalma içtepisi" (ibid, s. 188) olarak tanımlanırken, tutkular "aşk, sevgi, hırs, kıskançlık, öfke, korku, merak" (ibid, 188) gibi duygular olarak örneklendirilmiştir. Son olarak, aşkın bileşen "…insanı aşan, üzerimize yerleşen ve bizi güdümleyen güçler" (ibid, s. 188) olarak tanımlanırken, "yaşadığımız evrenin güçleri olan *kozmik güçler*" (ibid, s. 188) ve "din, ahlak, hukuk, toplumsak tabular, gelenek ve görenekler, adetler…gibi…insan düşüncelerini baskılayan *simgesel güçler*" (ibid, s. 189) olmak üzere ikiye ayrılmıştır. İçkin bileşen ve aşkın bileşen ise söyleyenin "bağımlılık alanı"nı (ibid, s. 188) oluştururlar. Söylem esnasında söyleyen kavramlaştırıcı bileşenin değil, içkin bileşen veya aşkın bileşenin etkisine girdiğinde yükümsüz özne olması beklenir çünkü yargı yokluğuyla bir söylem üretmektedir ve söyleyeni kendi özerkliğinden uzaklaştırmaktadır.

1.1.2. Yazın çevirisi değerlendirmesi için anlam bozucu eğilimler

Özgün metin üzerinde göstergebilim çözümlemesi sonrası yapılabilecek yazın çevirisi için Öztürk Kasar (Öztürk Kasar ve Tuna, 2015) çevirmenler, editörler ve çeviribilim araştırmacaları için çeviri değerlendirmesi amaçlı Çeviride Anlam Bozucu Eğilimler Dizgeselliğini (s. 463) öne sürmüştür. Bu dizgesellik bir çeviri eleştirisi modeli olarak değil, profesyonel yazın çevirmenleri ve gelecekteki yazın çevirmenleri için bir çeviri değerlendirme dizgeselliği olarak oluşturulmuştur. Öztürk Kasar'ın dizgeselliğindeki eğilimler şöyledir:

> "i. Anlamın aşırı yorumlanması: Özgün yapıttaki anlama ilişkin aşırı bir yorum sunmak. Sonucunda aşırı çeviri / aşırı anlam ortaya çıkar.
>
> ii. Anlamın bulanıklaştırılması: Özgün yapıtta açık seçik bir biçimde dile getirilmiş bir anlamı bulanık, belirsiz hale getirmek. Sonucunda bulanık anlam ortaya çıkar.
>
> iii. Anlamın eksik yorumlanması: Özgün yapıttaki bir gösterge veya göstergeler için eksik bilgi vermek, yetersiz anlam üretmek. Sonucunda eksik çeviri / yetersiz anlam ortaya çıkar.
>
> iv. Anlamın kaydırılması: Bir söz birimin potansiyel olarak içinde taşıdığı ancak özgün metin bağlamında gerçekleşmemeiş bir anlamı üretmek. Sonucunda başka anlam ortaya çıkar.

v. Anlamın bozulması: Özgün metindeki anlamla tümüyle ilintisiz olmamakla birlikte yanlış bir anlam üretmek. Sonucunda yanlış anlam ortaya çıkar.

vi. Anlamın çarpıtılması: Özgün metindeki anlama zıt bir anlam üretmek. Sonucunda karşıt anlam ortaya çıkar.

vii. Anlamın saptırılması: Özgün metindeki anlamla hiçbir ilintisi olmayan bir anlam üretmek. Sonucunda aykırı anlam ortaya çıkar.

viii. Anlamın parçalanması: Anlamdan yoksun bir sözce üretmek. Sonucunda anlamsızlık ortaya çıkar.

ix. Anlamın yok edilmesi: Özgün metinde anlam üreten bir birimin çeviri metinde silinmesi. Sonucunda çeviri yokluğu ve gösterge yokluğu ortaya çıkar.

(Öztürk Kasar ve Tuna, 2015: s. 463).

Bu dizgesellikteki anlamın aşırı yorumlanması, anlamın bulanıklaştırılması ve anlamın eksik yorumlanması eğilimleri Öztürk Kasar (Öztürk Kasar ve Tuna, 2015) tarafından "göstergenin anlam alanı içerisinde" (s. 463); anlamın kaydırılması, anlamın bozulması ve anlamın çarpıtılması eğilimleri "göstergenin anlam alanının sınırlarında" (ibid, s. 463); anlamın saptırılması, anlamın parçalanması ve anlamın yok edilmesi eğilimleri ise "göstergenin anlam alanının dışında" (ibid, s. 463) olarak sınıflandırılmıştır. Bu durumda, ilk üç anlam bozucu eğilimde, erek metindeki söylemlerde özgün metindeki anlam devam etmektedir. Göstergenin anlam alanının sınırlarındaki eğilimlerde, erek metindeki söylem özgün metindeki söylemin anlamından biraz uzaklaşmasına rağmen halen "dolaylı anlam" (ibid, s. 463) ortaya çıkmaktadır. Son üç anlam bozucu eğilimde ise erek metindeki söylem, özgün metindeki söylemin anlamı dışına çıkmıştır.

2. Yöntem

Bu bölümde, veri toplama araçları ve veri toplama ve analizi yöntemi verilmiştir.

2.1. Veri toplama araçları

Çalışmanın özgün metin üzerindeki göstergebilim çözümlemesinde Shakespeare'in "1606 yılında yazdığına inanılan" (Brooke, 2008: s. 59) ve ilk defa "1623'te *First Folio*'da basılan…ancak bu basımda yapısal problemleri göze çarpan" (ibid, s. 49) özgün *Macbeth* oyununun 1994'te Penguin Books Yayınevi tarafından yapılan kısaltılmamış basımı kullanılmıştır. Brooke'a (2008) göre Shakespeare bu oyunu yazarken "Holinshed'in 1587 yılında basılan *Chronicle of Scotland*" (s. 67) tarih yazımından yararlanmıştır. Oyun, üç cadının konuşmalarıyla ve İskoçya Kralı Duncan'ın kazandıkları zafer sonucunda Macbeth'e övgüleriyle başlar. Üç cadı, İskoçyalı bir soylu olan Macbeth'e yakında Cawdor Beyi, sonra da kral olacağını müjdeler. Aynı uzamda diğer bir İskoçyalı soylu olan Banquo'ya ise geleceğin kralının babası olacağını müjdeler. Cawdor Beyi savaşta ülkesine ve Kral Duncan'a ihanet ettiği için görevinden alınır ve Macbeth bu müjdeden sonra Cawdor Beyi olduğunu öğrenir. Önceleri cadılara inanmak istemese de bu gelişme Macbeth'i heyecanlandırır. Karısı Lady Macbeth'e bir haberci yoluyla bu haberleri bildirir. Bu haberler karşısında büyük bir haz içine giren Lady Macbeth, kocası Macbeth evine döndüğünde ertesi gün Kral Duncan'ın onları ziyarete geleceğini duyunca Duncan'ın ölmesi ve kocası Macbeth'in kral olması için kanlı planlar tasarlamaya başlar. Macbeth her ne kadar bu planlar karşısında endişelere kapılsa ve bu planları uygulamak istemese de, Lady Macbeth'in ısrarlı ikna çabaları sonrası bu planın bir ortağı olur ve Kral Duncan'ın onları ziyaret ettiği ve onlarda kaldığı gece Macbeth Duncan'ı öldürür. Diğer soylular ve Duncan'ın oğulları sabah kralın yanına geldiğinde babalarının ölmüş olduğunu gördüğünde ise, Macbeth karısı Lady Macbeth'in planı dahilinde suçu Duncan'ın koruması olan iki sarhoş askere atar ve onları öldürür. Uzamdaki pek çok karakter buna

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inanırken, Duncan'ın oğulları Malcolm ve Donalbain buna inanmazlar ve ölüm sırasının kendilerine geldiğine inanarak İskoçya'yı terk ederler. Duncan'ın ölmesiyle Macbeth İskoçya kralı olur ve cadıların kehanetinin doğru çıkması sonucu o gün yanında kral babası olacağı müjdelenen diğer bir soylu olan Banquo ve oğlu Fleance'ı, kendi verdiği bir yemek şöleni gecesi adamlarına öldürtmek ister. Adamları Banquo'yu öldürür ancak oğlu Fleance kaçar. Adamları şölene gelip Macbeth'e bunu haber verince Macbeth eleme bürünür ve yemek masasında kendi sandalyesinde Banquo'nun hayaletinin oturduğunu görür. Macbeth'in gördüğü bu hayaleti kimse görmediği için Macbeth'in davranışlarına anlam veremeyen konuklar, Lady Macbeth'in ısrarıyla şölenden erken çıkarlar. Bir gün yine cadılara danışan Macbeth, gökten inen birinci hayaletten "Beware Macduff" (Shakespeare, 1994: s. 77) cümlesi ile diğer bir İskoçya soylusu olan Macduff'tan kendini koruması gerektiğini öğrenir. İkinci hayaletten ise "none of woman born / Shall harm Macbeth" (ibid, s. 77) cümleleri ile bir kadından doğan hiç kimsenin kendisine zarar veremeyeceğini işitince rahatlar. Sonuçta Macduff da bir kadından, bir anneden doğduğu için endişelenecek bir şey olmadığını düşünür. Üçüncü hayaletin de "Macbeth shall never vanquish'd be, until / Great Birnam Wood, to high Dunsinane Hill / Shall come against him" (ibid, s. 78) cümlesiyle büyük Birnam Ormanı'nın Dunsinane tepesine kadar yürümedikçe kendisini kimsenin yenemeyeceğini duyması üzerine, Macbeth bu kehanetleri kendisinin asla tahttan indirilemeyeği olarak yorumlar, sonuçta her insan bir kadından doğmuştur ve bir ormanın da tepeliğe doğru yürümesini imkansız olarak görür. Bu arada Macduff da İskoçya'yı terk eder ve Duncan'ın oğlu Malcolm'un yanına kaçar. Macbeth, Macduff'ın İskoçya'da kalan karısı ve çocuğunu öldürür. Bunu duyan Macduff, Malcolm ile birlikte İngiltere'de bir ordu toplayarak Macbeth'e saldırmaya karar verirler. Macbeth de ordusunu toplar ancak cadılara gittiği gün hayaletlerden öğrendiği kehanetler sebebiyle herhangi bir endişesi yoktur. Bu arada Lady Macbeth, geceleri uyurgezer olur ve uyku halindeyken bilinçsiz bir şekilde kalkar, yürür ve konuşur. Bir hekim getirirler ama nicelerini iyileştiren hekim bile buna bir çözüm bulamaz. Başta Malcolm ve eski İskoçya soylusu Macduff'ın bulunduğu İngiliz ordusu, Macbeth'in ordusuna karşı savaşa doğru giderken Birnam Ormanı'na yaklaşınca asker sayılarının belli olmaması için Duncan'ın oğlu Malcolm her askerin ormandaki ağaçlardan birer dal alıp kafasına tutarak kendilerini kamufle etmelerini, böylece asker sayılarının karşı taraf tarafından yanlış sayılması için emir verir. Savaşı bekleyen Macbeth, karısı Lady Macbeth'in düştüğü bu hastalıktan öldüğünü duyar ancak o anda gelen haberci, Macbeth'e daha korkunç bir haber getirir. Birnam Ormanı'nı yürüken gördüğünü söyleyen haberci, Macbeth'te büyük bir endişe uyandırır zira hayalet bu orman yürümedikçe Macbeth'e bir şey olmayacağını söylemişti. Ağaç dallarıyla kamufle olan İngiliz ordusunun yaklaşması Birnam Ormanı'nın yürümesi kehanetini Macbeth'in beklentisinin tam tersine çevirmiştir. Macbeth elemden çılgına döner ama bir kadından doğan kimse onu öldüremeyeceği için halen rahattır. Savaşta Macduff ile karşı karşıya gelen Macbeth, Macduff'ın "Macduff was from his mother's womb / Untimely ripp'd" (Shakespeare, 1994: s. 105) cümlesiyle Macduff'ın annesinden doğmadan önce annesinin karnından yarılarak çıkarıldığını öğrenir ve diğer kehanetin de aleyhine çıktığını görüp Macduff ile savaşır, ancak oyunun sonunda Macduff, elinde Macbeth'in kellesiyle Malcolm'u kral ilan eder ve Duncan'ın oğlu Malcolm İskoçya'nın yeni kralı olur.

Çeviri değerlendirmesi için, *Macbeth* oyununun aynı başlıkla 1946, 1967, 2000 ve 2015 yıllarındaki farklı çevirmenler tarafından yapılan Türkçe çevirileri değerlendirilmiştir. Bu çalışmada bulguları ve sonuçları verirken 1946 basımı çeviri metin EM1 (erek metin 1); 1967 basımı çeviri metin EM2 (erek metin 2); 2000 basımı çeviri metin EM3 (erek metin 3) ve 2015 basımı çeviri EM4 (erek metin 4) olarak kodlanmıştır.

2.2. Veri toplama ve analizi yöntemi

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Öznelik yetisi: Bir göstergebilimsel çözümleme adımı ve çeviri göstergebilimi bakış açısıyla bir tiyatro metninde çeviri değerlendirmesi / M. Kuleli (33-72. s.)

Özgün metnin göstergebilimsel çözümlemesi için Öztürk Kasar (2009) tarafından çeviri göstergebilimi amaçlı derlenen çözümleme adımlarından söyleyenlerin öznelik dönüşümleri incelenmiştir. Özgün metindeki öznelik dönüşümleri Coquet'nin (1997; 2007) söyleyenler kuramındaki "özne, eşik özne, yükümsüz özne" (Coquet, 2007: s. 37) sınıflandırmasına göre çözümlenmiştir. Yükümsüz özne söylemi saptanan bağlamlar, Öztürk Kasar'ın (2017) yükümsüz özneler sınıflandırmasına göre kategorize edilmiştir. Ayrıca, yükümsüz özne saptanan söyleyenlerin söylem esnasında Coquet'nin öne sürdüğü ve Öztürk Kasar'ın (2017) çeviri göstergebilimi amaçlı derlediği söyleyenlerin bileşenlerinden hangisinin etkisi altında bulunduğu çözümlenmiştir. Çeviri değerlendirmesi, Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) çeviride anlam bozucu eğilimler dizgeselliğine dayanarak yapılmıştır. Çeviri değerlendirmesinde, özgün metinde saptanan yükümsüz özne söylemlerinin çevirileri, *Macbeth* oyununun sahnelenmek üzere değil, bir edebi metin olarak çevrilmesi üzerine kurulmuştur.

Özgün metindeki yükümsüz özne içeren söylemler ve söyleyenin bileşenleri, sadece İngilizce özgün metin üzerinden çözümlenmiş ve analiz edilmiştir. Bu söylemler, öznelik dönüşümlerinin sıklığını ve yükümsüz özneye dönüşmeye neden olan olaylar arasındaki bağıntıyı daha iyi gösterebilmek amacıyla oyundaki kronolojik sıralamasına göre bulgular bölümünde verilmiştir. Yükümsüz özne saptanan özgün metindeki söylemlerin çözümlemesiyle çeviri metinlerdeki bu söylemlerin çevirileri birlikte verilmiştir.

3. Bulgular

Yükümsüz özne saptanan söylemlerin çözümlemesi ve bu söylemlerin Türkçe çevirilerinin değerlendirmesi bu bölümde verilmiştir.

Yükümsüz Özne Söylemi 1:

> "LADY MACBETH
>
> Come you spirits,
>
> That tend on mortal thoughts, unsex me here,
>
> And fill me from the crown to the toe, top-full
>
> Of direst cruelty: make thick my blood,
>
> Stop up th' access and passage to remorse,
>
> That no compunctious visitings of Nature
>
> Shake my fell purpose, nor keep peace between
>
> Th' effect, and it. Come to my woman's breasts,
>
> And take my milk for gall, you murth'ring ministers,
>
> Wherever, in your sightless substances,
>
> You wait on Nature's mischief. Come thick Night,
>
> And pall thee in the dunnest smoke of Hell,
>
> That my keen knife see not the wound it makes,
>
> Nor Heaven peep through the blanket of the dark,
>
> To cry, hold, hold.
>
> (Shakespeare, 1994: s. 37-38).

Söylemdeki "...unsex me here, fill me ... of direst cruelty / Come to my woman's breasts, And take my milk for gall / ... my keen knife see not the wound it makes" (ibid, s. 37-38) göstergeleri, ["...alın benden

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kadınlığımı; taşlaştırın beni / sarın memelerimde kadınlığımı, zehire çevirin sütümü / görmesin açacağı yarayı keskin hançerimin gözü bile" (Shakespeare, 2017: s. 19)] söylem üreticisi olan Lady Macbeth'in hırsından dolayı kavramlaştırıcı bileşeni kaybettiğini göstermektedir. Söylem, Macbeth'in cadılar tarafından krallıkla müjdelendiğinin ve bu gece Kral Duncan'ın onları ziyarete geldiğinin Lady Macbeth'e bir haberci tarafından haber verilmesiyle Lady Macbeth'in yaşadığı büyük bir coşku esnasında üretilmiştir. Söyleyenin, tutku kökenli için bileşenin kontrolü altında bu söylemi üretmiş olduğu düşünülebilir. Ayrıca, Öztürk Kasar'ın (2017) yükümsüz özneler sınıflandırmasına göre söyleyen bu söylem üretiminde esenlikli durumda tutkular türündeki için bileşenden kaynaklanan bedensel dengesizlik durumunda yükümsüz özneye dönüşmüştür. Yükümsüz özne saptanan bu söylemin Türkçe çevirileri aşağıdadır.

EM1

"LADY MACBETH

Kanlı niyetlere hizmet eden ruhlar! Gelin beni burada kadınlığımdan sıyırın da tepeden tırnağa, ağız ağıza zalimliklerin en müthişiyle doldurun! Kanımı dondurun, sefkatin yolunu tıkayın ki geçmesin de zaman zaman gönderdiği pişmanlık korkunç kararımı sarsmasın, sonuyle onun arasına girmesin. Ey cinayet elçileri, görünmez cisimlerinizle her nerede tabiata zarar vermiye bakıyorsanız, buraya, şu kadın göğsüne gelin, sütümü zehire çevirin! Gel, karanlık gece, cehennemin en koyu dumanına bürün ki keskin bıçağım açtığı yarayı görmesin; gök de karanlığı aralayıp bakarak "Dur! Dur!" diye haykırmasın."

(Shakespeare, 1946: s. 19-20).

EM2

"LADY MACBETH

Gelin cinlerim, kana susamış cinlerim!

Gelin, alın benden kadınlığımı;

Katılaştırın, taşlaştırın beni tepeden tırnağa.

Öyle koyulaştırın ki kanımı,

Merhamet işleyemez olsun içine!

İnsanlığım yumuşatıp da beni

Sarsmasın korkunç kararımı;

Aman vermeyin bana işim bitinceyedek!

Gelin, cinayet elçileri, gelin neredeyseniz,

Siz ey varlığım göze görünmez kötülük yılanları,

Gelin, sarın memelerimde kadınlığımı,

Zehire çevirin sütümü! Sen de gel, karanlık gece;

En kara cehennem dumanlarına sarın da gel,

Gel ki görmesin açacağı yarayı

Keskin hançerimin gözü bile.

Karanlık göklerden hiç bir ışık sızıp da

"Dur! Vurma!" diyemesin bana!"

(Shakespeare, 1967: s. 28).

EM3

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"LADY MACBETH

Ey düşüncelere eşlik eden cinler, gelin hadi,

Çekin alın kadınlığımı benden; baştan ayağa,

En haince gaddarlıkla doldurun içimi;

Kanımı koyulaştırın,

Vicdana giden yolları, geçitleri tıkayın,

Azap, merhamet duyguları yol bulup geçemesin,

Amansız planımdan caydıramasın beni,

Hedefimle benim arama dikilemesin.

Gelin, sütümü alın göğüslerimden,

Yerine safra koyun, ey katillerin aracısı ruhlar;

Görünmez varlığınızla, bir uğursuzluk çıksa diye

Nerelerde bekliyorsanız, çıkın ortaya!

Sen de, karanlık gece,

Cehennemin en koyu dumanına bürün de gel artık;

Gel ki, keskin bıçağım açtığı yarayı göremesin,

Gökler, o kalın örtünün ardında yapılanı seçip,

'Dur, yapma!' diyemesin."

(Shakespeare, 2000: s. 37-38).

EM4

"LADY MACBETH

Kanlı niyetime hizmet edecek cinler, gelin!

Gelin de, alın benden kadınlığımı,

Acımasızlığın en korkuncuyla

Doldurun beni tepeden tırnağa!

Kanımı dondurun, taşlaştırın yüreğimi;

Merhamet işleyemez olsun içime!

Zaman zaman gönderdiği pişmanlık

Sarsmasın korkunç kararımı;

İşim bitinceye kadar araya girmeyin!

Ölüm melekleri, memelerime gelin,

Sütümü zehire çevirin!

Görünmeyen cinler, siz de

Doğanın kötülüklerine bekçilik edin.

Sen de gel, ey karanlık gece,

Cehennemin en koyu dumanına bürün ki,

Keskin hançerimle açtığım yara görünmesin;

Gök de karanlığı aralayıp

Bana 'Dur, vurma!' demesin."

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(Shakespeare, 2015: s. 36-37).

Özgün metindeki "Come you spirits, / That tend on mortal thoughts" (Shakespeare, 1994: s. 37) cümlesi, EM1'de "Kanlı niyetlere hizmet eden ruhlar! Gelin" (Shakespeare, 1994: s. 19) olarak; EM2'de "Gelin cinlerim, kana susamış cinlerim!" (Shakespeare, 1967: s. 28) olarak; EM3'te "Ey düşüncelere eşlik eden cinler, gelin" (Shakespeare, 2000: s. 37) olarak; EM4'te ise "Kanlı niyetime hizmet edecek cinler, gelin!" (Shakespeare, 2015: s. 36) olarak çevrilmiştir. Özgün metindeki "mortal thoughts" göstergesi EM1'de "kanlı niyetler", EM2'de "kana susamış cinler", EM4'te "kanlı niyet" göstergesi ile Türkçeye çevrilmiştir. Bu çevirilerde, özgün metinde olduğu gibi söylem üreticisi yükümsüz özne olan Lady Macbeth'in coşku içinde Kral Duncan'ı öldürme planı çeviri metin okuruna yansıtılmıştır. Ancak EM3'te, kullanılan "düşünceler" göstergesinin niteleyicisi olan "mortal" göstergesi yok edilmiştir ve çeviri metin okuru bu söylemde Lady Macbeth'in Duncan'ı öldürme planı yapmakta olduğunu alımlayamamaktadır. Özgün metindeki anlam üreten bir birim çeviri metinde silindiği için, bu durum Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın yok edilmesi eğilimi olarak düşünülebilir.

Yükümsüz Özne Söylemi 2:

> "MACBETH
>
> Is this a dagger, which I see before me,
>
> The handle toward my hand? Come, let me clutch thee:
>
> I have thee not, and yet I see thee still.
>
> Art thou not, fatal vision, sensible
>
> To feeling, as to sight? or art thou but
>
> A dagger of the mind, a false creation,
>
> Proceeding from the heat-oppressed brain?
>
> I see thee yet, in form as palpable,
>
> As this which now I draw.
>
> Thou marshall'st me the way that I was going,
>
> And such an instrument I was to use.
>
> Mine eyes are made the fools o' th' other senses,
>
> Or else worth all the rest: I see thee still;
>
> And on thy blade, and dudgeon, gouts of blood,
>
> Which was not so before. There's no such thing:
>
> It is the bloody business, which informs
>
> Thus to mine eyes."
>
> (Shakespeare, 1994: s. 44-45).

Bu söylemdeki "I have thee not, and yet I see thee still" (Shakespeare, 1994: s. 44) ["Yoksun elimde; ama görüyorum seni" (Shakespeare, 2017: s. 29)] cümlesi, "A dagger of the mind, a false creation / Proceeding from the heat-oppressed brain?" (Shakespeare, 1994: s. 45) ["Kafamdaki bir hançer misin yoksa? / Ateşli beynim mi yarattı seni?" (Shakespeare, 2017: s. 29)] cümlesi ve "Mine eyes are made the fools o' th' other senses, / Or else worth all the rest" (Shakespeare, 1994: s. 45) ["Ya gözlerim öbür duyularımla oynuyor" (Shakespeare, 2017: s. 29)/ Ya da gözlerim öbür duyularımın hepsine değer5]

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5   Tarafımızdan çevrilmiştir.

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cümlesi Macbeth'in Duncan'ı öldürmeden önceki söylemidir. Kral Duncan'ı öldüreceği için içinde bulunduğu korku ve tereddüt tutkuları sebebiyle söyleyen Macbeth bu söylemde kavramlaştırıcı bileşenin etkisiyle değil, tutku kökenli içkin bileşenin etkisiyle bu söylemi üretmektedir. Öztürk Kasar'ın (2017) yükümsüz özneler sınıflandırmasına göre söyleyen bu söylemde esenliksiz durumda tutkular türündeki içkin bileşenden kaynaklanan bedensel dengesizlik durumunda yükümsüz özneye dönüşmüştür. Yükümsüz özne saptanan bu söylemin Türkçe çevirileri aşağıdadır.

EM1

"MACBETH

Şu önümde gördüğün bir hançer mi? Kabzası da elime doğru çevrilmiş. Gel, yakalıyayım seni. Ele geçmiyorsun, ama seni hala görüyorum. Meşum hayal, göze görülür de elle tutulmaz mısın? Yoksa, sadece zihnin yarattığı bir hançer misin, ateş içinde yanan kafanın uydurduğu bir hayal misin? Seni hala görüyorum, tutulacak gibisin, tıpkı şu kınından sıyırdığım hançer gibi. Bana tuttuğum yolu gösteriyorsun, kullanacağım aletin de işini. Gözlerim ya bütün öbür hislerimin eğlencesi oldu, yahut değerce hepsine bedel. Seni hala görüyorum. Hem yüzünde, hem sapında kan damlaları var; demin yoktu. Öyle hançer filan yok. Gözlerime böyle tesir eden o kanlı iştir."

(Shakespeare, 1946: s. 28-29).

EM2

"MACBETH

Bir hançer mi önümde gördüğüm?

Sapı elimden yana çevrik...

Gel, sarsın elim seni.

Uğursuz görüntü, göze var ele yok musun sen?

Kafamdaki bir hançer misin yoksa?

Ateşli beynim mi yarattı seni?

Görüyorum işte yine; tutulacak gibisin,

Şu kınından çıkardığım hançer gibi.

Gideceğim yeri gösteriyorsun bana

Ve kullanacağım silahın ta kendisini.

Ya gözlerim öbür duyularımla oynuyor,

Ya öbür duyularım gözlerimle.

Yine görüyorum işte seni:

Ağzında ve sapında kan var; demin yoktu.

Yok, hançer falan yok.

Benim kanlı tasarım bu gözlerimin gördüğü."

(Shakespeare, 1967: s. 40).

EM3

"MACBETH

Bu ne? Bir hançer mi önümde beliren,

Kabzası elime yakın? Gel hadi, gir elime!

Tutamıyorum seni, ama hala görüyorum.

Ey ölümcül hayal, göze görünüyorsun,

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Ama ele gelmiyorsun, öyle mi?

Yoksa kafamın içinde misin yalnızca?

Sahte bir hançer! Hummalı beynimin ürünü!

İşte hala ordasın; çektiğim şu hançer kadar gerçek.

Demek bana yol gösteriyorsun;

Böyle bir alet vardı benim aklımda da!

Ya gözlerim öteki duyularımın maskarası oldu;

Ya da o ikisi, ötekilerin hepsine bedel.

Hep gözümün önündesin; üstelik şimdi,

Hem ağzında hem kabzanda kan pıhtısı var.

Daha önce bunlar yoktu üstünde.

Hayır, olamaz böyle şey. Hayal görüyorum;

Kafamdaki şu kanlı iş yüzünden."

(Shakespeare, 2000: s. 49).

EM4

"MACBETH

Şu önümde gördüğüm bir hançer mi?

Kabzası elime doğru çevrili,

Gel, tutayım seni!

Yoksun elimde, oysa görüyorum seni.

Kaderin dayattığı görüntü,

Göze görünür, ele gelmez misin sen?

Zihnin yarattığı bir hançer,

Ateşler içinde yanan beynimin uydurduğu

Bir hayal misin yoksa?

Hala görüyorum, seni tutacağım sanki

Tıpkı şu kınından sıyırdığım hançer gibi.

Gideceğim yeri gösteriyorsun bana

Ve kullanacağım silahın bir eşini.

Gözlerim ya oynuyor duyularımla

Ya da duyularım gözlerimle.

Yine görüyorum seni işte;

Bıçağında ve sapında kan var şimdi,

Demin yoktu oysa.

Hayır, hançer falan yok.

Gördüğümü sandığım benim kanlı planım."

(Shakespeare, 2015: s. 46-47).

"Mine eyes are made the fools o' th' other senses, / Or else worth all the rest" (Shakespeare, 1994: s. 45) söylemi EM1'de "Gözlerim ya bütün öbür hislerimin eğlencesi oldu, yahut değerce hepsine bedel"

(Shakespeare, 1946, s. 29); EM3'te " Ya gözlerim öteki duyularımın maskarası oldu / Ya da o ikisi, ötekilerin hepsine bedel" (Shakespeare, 2000: s. 49) olarak çevrilmiştir. Yükümsüz özne durumundaki söyleyen bu söyleme göre gördüğü şeyin gerçek olup olmadığının farkında bile değildir. Bu yüzden gözleri eğer doğru görüyorsa, duyma, tat alma, dokunma, koklama duyularının tümünün ancak gözleri kadar değerli olabileceğini düşünmektedir. EM2'de bu söylem "Ya gözlerim öbür duyularımla oynuyor, / Ya öbür duyularım gözlerimle" (Shakespeare, 1967: s. 40) olarak çevrilmiştir. Bu çeviride, özgün metindeki "worth all the rest" göstergesi diğer duyuların gözleri hataya düşürüyor olması olarak çevrilmiştir. Her ne kadar özgün metindeki söylemden bazı izler taşısa da, EM3'te bu söylemin çevirisinde yanlış bir anlam ortaya çıkmıştır ve bu durum Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın bozulması eğilimine örnek gösterilebilir. EM4'te ise bu söylem "Gözlerim ya oynuyor duyularımla / Ya da duyularım gözlerimle" (Shakespeare, 2015: s. 47) olarak çevrilmiştir. EM2'de olduğu gibi EM4'te de bu söylemin çevirisinde "worth all the rest" göstergesiyle tamamıyla ilintisiz olmamakla beraber yanlış bir anlam ortaya çıkmıştır ve Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın bozulması eğilimi olduğu düşünülebilir.

Yükümsüz Özne Söylemi 3:

> "MACBETH
>
> Methought I heard a voice cry, Sleep no more:
>
> Macbeth does murder Sleep,
>
> ....
>
> Still it cri'd, Sleep no more to all the House:
>
> Glamis hath murther'd Sleep, and therefore Cawdor
>
> Shall sleep no more: Macbeth shall sleep no more.
>
> LADY MACBETH
>
> Who was it, that thus cried? Why worthy Thane,
>
> You do unbend your noble strength, to think
>
> So brain-sickly of things."
>
> (Shakespeare, 1994: s. 47).

Özgün metindeki "Methought I heard a voice cry, Sleep no more: / Macbeth does murder Sleep" (Shakespeare, 1994: s. 47) ["Bir ses duyar gibi oldum: / 'Kimseler uyumasın artık! Macbeth uykuyu öldürdü!'" (Shakespeare, 2017: s. 32)] Macbeth'in Kral Duncan'ı öldürdükten sonra kavramlaştırıcı bileşenin etkisini yitirdiği esnada ürettiği bir söylemdir. Bu söylemde söyleyenin kavramlaştırıcı bileşenin etkisinden çıktığı, özne konumunda bulunan Lady Macbeth'in "Who was it, that cried? Why worthy Thane, / You do unbend your noble strength, to think / So brain-sickly of things" (Shakespeare, 1994: s. 47) ["Kimmiş bu bağıran? Ah koca Macbeth, / Soylu gücünü yıpratıyorsun bu bozuk düşüncelerle" (Shakespeare, 2017: s. 33)] söylemiyle doğrulanmaktadır. Macbeth bu söylemi üretirken diğer soyluların Duncan'ı onun öldürdüğünü anlayacağından kaynaklanan korku ve ona her zaman güvenen bir kralı öldürdüğü için üzüntü gibi tutku kökenli içkin bileşenin etkisi altındadır. Öztürk Kasar'ın (2017) yükümsüz özneler sınıflandırmasına göre söyleyen bu söylemde esenliksiz durumda tutkular türündeki içkin bileşenden kaynaklanan bedensel dengesizlik durumunda yükümsüz özneye dönüşmüştür. Yükümsüz özne saptanan bu söylemin Türkçe çevirileri aşağıdadır.

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EM1

"MACBETH

Bana öyle geldi ki bir ses 'Artık uyumayın, Macbeth uykuyu öldürüyor!' diye bağırdı....Ses uyuyanların hepsine, durmadan 'Uyumayın!' diye bağırıyordu, 'Glamis uykuyu öldürdü, onun için Cawdor bir daha uyumıyacak!'"

LADY MACBETH

Böyle bağıran kimdi? Değerli efendimiz, bu sakat düşüncelerle asil kudretinizi zayıf düşürüyorsunuz."

(Shakespeare, 1946: s. 31-32).

EM2

"MACBETH

Bir ses duyar gibi oldum:

'Kimseler uyumasın artık! Macbeth uykuyu öldürdü!'

....

Yeniden yükseldi ses: uyumayın artık:

Glamis uykuyu öldürdü. Onun için

Cawdor'a uyku yok artık! Macbeth'e uyku yok artık.

LADY MACBETH

Kimmiş bu bağıran? Ah koca Macbeth

Soylu gücünü yıpratıyorsun bu bozuk düşüncelerle."

(Shakespeare, 1967: s. 44).

EM3

"MACBETH

Sanki bir ses duymuşum gibi geldi;

'Uyku yok artık!' diye bağırıyordu,

'Macbeth uykuyu katletti!'

....

Ses, şatonun her yerinde çın çın ötüyordu,

'Uyku yok artık!' diye, Glamis uykuyu katletti,

Onun için Cawdor'a da uyku yok artık;

Macbeth'e uyku yok artık.

LADY MACBETH

Kimmiş böyle bağıran? Bu ne hal Lordum?

Böyle meczup gibi aklını takarsan bu işlere,

O yaman iradenden eser kalmaz yakında."

(Shakespeare, 2000: s. 53-54).

EM4

"MACBETH

Feryat eden bir ses duyar gibi oldum:

'Kimse uyumasın artık!

Macbeth uykuyu öldürdü!'

....

O ses durmadan haykırıyordu evdekilerin hepsine:

'Uyumayın bundan böyle;

Glamis uykuyu öldürdü,

Bu yüzden Cawdor uyumayacak!

Macbeth'e uyku yok artık!' diye.

LADY MACBETH

Kimmiş böyle seslenen? Ah, yüce Efendim,

Soylu gücünüzü tüketiyorsunuz böyle sakat düşüncelerle."

(Shakespeare, 2015: s. 50).

Özgün metindeki "Macbeth shall sleep no more" cümlesi EM2'de "Macbeth'e uyku yok artık" (Shakespeare, 1967: s. 44); EM3'te "Macbeth'e uyku yok artık" (Shakespeare, 2000: s. 53); EM4'te "Macbeth'e uyku yok artık" (Shakespeare, 2015: s. 50) olarak Türkçeye çevrilmiştir. Ancak EM1'de bu cümle tamamen silinmiştir ve çevrilmemiştir. Bu durum, Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizeselliğine göre anlamın yok edilmesi olarak düşünülebilir.

Yükümsüz Özne Söylemi 4:

"MACDUFF

O horror, horror, horror,

Tongue nor heart cannot conceive, nor name thee.

MACBETH and LENNOX

What's the matter?

MACDUFF

Confusion now hath made his masterpiece:

Most sacrilegious murder hath broke ope

The Lord's anointed Temple, and stole thence

The life o' th' building.

MACBETH

What is 't you say? the life?

LENNOX

Mean you his majesty?

MACDUFF

Approach the chamber, and destroy your sight

With a new Gorgon. Do not bid me speak:

See, and then speak yourselves:"

(Shakespeare, 1994: s. 51).

Bir önceki söylemde Duncan'ı öldüren Macbeth, Lady Macbeth'in yanına gittiğinde yükümsüz özne olarak söylem üretmişti. Bu söylemde ise sabah Duncan'ı ziyarete gelen soylular Duncan'ın öldüğünü

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görürler ve Macbeth özne konumuna dönmüştür, kavramlaştırıcı bileşenin etkisi altında tasarladıkları plana göre adım atmaktadır ve "What is' t you say? The life?" (Shakespeare, 1994: s. 51) ["Neler söylüyorsun, ne canı" (Shakespeare, 2017: s. 37)] söylemiyle bu cinayetten habersiz gibi davranmaktadır. Dolayısıyla geceden sabaha kadar kavramlaştırıcı bileşeni geri kazanmıştır ve özne konumuna dönüşmüştür. Ancak İskoçya soylularından Macduff, Duncan'ın öldüğünü görünce "O horror, horror, horror, / Tongue nor heart cannot conceive, nor name thee" (Shakespeare, 1994: s. 51) ["Korkunç! Korkunç!.. Korkunç felaket! / Diller anlatamaz seni! Yürekler dayanamaz sana!" (Shakespeare, 2017: s. 37)] cümlelerinden anlaşılabileceği üzere kavramlaştırıcı bileşenin etkisinden çıkar ve yaşadığı büyük üzüntü, tutku kökenli içkin bileşenin etkisinin altında bu söylemi üretmiştir. Öztürk Kasar'ın (2017) yükümsüz özneler sınıflandırmasına göre söyleyen bu söylemde esenliksiz durumda tutkular türündeki içkin bileşenden kaynaklanan bedensel dengesizlik durumunda yükümsüz özneye dönüşmüştür. Yükümsüz özne saptanan bu söylemin Türkçe çevirileri aşağıdadır.

EM1

"MACDUFF

Ah, felaket felaket! Seni hatırlamaya da anmıya da ne dil razı olur, ne gönül!

MACBETH - LENOX

Ne oldu ki?

MACDUFF

Düzeni altüst olan işlerin şahseseri bu! Çok kafirce bir cinayet. Tanrının mukaddes mabedine zorla girerek oradan yapının canını almış!

MACBETH

Ne dediniz? Canını mı?

LENOX

Hükümdarımızın mı demek istiyorsunuz?

MACDUFF

Oraya gidin de gözlerinizi yeni bir Gorgon kör etsin. Benden söz beklemeyin. Görün de söyleneceği kendiniz söylersiniz."

(Shakespeare, 1946: s. 36-37).

EM2

"MACDUFF

Korkunç! Korkunç!.. Korkunç felaket!

Diller anlatamaz seni! Yürekler dayanamaz sana!

MACBETH VE LENNOX

Ne var? Ne oldu?

MACDUFF

Böylesine canavarlık görülmemiş.

Cinayetlerin en cehennemliği

Tanrının evini talan etmiş de sanki

Tapılan canı almış içinden...

MACBETH

Neler söylüyorsun? Ne canı?

LENNOX

Krala mı bir şey oldu?

MACDUFF

Gidin odaya da taş kesilsin gözleriniz.

Yılan saçlı Gorgon'u görmüş gibi.

Beni konuşturmayın; gidin görün,

Sonra kendiniz konuşun konuşabilirseniz."

(Shakespeare, 1967: s. 50-51).

EM3

"MACDUFF

Ah, korkunç! Korkunç! Korkunç!

Söz yetmez anlatmaya,

İnsan aklı kavramayaz!

MACBETH VE LENNOX

Ne var, ne oldu?

MACDUFF

Felaket! En kötü şey oldu! İmansız caniler,

Tanrı'nın kutsal mabedine zorbaca girip,

İçindeki canı çalmışlar.

MACBETH

Ne demek istiyorsun? Hangi canı?

LENNOX

Majeste mi yoksa?

MACDUFF

Odaya gelin de, Gorgon'u görmüş gibi

Kör olup taş kesilin siz de.

Kendi gözlerinizle görün ve ona göre konuşun."

(Shakespeare, 2000: s. 58-59).

EM4

"MACDUFF

Ah, korkunç, korkunç, dehşet verici bir felaket!

Diller anlatamaz, yürekler dayanamaz buna!

MACBETH VE LENNOX

Ne var? Ne oldu?

MACDUFF

Felaketin yıkımı başyapıtını yarattı şimdi!

Kutsallığa saygısızlık edilmiş bir cinayet bu,

Tanrının kutsal tapınağı yağmalanmış

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Tapınağın canı oradan çalınmış.

MACBETH

Neler söylüyorsunuz? Ne canı?

LENNOX

Kral'dan mı söz ediyorsunuz?

MACDUFF

Odasına gidin de taş kesilsin gözleriniz,

Yeni bir Gorgon görmüşsünüz gibi.

Beni konuşturmayın; kendi gözlerinizle görün

O zaman konuşun, konuşabilirseniz eğer."

(Shakespeare, 2015: s. 54-55).

Özgün metindeki "Confusion now hath made his masterpiece" cümlesi EM1'de "Düzeni altüst olan işleri şaheseri bu" (Shakespeare, 1946: s. 36); EM4'te "Felaketin yıkımı başyapıtını yarattı şimdi" (Shakespeare, 2015: s. 55) cümleleriyle Türkçeye aktarılmıştır ve herhangi bir anlam bozucu eğilim saptanmıştır. Ancak EM2'de bu cümle "Böylesine canavarlık görülmemiş" (Shakespeare, 1967: s. 50) olarak çevrilmiş ve özgün metindeki göstergeler ile neredeyse tamamen ilintisiz göstergeler kullanılarak aykırı anlam ortaya çıkmıştır. Bu durum, Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre analmın saptırılması eğilimine örnek gösterilebilir. EM3'te de "Felaket! En kötü şey oldu" (Shakespeare, 2000:s. 59) olarak çevrilmiş ve özgün metindeki anlamla neredeyse ilintisiz bir anlam üretilerek Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın saptırılması eğilimi saptanmıştır. Ayrıca bu söylemde "Gorgon" göstergesi ile metinlerarası bir ilişki kurulmuştur. Bu gösterge EM1, EM3 ve EM4te "Gorgon" göstergesi ile karşılanmış ve metinlerarasılık ilişkisi devam ettirilmiştir. Ancak EM2'de "yılan saçlı Gorgon" (Shakespeare, 1967: s. 51) göstergesi kullanılmıştır ve özgün metinde yer almayan "yılan saçlı" nitelemesi, "Gorgonların yılan saçlı olarak portrelenmesi" (Hansen ve Hansen, 2005: s. 158) sebebiyle EM2'de çevirmen tarafından aşırı yorum katılarak Türkçeye çevrilmiştir. Bu durum, Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın aşırı yorumlanması eğilimi olarak görülebilir. Özgün metinde yer alan "Do not bid me speak" cümlesi EM1'de "Benden söz beklemeyin" (Shakespeare, 1946: s. 37); EM2'de "beni konuşturmayın" (Shakespeare, 1967: s. 51); EM4'te "Beni konuşturmayın" (Shakespeare, 2015: s. 55) olarak çevrilirken, EM3'te bu cümle çevrilmemiştir ve yükümsüz özne olan olan söyleyenin üzüntüden dolayı konuşmak istememesi çeviri metin okuruna aktarılmamıştır. Özgün metinde yükümsüz özne söylemi için anlam taşıyan bir birimin EM3'te silinmesi, Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın yok edilmesi olarak düşünülebilir.

Yükümsüz Özne Söylemi 5:

"BANQUO

O, treachery!

Fly good Fleance, fly, fly, fly.

Thou mayst revenge. O slave!"

(Shakespeare, 1994: s. 65).

Macbeth'in gönderdiği katiller Banquo ve oğlu Fleance'ı öldürmek için akşam karanlığında saldırıya geçtiklerinde Banquo ölmek üzereyken bu söylemi üretmiştir. Söylemdeki "fly" (kaç) göstergesi dört defa

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tekrarlanmıştır ve Banquo, oğlu Fleance'ın kaçması için kendini feda etmiştir. Banquo, oğlu Fleance'a kendini adamıştır ve onun hayatta kalması için ölümü bile göze almıştır. Kavramlaştırıcı bileşenin etkisinin yok olduğu bu söylemde söyleyen simgesel güçler kökenli aşkın bileşenin etkisi altındadır. Öztürk Kasar'ın (2017) yükümsüz özneler sınıflandırmasına göre söyleyen bu söylemde bir işleve indirgenmiş bireysel biçim-özne olarak sınıflandırılabilir. Bu söylemin Türkçe çevirileri aşağıdadır:

> EM1
> "BANQUO
> Ah, hıyanet! Kaç Fleance'cığım, kaç, kaç, kaç! Belki intikam alırsın...Ah, alçak! *(Ölür)*."
> (Shakespeare, 1946: s. 52-53).

> EM2
> "BANQUO
> Ah, Kalleşler! Kaç Fleance'im, kaç! kaç! kaç!
> Kaç da öcümü al! Ah, alçak! *(Banquo vurulup ölür)*."
> (Shakespeare, 1967: s. 73).

> EM3
> "BANQUO
> Ah! Hainler! Kaç Fleance, kaç evladım, kaç, kaç, kaç!
> Öcümü al! Ah, alçaklar! *(Banquo ölür)*."
> (Shakespeare, 2000: s. 79).

> EM4
> "BANQUO
> Ah, sizi kalleşler! Kaç, Fleance, kaç,
> Kaç da intikamımı al. Ah, alçaklar! *(ölür)*."
> (Shakespeare, 2015: s. 72).

Özgün metindeki "Thou mayst revenge" (Shakespeare, 1994: s. 65) söylemi, EM2'de "öcümü al" (Shakespeare, 1967: s. 73); EM3'te "öcümü al" (Shakespeare, 2000: s. 79); EM4'te "intikamımı al" (Shakespeare, 2015: s. 72) olarak çevrilmiştir ve "mayst" kipinin dilek-şart kipi anlamı erek metinlerde yansıtılmıştır. Ancak EM1'deki "Belki intikam alırsın" (Shakespeare, 1946: s. 53) söyleminde "mayst" kipi İngilizcedeki potansiyel diğer bir anlamı olan ihtimal anlamıyla çevrilmiştir. EM1'deki yükümsüz özne söyleminin çevirisinde özgün metindeki bir göstergenin potansiyel ama özgün metin bağlamında gerçekleşmemiş olan bir anlamı kullanıldığı için, Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizeselliğine göre bu durum anlamın kaydırılması olarak sınıflandırılabilir.

Yükümsüz Özne Söylemi 6:

> "MACBETH
> The table's full.
> LENNOX
> Here is a place reserv'd Sir.

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MACBETH

Where?

LENNOX

Here my good lord.

What is't that moves your Highness?

MACBETH

Which of you have done this?

LORDS

What, my good lord?

MACBETH

Thou canst not say I did it: never shake

Thy gory locks at me.

ROSS

Gentlemen rise, his Highness is not well.

....

LADY MACBETH

O proper stuff:

This is the very painting of your fear:

This is the air-drawn dagger which you said

Led you to Duncan."

(Shakespeare, 1994: s. 67-68).

Macbeth'in verdiği yemek şöleninde katillerin ona Banquo'nun öldürüldüğünü ancak oğlu Fleance'ın kaçtığını haber etmesi üzerine Macbeth'in tüm neşesi kaçar ve cadıların ona kral olacağını müjdelediği zaman Banquo'ya da kral babası olacağını müjdelemeleri sebebiyle, hayatta olan Fleance'tan korkmaya başlar. Tüm bu korkular içinde şölende kendisi için ayrılan masada Banquo'nun hayaletini gören Macbeth, kavramlaştırıcı bileşenin etkisinden çıkar ve tutkular türündeki için bileşenin güdümüne girerek bu söylemi yükümsüz özne olarak üretir. "Which of you have done this?" (Shakespeare, 1994: s. 67) [Hanginiz yaptınız bunu?[6]] cümlesi yemekteki davetlilere hitaben söylenmiştir ve söyleyen, Banquo'nun hayaletini kendi sandalyesine kimin koyduğunu davetlilere soracak kadar yargı kabiliyetini yitirmiştir ve yükümsüz özneye dönüşmüştür. Aynı zamanda, "Thou canst not say I did it: never shake / thy gory locks at me" (Shakespeare, 1994: s. 67) [Ben yaptım diyemezsin, kanlı perçemlerini sallama bana[7]] cümlesinde söyleyen sandalyesinde oturan hayalete hitap etmektedir. Tüm davetlilerin önünde, üstelik davetlilerin görmediğini bile anlamadığı bir hayaletle konuşması da söyleyenin için bileşenin güdümünde olduğunu doğrulamaktadır. Söyleyen, korku ve endişe gibi tutkulardan dolayı yargı kabiliyetini yitirmesi sebebiyle, bu söylemdeki söyleyen Öztürk Kasar'ın (2017) yükümsüz özneler sınıflandırmasına göre esenliksiz durumda tutkular türündeki için bileşenden kaynaklanan bedensel dengesizlik durumunda yükümsüz özneye dönüşmüştür. Yükümsüz özne saptanan bu söylemin Türkçe çevirileri aşağıdadır.

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6   Tarafımızdan çevrilmiştir.
7   Tarafımızdan çevrilmiştir.

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EM1

"MACBETH

Masa dolu.

LENOX

Burada bir yer ayrıldı, efendimiz.

MACBETH

Nerede?

LENOX

Burada, aziz efendimiz. Haşmetlimizi heyecanlandıran nedir?

MACBETH

Bunu hanginiz yaptınız?

BEYLER

Neyi efendimiz?

MACBETH

Benim yaptığımı söyliyemezsin: kanlı perçemlerini bana doğru sallama hiç.

ROSSE

Beyler, kalkın; haşmetlimiz iyi değiller.

....

LADY MACBETH

Haydi, laf! Bu senin korkundan doğan bir hayal: havada ilerliyerek seni Duncan'a doğru götürdüğünü söylediğin hançer."

(Shakespeare, 1946: s. 55-56).

EM2

"MACBETH

Sofrada yer yok.

LENNOX

Buyurun; işte, yeriniz hazır, kralım.

MACBETH

Nerede?

LENNOX

İşte, buyurun kralım. Neniz var, efendimiz?

MACBETH

Kim yaptı bunu?

BEYLER

Neyi, efendimiz?

MACBETH

Ben yaptım diyemezsin elbet!

Beni gösterme öyle, kanlı başını sallayıp.

ROSS

Baylar, kalkalım; Kralımız rahatsız.

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....

LADY MACBETH

Bırak bu saçmaları!

Korkudan hayal görmeğe başladın yine:

O havada duran hançer gibi hani,

Sözde seni Duncan'a doğru süren hançer."

(Shakespeare, 1967: s. 77-79).

EM3

"MACBETH

Ama masada yer yok.

LENNOX

Yeriniz burada efendim.

MACBETH

Nerede?

LENNOX

İşte burada, sayın Lordum. Ne oldu, canınızı sıkan bir şey mi var, ekselans?

MACBETH

Bunu hanginiz yaptı?

LORDLAR

Neyi, sayın Lordum?

MACBETH *(Hayalete)*

Sen yaptın diyemezsin bana! O kanlı saçlarını da bana doğru savurma öyle!

ROSS

Baylar, kalkın, ekselansları iyi değil.

....

LADY MACBETH

Hadi canım!

Hayali bir korku seninki.

Hani, havada asılı hançerden söz etmiştin ya,

'Beni Duncan'a götürdü' dediğin hançer;

Bu da tıpkı onun gibi."

(Shakespeare, 2000: s. 82-84).

EM4

"MACBETH

Sofrada yer yok ki.

LENNOX

Buyrun işte yeriniz hazır, efendimiz.

MACBETH

Nerede?

LENNOX

Burada, yüce lordum.

Sizi bu kadar heyecanlandıran nedir, efendimiz?

MACBETH

Hanginiz yaptı bunu?

LORDLAR

Neyi, yüce lordum?

MACBETH

Ben yaptım diyemezsin elbette.

Kanlı perçemlerini sallayıp beni gösterme öyle.

ROSS

Beyler, kalkalım, Kralımız rahatsızlandı.

....

LADY MACBETH

Bırakın bu saçmalıkları!

Bu sizin korkunuzdan doğan bir hayal sadece.

Bu da, o havada duran hançer,

Hani sizi Duncan'a götüren hançer gibi."

(Shakespeare, 2015: s. 75-76).

Özgün söylemdeki "This is the very painting of your fear" (Shakespeare, 1994: s. 68) cümlesi EM1'de "bu senin korkundan doğan bir hayal" (Shakespeare, 1946: s. 56); EM2'de "korkudan hayal görmeğe başladın yine" (Shakespeare, 1967: s. 78); EM4'te "sizin korkunuzdan doğan hayal sadece" (Shakespeare; 2015: s. 76) olarak çevrilmiştir ve özgün metindeki gibi söyleyenin yükümsüz özneye dönüşmesinin sebebi olarak korku kaynaklı bir tutku gösterilmiştir. EM3'te ise bu cümle "hayali bir korku seninki" (Shakespeare, 2000: s. 83) olarak çevrilmiştir ve yükümsüz özne konumunda olan söyleyenin hayal gördüğü çeviri metin okuruna aktarılmamış olmakla birlikte yükümsüz özneye dönüşmesinin sebebi korku olarak gösterilmemiştir. Her ne kadar özgün metindeki söylemden izler taşısa da, EM3'te yanlış bir anlam ortaya çıkmıştır ve bu durum Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın bozulması eğilimi olarak görülebilir.

Yükümsüz Özne Söylemi 7:

"MACBETH

Avaunt, and quit my sight, let the earth hide thee:

Thy bones are marrowless, thy blood is cold:

Thou hast no speculation in those eyes

Which thou dost glare with.

LADY MACBETH

Think of this good Peers

But as a thing of custom: 'tis no other,

Only it spoils the pleasure of the time.

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MACBETH

What man dare, I dare:

Approach thou like the rugged Russian bear,

The arm'd rhinoceros, or th' Hyrcan tiger,

Take any shape but that, and my firm nerves

Shall never tremble. Or be alive again,

And dare me to the desert with thy sword:

If trembling I inhabit then, protest me

The baby of a girl. Hence horrible shadow,

Unreal mockery, hence!

Exit Ghost.

Why so, being gone,

I am a man again."

(Shakespeare, 1994: s. 69-70).

Macbeth, bu söylemde *"Exit Ghost" (hayalet çıkar)* bölümüne kadar davetlilerin önünde halen yemekte sandalyesine oturan Banquo'nun hayaletiyle konuşmaktadır. Lady Macbeth'in davetlilere "a thing of custom" söylemiyle bunun arada olan bir durum olduğunu söylemesine rağmen Macbeth, Lady Macbeth'in sözlerini duymayarak ve davetlilere hiç aldırmayarak hayalet ile konuşmaya devam etmektedir. Bir önce örnekteki korkudan dolayı kavramlaştırıcı bileşenin etkisini yitirmesi bu örnekteki söylemlerde de devam etmektedir ve korku kökenli tutkuların güdümünde olması, söyleyenin bu söylemi için bileşenin etkisi altında ürettiğini düşündürmektedir. Öztürk Kasar'ın (2017) yükümsüz özneler sınıflandırmasına göre söyleyen bu söylemde esenliksiz durumda tutkular türündeki için bileşenden kaynaklanan bedensel dengesizlik durumunda yükümsüz özneye dönüşmüştür. Söylemin sonuna doğru hayaletin çıkmasıyla söyleyen "being gone, I am a man again" (Shakespeare, 1994: s. 70) [Gitti ya, adam oldum yeniden[8]] cümlesiyle yine bir öznelik dönüşümü yaşayarak yükümsüz özneden yargı durumundaki ve kavramlaştırıcı bileşenin etkisi altındaki özne durumuna dönmüştür. Bu durum, korku kökenli bir tutkunun var olduğu durumlarda söyleyenin yargı yeteneğini kaybettiğini, ancak korkuyu doğuran durumun ortadan kalktığında yine özne durumuna dönebildiğini göstermektedir. Bu söylemin çevirileri aşağıdadır.

EM1

"MACBETH

Git oradan! Gözümün önünden çekil! Toprak seni gizlesin! Kemiklerinde ilik kalmadı, kanın dondu; dikip baktığın o gözlerde idrak diye bir şey yok ki!

LADY MACBETH

Beyler, bunu sadece yer etmiş bir adet bilin, fazla bir şey değil. Yalnız, toplantının neşesini kaçırıyor.

MACBETH

Bir adam neyi göze alırsa alırım: kıllı Rus ayısı gibi, dişli gergedan gibi, yahut Curcan illerinin kaplanı gibi gel; o şekle girme de hangi şekle girersen gir, sağlam sinirlerim bir kere bile titremez; yahut tekrar diril, kılıcını çekerek meydan oku, beni çöle çağır; o zaman da titrer kalırsam beni kız bebek ilan et. Haydi git, korkunç gölge! Asılsız alay, git!.

(Hayalet kaybolur.)

---

8   Tarafımızdan çevrilmiştir.

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Ya işte: o gitti, erkekliğim tekrar geldi."

(Shakespeare, 1946: s. 57-58).

EM2

"MACBETH

Çekil! Git karşımdan! Git, toprak gizlesin seni!

Kanın kurudu senin; ilik yok artık kemiklerinde.

Bakış yok üstümüze diktiğin o gözlerde.

LADY MACBETH

Aldırmayın, beyler, olağan bir şey sayın bunu.

Bir şey değil aslında;

Keyfimizi bozuyor yalnız, o kadar.

MACBETH

Bir insan neyi göze alabilirse almışım göze.

Gel, yaklaş, kudurmuş Rus ayısı!

Azılı gergedan, cana susamış kaplan!

Böyle görünme de ne olursan ol:

Kılım kıpırdamayacak karşında.

Diril istersen, kılıcını çek, çağır beni

Issız bir yere. Korkar da evime kapanırsam,

Bir kızın bebeği de bana, bebeği de!

Çekil git, pis hortlak. Uydurma surat, çekil git!

(Hortlak çıkar.)

Bakın, o gitti, ben de adama döndüm yeniden!"

(Shakespeare, 1967: s. 80-81).

EM3

"MACBETH *(Hayaleti görür.)*

Defol! Gözüme görünme! Toprağın altına dön!

Kemiklerin iliksiz, kanın soğuk senin.

O ters ters bakan gözlerin göremez asla!

LADY MACBETH

Merak etmeyin, değerli Lordlar,

Bu zaman zaman oluyor. Önemli değil,

Ama yazık ki tadımızı kaçırıyor.

MACBETH

Erkek olmaya ben de erkeğim!

Azgın Rus ayısı gelsin isterse üstüme

Ya da zırhlı gergedan, veya Hyrcania kaplanı;

Seninki dışında, hangi kılıkta gelirse gelsin,

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Hiç tınmam bile. Ya da, yine canlan da gel;

Al kılıcını istediğin kuytuda kapışalım.

O zaman da titrer, çıkamazsam karşına,

Ufacık, kız bebekten daha korkak de bana.

Yok ol karşımdan, korkunç gölge!

Gerçek dışı maskara, defol!

(Hayalet çıkar.)

İşte bakın, o gitti, ben yine erkek oldum."

(Shakespeare, 2000: s. 85-86).

EM4

"MACBETH

Çekil! Git karşımdan! Toprak gizlesin seni!

İlik kalmadı artık kemiklerinde, kanın çoktan dondu;

Anlayış yok bana dikip baktığın o gözlerinde.

LADY MACBETH

Aldırmayın sayın Lordlar; olağan bir şey sayın bunu da.

Bir şey değil aslında;

Soframızın keyfini bozuyor yalnızca.

MACBETH

Bir insan neyi göze alabilirse, ben de almışım göze,

Gel, yaklaş bana, ister öfkeli Rus ayısı gibi,

İster zırhlı gergedan, ister Hazer kaplanı ol;

Bu şekle girme de, hangi şekilde gelirsen gel,

O zaman kılım kıpırdamaz karşında.

Ya da hayata dön, kılıcını çekip çağır beni,

Karşılaşalım ıssız bir yerde.

Korkar da kapanırsam evime

Hanım evladı diye alay et benimle.

Çekil git korkunç hayalet!

Gerçek olmayan hayal, defol!

(Hayalet kaybolur)

İşte gitti! Ben de kendime döndüm yeniden"

(Shakespeare, 2015: s. 78).

Özgün metinde Macbeth'in hayalete hitap ederek ürettiği "let the earth hide thee" (Shakespeare, 1994: s. 69) cümlesi EM1'de "Toprak seni gizlesin" (Shakespeare, 1946: s. 57); EM2'de Toprak gizlesin seni" (Shakespeare, 1967: s. 80); EM4'te "Toprak gizlesin seni" (Shakespeare, 2015: s. 78) cümleleriyle Türkçeye çevrilmiştir ve hayaletin toprak altında kalarak Macbeth'in gözüne görünür hale gelmemesi için toprağın bu hayaleti saklaması isteği çeviri metin okuruna da özgün metin okuruna olduğu gibi yansıtılmıştır. Ancak EM3'te bu cümle "Toprağın altına dön" (Shakespeare, 2000: s. 85) olarak çevrilmiştir ve söyleyenin bu hayaletin zaten toprak altında olduğunu bildiğini, yeniden oraya dönmesi

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için ona bir emir verdiğini düşündürmektedir. Bu durumda, söyleyen kavramlaştırıcı bileşenin etkisinden tam olarak çıkamamış olarak yorumlanabilir ve yükümsüz özne söylemi çeviri metin okuru için tam anlamıyla bir yükümsüz özne olarak alımlanamayabilir. EM3'teki bu çevirideki anlam bozucu eğilim Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre özgün metinle tamamen ilintisiz olmamakla birlikte ortaya yanlış anlam çıkması sebebiyle anlamın bozulması eğilimi olarak düşünülebilir.

Bu söylemdeki dikkat çeken diğer bir gösterge ise "Hyrcan tiger" göstergesidir. Hyrcania olarak da bilinen bu yer İran'da Hazar Denizi'ne yakın bir konumdadır. Bu söylemde bu gösterge metinlerarası bir ilişki yaratmıştır. Özgün metin okuru, bu göstergeyi çözümlemek için geri okumalarından veya yeni okumalardan yararlanmak zorunda kalacaktır. Aynı edebi hazzı alabilmek için erek metin okuruna da bu metinlerarasılık ilişkisinin yansıtılması beklenebilir.EM1'de bu gösterge "Curcan illerinin kaplanı" olarak çevrilmiştir. Curcan bugünkü İran'da bulunan bir kenttir. Her ne kadar Türkçe fonotaktiğine yaklaştırılmış olsa da ve metinlerarasılık ilişkisi korunmuş olsa da, özgün metindeki Hyrcan bir kaplan türü mü yoksa bir yer ismi mi bilinmezken EM1'de "iller" göstergesi ile buranın bir yer olduğu çevirmenin kendi yorumu ile okura açıkça belirtilmiştir. EM1'deki bu durum Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın aşırı yorumlanması eğilimi olarak düşünülebilir. EM2'de ise bu gösterge "cana susamış kaplan" olarak çevrilmiştir ve çevirmenin aşırı yorumuyla metinlerarasılık ilişkisi yok edilmiştir. Çevirmenin kendi yorumunu katmasıyla ortaya aşırı çevirinin çıkması, Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın aşırı yorumlanması olarak sınıflandırılabilir. EM4'te bu gösterge "Hazer kaplanı" olarak karşımıza çıkmaktadır. EM1'deki gibi Türkçe fonotaktiğine uydurulup metinlerarası ilişki korunmuştur ve Hazar Denizi'ne yakın bir konumda olan "Hazer", özgün metindeki anlama yakın bir konumdan bahsetmektedir. Bu göstergenin EM4'teki çevirisinde herhangi bir anlam bozucu eğilim saptanmamıştır. EM3'te ise bu gösterge "Hyrcania kaplanı" olarak çevrilmiş ve metinlerarasılık ilişkisi korunmuştur.

Bu söylemin çeviri değerlendirmesinde son olarak "the desert" göstergesi çözümlenmiştir. EM1'de bu gösterge "çöl" olarak çevrilirken; EM2'de "ıssız bir yer"; EM3'te "kuytu"; EM4'te ise "ıssız bir yer" göstergeleriyle çevrilmiştir. Söylemin bağlamında ve hatta bu söyleme kadar oyunda hiç bir söylemde "çöl" göstergesi geçmezken, bu söylemde "desert" göstergesinin önüne İngilizcedeki belirtme artikeli olan "the" kullanılmıştır. Ancak bu söylemde veya daha önceki söylemlerde de açıklanan veya bahsedilen bir çöl söz konusu olmadığı için, bağlamın anlam evrenine "çöl" göstergesi uygun düşmemektedir. EM2, EM3 ve EM4'te kullanılan karşılıklar "the desert" göstergesi için uygun görülebiliyorken, EM1'deki "çöl" göstergesi "desert" göstergesinin potansiyel ancak özgün metinde gerçekleşmeyen bir anlamı olduğu için ortaya çıkan başka anlam Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın kaydırılması eğilimi olarak sınıflandırılabilir.

Yükümsüz Özne Söylemi 8:

> "DOCTOR
>
> I have two nights watch'd with you, but can perceive no truth in your report. When was it she last walk'd?
>
> GENTLEWOMAN
>
> Since his Majesty went into the field, I have seen her rise from her bed, throw her night-gown upon
>
> her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again
>
> return to bed; yet all this while in a most fast sleep.
>
> DOCTOR

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> A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching. In this slumbery agitation, besides her walking, and other actual performances, what (at any time) have you heard her say?"
>
> (Shakespeare, 1994: s. 93)

Bu söylem, geceleri uyurken odasında uyurgezer durumda dolaşan ve konuşan Lady Macbeth'e çağrılan doktor ile Lady Macbeth'in yardımcısı arasında geçmektedir. Gece Lady Macbeth'in semptomlarını gözlemlemek için gelen doktora Lady Macbeth'in yardımcısı "I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it... all this while in a most fast sleep" (Shakespeare, 1994: s. 93) [Yatağından kalktığını, üstüne geceliğini aldığını, dolabını açtığını, bir kağıt alıp katladığını, üstüne bir şeyler yazıp okuduğunu, sonrasında mühürlediğini gördüm... tüm bunlar derin bir uyku halindeydi[9]] söylemini üretmiştir. Doktor ve Lady Macbeth'in yardımcısı bu söylemde kavramlaştırıcı bileşenin etkisinde özne konumunda iken, bir sonraki örnekte söylemleri çözümlenecek olan Lady Macbeth uyurgezer bir hasta durumundadır. Uyurgezer durumdaki tüm söylemleri kavramlaştırıcı bileşenden, dolayısıyla yargı yeteneğinden uzak olan Lady Macbeth, Öztürk Kasar'ın (2017) yükümsüz özneler sınıflandırmasına göre patolojik bir durumdan kaynaklanan bilinç eksikliği konumunda yükümsüz özneye dönüşmüştür. Bu söyleme göre Lady Macbeth, uyurgezer durumdayken temel bileşenin bile kısmen güdümünden uzaktadır çünkü etrafında konuşulanları bile duyamayacak kadar serin bir uyku halindedir. Ancak yazabildiğine göre ve dolabı açabildiğine göre görme ve dokunma duyuları halen uyarıcı alabiliyorken, bu yükümsüz özne durumu Macbeth'in korkularının onu da sardığından kaynaklanmış olabilir ve içkin bileşenin güdümünde bir uyurgezer olabilir. Bu söylemin çevirileri aşağıdadır.

EM1

"HEKİM

Sizinle iki gecedir bekliyorum ama dediklerinizi doğru çıkaracak bir şey göremedim. Son defa ne zaman yürüdü?

NEDİME

Haşmetlimiz sefere gittiğinden beri kaç defa yatağından kalktığını, üstüne geceliğini aldığını, çekmecesini açtığını, kağıt çıkarıp katlayıp üstüne bir şey yazdığını, okuduğunu sonra mühürleyip tekrar yatağına döndüğünü gördüm. Hem de bütün bunları derin bir uykudayken yapıyordu.

HEKİM

Hem uykunun nimetinden faydalanmak, hem de uyanıklık eserlerini göstermek tabiatta büyük bir sarsıntı var demektir. Bu uykulu rahatsızlık içinde, yürümek ve öbür hareketleri yapmaktan başka, bir şey dediğini hiç işittiniz mi?"

(Shakespeare, 1946: s. 85).

EM2

"HEKİM

İki gecedir bekliyorum sizinle,

Hiç bir şey göremedim dediklerinize benzer.

En son ne zaman gördünüz

Kıraliçenin gece kalkıp gezdiğini

KADIN

Kıralımızın sefere çıktığı gece.

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9   Tarafımızdan çevrilmiştir.

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Baktım yatağından kalktı, hırkasını giydi,

Çekmecesinden bir kağıt çıkarıp katladı,

Bir şeyler yazdı üstüne, mühürledi ve yattı:

Derin uykular içindeydi bütün bunları yaparken.

HEKİM

Büyük bir iç sarsıntısının belirtisi bu:

Uyku halindeki bünyede uyanıklık halleri

Bu uyur uyanıklık sırasında

Yürümek ve daha başka haller dışında,

Ağzından bir şeyler duyduğunuz oldu mu?"

(Shakespeare, 1967: s. 118-119).

EM3

"DOKTOR

Seninle birlikte iki gece bekledim, ama dediğin gibi bir şey olmadı. Lady Macbeth en son ne zaman yürümüştü?

NEDİME

Majesteleri savaşa gittiğinden beri, geceleri yatağından kalkıyor, üstüne bir gecelik alıyor, dolabını açıyor, içinden bir kağıt çıkarıyor, katlıyor, üstüne bir şeyler yazıyor, okuyor, sonra yine mühürleyip yerine koyuyor ve yatağına dönüyor, ama bütün bunları hep derin uykuda yapıyor.

DOKTOR

Hiç doğal değil bu; hem uykunun etkisinde olmak, hem de uyanıkken yapılan şeyleri yapmak. Bu sıkıntılı uyku sırasında, yürüyüp dolaşması ve öteki hareketleri dışında, herhangi bir anda konuştuğu da oldu mu?"

(Shakespeare, 2000: s. 123).

EM4

"HEKİM

İki gecedir sizinle nöbetteyim. Ama dediklerinizi doğru çıkaracak bir şey göremedim. En son ne zaman yürüdü?

NEDİME

Kralımızın sefere çıktığı geceydi. Yatağından kalkıp üstüne şalını atıp çekmecesini açtı, bir kağıt çıkarıp katladı, üstüne bir şeyler yazdı. Sonra okuyup mühürledi, kağıdı yerine koyup yatağına döndü; bütün bunları yaparken derin bir uykudaydı.

HEKİM

Bu, büyük bir ruhsal sarsıntının belirtileri. Uyku durumundayken uyanıklık durumu! Yani bu uyur uyanıklık içinde yürümek ve diğer hareketlerde bulunmak. Peki, bir şeyler de söylüyor muydu?"

(Shakespeare, 2015: s. 109).

Özgün metindeki "When was it she last walk'd" (Shakespeare, 1994: s. 93) cümlesi EM1'de "Son defa ne zaman yürüdü (Shakespeare, 1946: s. 85); EM3'te "Lady Macbeth en son ne zaman yürümüştü" (Shakespeare, 2000: 123); EM4'te "En son ne zaman yürüdü" (Shakespeare, 2015: s. 109) cümleleriyle çevrilmiştir herhangi bir anlam bozucu eğilim saptanmamıştır. Ancak EM2'de bu cümle, "En son ne zaman gördünüz / Kıraliçenin gece kalkıp gezdiğini" (Shakespeare, 1967: s. 118) cümlesiyle çevrilmiştir. Özgün metinde Lady Macbeth'in uyurgezer olduğu okura, yardımcısının bir sonrakini söyleminde açık

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hale getirilmektedir ve bu söylemde doktorun cümlesinde sadece "walk'd" (yürüdüğünü) göstergesi bulunmaktadır. Doktor ilk söylemde uyurgezerliğe dair herhangi bir anlam birimi kullanmamıştır ve yazar, Lady Macbeth'in uyurgezer olduğunu okura bilinçli olarak bir sonraki söylemde aktarmak istemiş olabilir. Ancak EM2'de Lady Macbeth'in uyurgezer olduğu özgün metindekinden daha önceki bir söylemde erek metin okuruna açık hale getirilmiştir. Çevirmen, bu söylemde kendi yorumunu kullanmış ve aşırı çeviri ortaya çıkmıştır. Bu durumda, EM2'deki "gece kalkıp" göstergesi özgün metin bağlamında bulunmayan bir gösterge olduğu için Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre bu durum anlamın aşırı yorumlanması olarak sınıflandırılabilir.

Yardımcı kadının doktora cevap verdiği söylemde "Since his Majesty went into the field" (Shakespeare, 1994: s. 93) [Kralımız sefere gittiğinden beri[10]] cümlesi İngilizcedeki present perfect tense ile (I have seen) devam etmiştir. İngilizcede bu zaman, geçmişten günümüze devam etmek olan olayları veya çok kısa bir süre önce bitmiş olsa da etkisi devam eden olayları anlatmak için kullanılır. Bu bağlamda, bir durum yüklemi olan "see" (görmek) yüklemi kullanıldığından dolayı yüklem present perfect continuous tense ile kullanılamamıştır. Dolayısıyla, bu olay geçmişten bugüne devam eden olayları anlatmak için kullanılmıştır ve Lady Macbeth'e doktor getirilmiş olması bu durumun devam ettiğini göstermektedir. Present perfect tense ile kullanılan "since" bağlacı, Türkçedeki "-den beri" anlamını vermektedir. Bu yüzden, Macbeth sefere çıktığından beri Lady Macbeth'in geceleri uyurgezerlikten müzdarip olduğunun görüldüğü düşünülmelidir. EM1'de bu cümle "Haşmetlimiz sefere gittiğinden beri" (Shakespeare, 1946: s. 85); EM3'te "Majesteleri savaşa gittiğinden beri" (Shakespeare, 2000: s. 123) cümleleriyle Türkçeye aktarılmıştır ve herhangi bir anlam bozucu eğilim bulunamamıştır. Ancak EM2'de bu cümle "Kralımızın sefere çıktığı gece" (Shakespeare, 1967: s. 118) cümlesiyle aktarılmış ve geçmiş zaman kullanılarak olay sadece bir defa gerçekleşmiş anlamına gelmektedir. EM4'te de "Kralımızın sefere çıktığı geceydi" (Shakespeare, 2015: s. 109) cümlesinde olay sadece bir defa yaşanmış ve bitmiş anlamı katmaktadır. Her ne kadar özgün metindeki since göstergesi ve olayın devam etmekte olduğu anlamı yok edilmiş olsa da, EM2 ve EM4'teki söylemler özgün metindeki söylemden izler taşımakla birlikte yanlış bir anlam ortaya çıkmıştır. Bu iki çevirideki durum Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) dizgeselliğine göre anlamın bozulması eğilimi olarak sınıflandırılabilir.

Yükümsüz Özne Söylemi 9:

> "LADY MACBETH
>
> Yet here's a spot.
>
> DOCTOR
>
> Hark, she speaks, I will set down what comes from her, to satisfy my remembrance the more strongly.
>
> LADY MACBETH
>
> Out damned spot: out I say! One: two: why then 'tis time to do't: Hell is murky. Fie, my Lord, fie, a soldier, and afear'd? What need we fear? who knows it, when none can call our power to accompt: yet who would have thought the old man to have had so much blood in him.
>
> ....
>
> Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!
>
> ....
>
> DOCTOR

---

[10]   Tarafımızdan çevrilmiştir.

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Well, well, well.

GENTLEWOMAN

Pray God it be, sir.

DOCTOR

This disease is beyond my practise: yet I have known those which have walk'd in their sleep, who have died holily in their beds."

(Shakespeare, 1994: s. 94).

Bu söylemde, bir önceki örnekte Lady Macbeth'i görmeye gelen doktor, Lady Macbeth'in uyurgezer bir anına rastlamıştır. Lady Macbeth'in tüm söylemleri uyurgezer durumda üretilmiştir. Lady Macbeth korku, endişe ve üzüntü gibi tutkular kökenli içkin bileşenin güdümünde bu patolojik rahatsızlığa yakalanmıştır. Lady Macbeth'in uyurgezerken bu söylemleri ürettiğini, doktorun "This disease is beyond my practise" (Shakespeare, 1994: s. 94) [Bu hastalık benim uzmanlığımı aşar[11]] cümlesinden anlaşılmaktadır. Ayrıca doktorun "walk'd in their sleep" [uykularında gezinenler[12]] söylemi de bunu doğrulamaktadır. Lady Macbeth'in "Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand" (ibid, s. 94) [Kan kokusu halen duruyor: Arabistan'ın tüm güzel kokuları bu küçük eli tatlılaştırmayacak[13]] cümlesi korku ve endişe kökenli tutkular türündeki içkin bileşenin bu söylemde söyleyen üstünde etkili olduğunu düşündürmektedir. Öztürk Kasar'ın (2017) yükümsüz özneler sınıflandırmasına göre söyleyen bu söylemde patolojik bir durumdan kaynaklanan bilinç eksikliği konumunda yükümsüz özneye dönüşmüştür. Öztürk Kasar (2017) uyurgezerliği patolojik bir durum olarak sınıflandırmıştır. Ayrıca doktorun bunu bir hastalık olarak görmesi de bu sınıflandırmayı doğru çıkarmaktadır. Bu söylemin çevirileri aşağıdadır.

EM1

"LADY MACBETH

Şurada bir leke daha.

HEKİM

Dinleyin! Konuşuyor. Daha iyi hatırlamak için dediklerini yazacağım.

LADY MACBETH

Çık, melun leke! Çık diyorum! Bir…İki… Eh öyleyse yapmak vakti geldi. Cehennem karanlıkmış. Ayıp size, efendimiz, ayıp! Hem asker olun, hem korkun! Kimin bildiğinden ne çekilelim, nasıl olsa kudretimiz sorgu suale gelmez. Yine de, kim ihtiyarda bu kadar kan bulunacağını zannederdi?

....

İşte hala kan kokuyor. Arabistan'ın bütün ıtırları şu minicik elin kokusunu tatlılaştırmaz. Ah! Ah! Ah!

....

HEKİM

İyi iyi iyi.

NEDİME

Allah versin de öyle olsun, efendim.

HEKİM

Bu illet benim hekimliğimden öte bir şey. Bununla beraber, uykusunda yürüyüp de sonra dini bütün olarak yatağında ölen insanlar gördüm."

---

[11]   Tarafımızdan çevrilmiştir.
[12]   Tarafımızdan çevrilmiştir.
[13]   Tarafımızdan çevrilmiştir.

(Shakespeare, 1946: s. 86-87).

EM2

"LADY MACBETH

Bir leke var şurada hala.

HEKİM

Konuşuyor, dinleyelim.

Yazayım söylediklerini tam hatırlamak için.

LADY MACBETH

Çık elimden, korkunç leke çık diyorum sana!

Bu bir… Bu iki… Tamam: Haydi şimdi.

Cehennem ne karanlıkmış!

Yazık, koca kıralım benim.

Yazıklar olsun! Bir asker korkar mı hiç?

Ne diye korkuyorsun bilinmesinden?

Kimin haddine bizden hesap sormak?

Bir ihtiyardan bu kadar kan akacağı kimin aklına gelirdi?

….

Kan kokuyor hala şurası:

Arabistanın bütün kokuları

Temizliyemiyecek şu ufacık eli!

Of! Yeter artık! Yeter!

….

HEKİM

Kötü, kötü, kötü…

KADIN

Allah iyi eder inşallah!

HEKİM

Benim hekimliğimi aşıyor bu hastalık;

Ben ki uykuda yürüyen nice hastalara baktım

Ve hepsi rahat döşeklerinde dindarca öldü."

(Shakespeare, 1967: s. 120-122).

EM3

"LADY MACBETH

İşte gene bir leke!

DOKTOR

Dinle, konuşuyor. Söylediklerini yazayım da hatırlamak kolay olsun.

LADY MACBETH

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Hadi çık, uğursuz leke, çıksana! Bir, iki. Tamam, işi bitirme vakti geldi. Cehennem çok kasvetli. Ayıp, Lordum, ayıp! Asker korkar mı? Anlarlarsa anlasınlar; kimin haddine yetkimizi sorgulamak? Ama hayret, ihtiyarda da amma bitmez kan varmış; kimin aklına gelirdi?

....

Elim hala kan kokuyor. Arabistan'ın tüm esansları yetmez bu küçük eli güzel kokutmaya. Ah! Ah! Ah!

....

DOKTOR

Vay, vay, vay!

NEDİME

İnşallah bir şeyi yoktur efendim!

DOKTOR

Ben bu hastalığa bir şey yapamam. Ama, uykusunda yürüyüp de, sonunda huzur içinde döşeğinde ölen insanlar da tanıdım."

(Shakespeare, 2000: s. 124-125).

EM4

"LADY MACBETH

Hala bir leke var şurada.

HEKİM

Konuşuyor, dinleyelim. Hatırlamak için bunları bir bir yazmalıyım.

LADY MACBETH

Çık elimden lanetli leke! Çık diyorum sana! Biri bu, ikincisi şu. Öyleyse yapmanın tam vakti. Cehennem kapkaranlıkmış. Yazıklar olsun lordum, utanın! Hiç asker adam korkar mı? Ne diye korkuyorsun bilinmesinden? Bizden hesap sormak kimin haddine? Bir ihtiyardan bu kadar kan akacağı kimin aklına gelirdi?

....

Hala kan kokusu var ellerimde. Arabistan'ın bütün kokuları temizleyemez bu ufacık eli. Oof of!

....

HEKİM

Vay vay vay.

NEDİME

Dileyelim, Tanrı şifa versin, efendim.

HEKİM

Bu illet benim hekimliğimi aşıyor. Ama şunu söyleyeyim, uykuda yürüyenlerin de yataklarında dindarca öldüklerini gördüm."

(Shakespeare, 2015: s. 110-111).

Doktorun özgün metindeki "well, well, well" söylemi, Lady Macbeth'in söylemlerini ve kendi ne diyeceğini düşünürken ürettiği bir geçiş söylemidir. Oxford Çevrimiçi Sözlüğe göre "well" konuşma dilinde "bir sonraki söyleyeceği şeyleri düşünürken durmak için, bir konuşmayı sürdürmek veya bitirmek için kullanılır" (Oxford Çevrimiçi Sözlük, Erişim tarihi: 16.10.2018). Dolayısıyla çare bulunmaz (beyond my practise) bir hastalığı düşünmek için bir doktorun, "well" göstergesinin ilk anlamı olan "iyi" kelimesini kullanmasını beklenmez. Bu gösterge EM2'de "Kötü, kötü, kötü"; EM3'te "Vay, vay, vay"; EM4'te "Vay vay vay" karşılığı ile çevrilmiştir ve hastalığın endişe verici olduğunu özgün metin okuru

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gibi çeviri metin okuruna da yansıtmaktadır. Ancak EM1'de bu gösterge "İyi iyi iyi" olarak çevrilmiştir ve göstergenin potansiyel ancak gerçek metinde gerçekleşmeyen bir anlamı kullanılmıştır. Ancak bu eğilim anlamın kaydırılması olarak düşünülemez çünkü göstergenin özgün metin bağlamındaki anlamının tam tersi çevrilmiştir ve erek metin okuru iyi bir durum yaşanmakta olduğunu düşünmektedir. Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) izeselliğine göre bir göstergenin tam zıt anlamıyla çevrilmesi anlamın çarpıtılması eğilimi olarak düşünülebilir.

Yükümsüz Özne Söylemi 10:

> "MACBETH
>
> I' gin to be aweary of the sun,
>
> And wish th' estate o' th' world were now undone.
>
> Ring the alarum-bell, blow wind, come wrack,
>
> At least we'll die with harness on our back."
>
> (Shakespeare, 1994: s. 102).

Bu söylemdeki "I gin to be aweary of sun" (Shakespeare, 1994: s. 102)[Güneşten usanmaya başlıyorum[14]] ve "wish th' estate o' th' world were now undone" (ibid, s. 102) [dünya şimdi yok olsun istiyorum[15]] cümleleri, Birnam ormanının yürüdüğünü (aslında Malcolm ve Macduff liderliğindeki İngiliz askerlerinin kamufle olmak amacıyla ormanın dallarını üstlerine örterek yürümesi) öğrenen ve hayaletlerin kehanetlerinin gerçekleştiğini gören Macbeth'in derin bir hayal kırıklığı ve endişe içinde ürettiği, kavramlaştırıcı bileşenin etkisinden uzaklaşarak tutkular kaynaklı içkin bileşenin güdümünde yükümsüz özneye dönüştüğü cümlelerdir. Öztürk Kasar'ın (2017) yükümszü özneler sınıflandırmasına göre bu söylemde söyleyen esenliksiz durumda tutkular türündeki içkin bileşenden kaynaklanan bedensel dengesizlik durumunda yükümsüz özneye dönüşmüştür. Bu söylemin çevirileri aşağıdadır.

> EM1
>
> "MACBETH
>
> Güneşten bıkmaya başlıyorum artık, dünyanın sonu gelmesini istiyorum. Tehlike çanını çalın! Es, rüzgar! Gelsin yakıp yıkmak! Hiç değilse sırtımızda zırhla ölürüz."
>
> (Shakespeare, 1946: s. 96).

> EM2
>
> "MACBETH
>
> Ben güneşi görmekten bezdim artık.
>
> Varsın bütün dünya yok oluversin!
>
> Çalsın bela çanları! Essin ölüm rüzgarları
>
> Zırhımız sırtımızda ölürüz hiç olmazsa!"
>
> (Shakespeare, 1967: s. 134).

> EM3
>
> "MACBETH

---

[14]   Tarafımızdan çevrilmiştir.
[15]   Tarafımızdan çevrilmiştir.

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Güneşten bıkmaya başladım;

Keşke şu anda evren dağılıp param parça olsa.

Savaş çanlarını çalın! Esin rüzgarlar!

Gel bakalım bela! Hiç değilse,

Sırtımızda zırhımızla ölürüz."

(Shakespeare, 2000: s. 136).

EM4

"MACBETH

Artık bıkmaya başladım ben bu güneşten,

Evrenin dengesi bozulsun, yok olsun gitsin!

Çalın tehlike çanlarını!

Esip uğuldasın ölüm rüzgarları!

Sırtımızda zırhla ölürüz hiç olmazsa."

(Shakespeare, 2015: s. 120).

Bu söylemin çevirilerinde, hem gösterge hem de söylem boyutlarında herhangi bir anlam bozucu eğilim bulunamamıştır. Özgün metin okurunun alımladığı yükümsüz öznelik durumu, erek metin okuru tarafından da alımlanabilecek biçimde göstergelerin anlam evreni korunmuştur.

4. Sonuç ve tartışma

Özgün metin üzerindeki öznelik dönüşümü odaklı yapılan göstergebilim çözümlemesi sonucunda, 10 söylemde yükümsüz öznelik durumu saptanmıştır. Öztürk Kasar'ın yükümsüz özneler sınıflandırması temel alınarak yapılan sınıflandırma sonucunda, yükümsüz özne içeren 10 söylemin altısında (%60) söyleyenin esenliksiz durumda tutkular türündeki içkin bileşenden kaynaklanan bedensel dengesizlik durumunda olduğu; ikisinde (%20) patolojik bir durumdan kaynaklanan bilinç eksikliği durumunda olduğu; birinde (%10) esenlikli durumda tutkular türündeki içkin bileşenden kaynaklanan bedensel dengesizlik durumunda olduğu; birinde (%10) bir işleve indirgenmiş kimlik olarak bireysel biçim özne durumunda olduğu bulunmuştur. Coquet'nin (1997; 2007) "Söyleyenler Kuramı" çerçevesinde geliştirdiği ve Öztürk Kasar'ın (2012; 2017) çeviri göstergebilimi dahilinde benimsediği ve derlediği "söyleyenin bileşenleri" incelendiğinde, 10 söylemdeki yükümsüz öznelerin dokuzunda (%90) tutku kaynaklı içkin bileşenin, birinde (%10) ise simgesel güçler kaynaklı aşkın bileşenin etkisinde olduğu saptanmıştır. Bu durum, _Macbeth_ oyununun tutkular üzerine tasarlanmış bir metin olduğunu göstermektedir. Ayrıca, kavramlaştırıcı bileşenin etkisinden uzaklaşıp içkin bileşen ve aşkın bileşenin güdümüne giren söyleyenlerin yükümsüz özneye dönüşebileceğini göstermektedir. Shakespeare oyunlarında içkin bileşenin güdümünden kaynaklanan yükümsüz özne söylemleri dikkat çekici bir özellik olarak düşünülebilir. "_Antony and Cleopatra_ oyununda saptanan yükümsüz özneye dönüşen öznelerin çoğunlukla tutkular türündeki içkin bileşenin etkisi altında söylemlerini ürettikleri bulunmuştur" (Öztürk Kasar ve Kuleli, 2016: s. 122). Ayrıca, bunu destekleyen diğer bir bulgu ise "_Coriolanus_ oyunundaki öznelik dönüşümüne neden olarak söyleyeni yükümsüz özne yapan bileşen çoğunlukla tutkular kökenli içkin bileşen olarak bulunmuştur" (Kuleli, 2017: s. 530).

Özgün metinde yükümsüz özne söylemi saptanan 10 söylemin, farklı on yıllarda farklı çevirmenler tarafından yapılan dört Türkçe çevirisi Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) geliştirdiği çeviride

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anlam bozucu eğilimler dizgeselliğine göre değerlendirilmiştir. Bu değerlendirme sonucunda, dört erek metnin yükümsüz özne söylemlerinin çevirisinde toplam 18 anlam bozucu eğilim bulunmuştur. Bu anlam bozucu eğilimlerin altısı (%33.33) anlamın bozulması; dördü (%22.22) anlamın aşırı yorumlanması; üçü (%16.67) anlamın yok edilmesi; ikisi (%11.11) anlamın saptırılması; ikisi (%11.11) anlamın kaydırılması; biri (%5.56) anlamın çarpıtılması eğilimleri olarak bulunmuştur. Dolayısıyla, yükümsüz özne söyleyeni içeren 10 söylemin dört Türkçe çevirisinde, altı defa özgün metindeki söylem veya göstergelerle ilintisiz olmasa da erek metinde kaynak metne kıyasla yanlış bir anlam biriminin üretildiği; dört defa çevirmenler tarafından özgün metinde üstü kapalı olarak verilmiş göstergelerin apaçık bir şekilde erek metin okurunda yansıtıldığı veya özgün metinde yer almayan gösterge ve anlam birimlerin erek metinde çevirmenler tarafından kullanıldığı ve böylece erek metinde aşırı bir anlam ortaya çıktığı; üç defa özgün metindeki gösterge veya anlam içeren birimlerin erek metinde okura hiç yansıtılmadığı, yani anlamın metinden silindiği; iki defa özgün metinle tamamen ilintisiz anlamların erek metinde üretilmesiyle ortaya aykırı anlam çıktığı; iki defa özgün metindeki bir göstergenin sahip olduğu potansiyel ancak özgün metindeki bağlamında gerçekleşmediği bir anlamının erek metinde üretilerek ortaya başka anlamın çıktığı; bir defa özgün metindeki bir anlam biriminin tam tersinin erek metinde üretildiği ve ortaya karşıt anlam çıktığı saptanmıştır. Öztürk Kasar'ın (Öztürk Kasar ve Tuna, 2015) anlam bozucu eğilimlerin anlamlama alanı sınıflandırmasına göre ise, 18 anlam bozucu eğilimden dokuz eğilimin (%50) göstergenin anlam evreninin sınırlarında dolay anlam ürettiği; beş eğilimin (%27.78) göstergenin anlam alanının dışında anlamsızlık ortaya çıkardığı; dört eğilimin ise (%22.22) göstergenin anlam alanı içerisinde anlam ürettiği bulunmuştur. Çeviri değerlendirmesi sonucunda, anlamın bulanklaştırılması, anlamın eksik yorumlanması ve anlamın parçalanması eğilimlerine herhangi bir örnek bulunamamıştır.

Çeviri göstergebilimi, "söylem düzeyinde …bir okuma modeli olarak anlam üreten stratejilerin yeniden üretilmesinde okur ve çevirmene; söylemlerarası düzeyde özgün metin ve erek metini karşılaştırmak için çevirmen, editör ve redaktörlere; söylemüstü söylem düzeyinde … akademik alanda çeviri incelemesi çalışması yapacak olan akademisyenlere" (Öztürk Kasar, 2009: s. 165-166) katkıda bulunacaktır. "Metni okumak için göstergebilimsel çözümleme yöntemlerinden yararlanan çevirmen … bu yaklaşımla göstergelere karşı seçicilik ve duyarlılık kazanacak, böylelikle dikkat ya da farkındalık eksikliğinden kaynaklanabilecek istem dışı anlam dönüşümlerinden sakınabilecektir" (Tuna, 2016: s. 96). Bu önermeye göre, özgün metin üzerinde yapılacak bir göstergebilimsel çözümleme yazın çevirmeninin hangi göstergelere hangi açıdan yaklaşıp anlamı erek dilde nasıl yeniden üreteceğini şekillendirmesinde bir fayda sağlayacaktır. Buna bir dayanak olarak, "Göstergebilim, çevirmenlerin göstergeleri saptayıp çözümleyerek erek metinde yeniden üretmesine yardımcı olacaktır, bu yüzden yazın çevirisi öğretimine göstergebilimi dahil etmek faydalı olabilir" (Öztürk Kasar ve Tuna, 2017: s. 180). Göstergebilimin çeviri edemine yapabileceği katkıya dair bir bulguya göre "gösterge duyarlığı gelişen ve algılama çakraları açılan çevirmen, içinde işleyecek anlam bozucu eğilimleri de büyük ölçüde bertaraf edecektir" (Öztürk Kasar ve Tuna, 2015: s. 477). Her ne kadar kimi anlam bozucu eğilimler özgün metindeki göstergenin anlam evreninin dışına çıkarabilme ile sonuçlanabilse de, anlam bozucu eğilimler sadece sonsuza dek kaçılabilecek durumlar olarak görülmemelidir. Ricoeur'a (2008) göre her çeviride anlam kayıpları olacaktır. Ancak, anlam bozucu eğilimleri bilen bir yazın çevirmeni, hem bu eğilimlerden kaçınabileceği durumları bilebilir hem de özgün metin kültürü ve erek metin kültürü arasındaki uyuşmazlıktan kaynaklanabilecek çeviri sorunlarını bu anlam bozucu eğilimlerle nasıl aşabileceğini görebilir. Bu çalışmada çözümlenen metin bir tiyatro metni olsa da, hem yükümsüz özne sınıflandırması hem de çeviri değerlendirmesi sahne almak üzere değil, edebi amaçlı yapılan çeviri olarak ele alınmıştır. "Tiyatro metinlerinin çevirisi … sahnelenmek üzere yapılabilir … ama aynı zamanda edebi amaçlı da yapılabilir" (Karantay, 1995: s. 109-114). Bu çalışmayı genişletmek amacıyla,

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sahne sanatları bakımından ele alınarak yapılan çeviriler de tiyaro göstergebilimi ve çeviri göstergebilimi ışığında çözümlenebilir. Ayrıca edebi amaçlı yapılmış bir çeviri ile sahne sanatı amaçlı yapılmış bir çeviri de karşılaştırılarak skopos kuramı temelinde anlam bozucu eğilimler çözümlenebilir.

Kaynakça

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The role of grammar courses in students' writing products: a case study in Düzce University[1]

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Özge ÜNVER[3]

Abstract

In Turkey, English is taught in all state schools beginning in the second grade of the primary schools and continuing in the higher education. This huge amount of time period spent on language teaching is expected to be seen in students' proficiency levels and in the way they can use English. The products in which they can reflect their levels of English perceptibly are their compositions, which can also be used as learning tools for learners (Raimes, 1983). While writing, learners do not only transfer the ideas in their minds, they also try to gain accuracy by using their vocabulary and grammar knowledge. While teaching English, following a skill-based approach in language programs has been a common practice for a long time. Those programs may sometimes include the teaching of vocabulary and grammar as separate courses. In the university where this research study was conducted, English preparatory year is optional, and there are ten-hour-a-week reading-writing, ten-hour-a-week listening-speaking and four-hour-a-week grammar courses in an academic year. In this skill-based program, grammar is thought to be an essential element to help students improve their productive skills in a more accurate manner. Therefore, the main purpose of this study is to reveal what kind of a role grammar courses have on the students' writings. As this study was designed as a case study, one class was chosen to be studied on, and their writing portfolios were gathered and each assignment from the beginning until the end of the 2017/2018 academic year was analyzed. The data were collected by analyzing the grammar components of students' writings and a comparison was made in order to see whether there was a match between the order of grammar topics covered and the use of them in the writing products.

Key words: English preparatory year, grammar, teaching English, writing.

Öğrencilerin yazma çalışmalarında dilbilgisi dersinin rolü- Düzce Üniversitesinde vaka incelemesi

Öz

Türkiyede, İngilizce öğretimi ilkokul 2.sınıfta başlayıp yüksek öğrenimde devam etmektedir. Dil öğretimine harcanan bu fazla zamanın, öğrencilerin yeterlilik düzeyine ve İngilizceyi kullanabilme becerilerine yansıması beklenmektedir. Öğrencilerin İngilizce seviyelerini, somut olarak yansıtabilecekleri ürünler; öğrenciler için öğrenme aracı olarak da kullanılabilen kendi

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kompozisyonlarıdır (Raimes, 1983). Öğrenciler yazarken sadece akıllarındaki fikirleri transfer etmezler, ayrıca dilbilgisi ve kelime bilgilerini de kullanarak doğruluk kazanmaya çalışırlar. İngilizce öğretirken beceri temelli yaklaşım kullanımı uzun zamandır yaygın olan bir uygulamadır. Bu programlarda bazen kelime ve dilbilgisi öğretimi ayrı dersler olarak mevcut olabilir. Bu çalışmanın yapıldığı üniversitede, İngilizce hazırlık sınıfı seçmelidir ve bir akademik yılda haftada on saatlik okuma-yazma, on saatlik dinleme-konuşma ve dört saatlik dilbilgisi dersleri vardır. Beceri-temelli bu programda, dilbilgisi, öğrencilerin daha hatasız bir şekilde üretken becerilerini geliştirmelerine yardımcı olan esas unsur olarak düşünülmektedir. Dolayısıyla, bu çalışmanın temel amacı dilbilgisi derslerinin öğrencilerin yazıları üzerinde nasıl bir rol oynadığını ortaya koymaktır. Bu çalışma vaka incelemesi olarak tasarlandığı için, üzerinde çalışılmak üzere bir sınıf seçilmiştir ve bu sınıftaki öğrencilerin yazma portfolyoları bir araya getirilerek 2017/2018 akademik yılının başından sonuna kadar verilen her bir ödev analiz edilmiştir. Veriler öğrencilerin yazılarındaki dilbilgisi unsurları analiz edilerek toplanmıştır ve işlenen dilbilgisi konuları ve bu konuların yazma çalışmalarındaki kullanımı arasında bir eşleşme olup olmadığını görmek için bir kıyaslama yapılmıştır.

Anahtar kelimeler: İngilizce hazırlık sınıfı, dilbilgisi, İngilizce öğretimi, yazma.

Introduction

English teaching in Turkey starts in the second grade of the primary school and continues in higher education. According to the weekly schedules of state schools declared by Turkish Ministry of Education-Board of Education and Discipline (2018), in the second, third, and fourth grades of primary schools, students have a two-hour-a-week English course, in the fifth and sixth grades of secondary school they have a three-hour-a-week English course, in the seventh and eighth grades of secondary school they have a four-hour-a-week English course, and the ninth, tenth, eleventh, and twelfth grades of high school there is a four-hour-a-week English course. Also in higher education, all students are exposed to English at least for two hours in their first grade at the university. If the elective English courses are considered too, it can be said that there is a huge amount of time spent on language teaching. Because of this time period spent to teach English, it is expected that the learners gain the language mastery.

While teaching English, every institution follows a different program. In higher education, English courses are compulsory in the first grade generally and they have a two-hour-a-week main course. In preparatory school, however, a skill-based approach has been practiced for a long time. In these programs, teaching is heavily based on four language skills and it sometimes includes vocabulary and grammar teaching as separate courses. In the university where this research study was carried out, English preparatory year is optional, and there are ten-hour-a-week reading-writing, ten-hour-a-week listening-speaking and four-hour-a-week grammar courses in an academic year. In this skill-based program, grammar is considered to be a necessary tool to provide students to improve their productive skills. Therefore, this study aims to investigate whether there is an effect of grammar courses on students' writings.

There has been great interest in grammar teaching as stated in the following explanation:

> No area of second and foreign (L2) language learning has been the subject of as much empirical and practical interest as grammar teaching (Borgs&Burns, 2008, p.456).

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Although there isn't a decrease in these grammar studies, the emphasis has changed in time. According to Long (1988, 1991), there are two types of grammar instruction which are 'focus on form' and 'focus on forms'. The first one indicates:

> overtly drawing students' attention to linguistic elements as they rise incidentally in lessons whose overriding focus is on meaning or communication (Long, 1991, p. 45).

"Focus on forms", on the other hand, is the traditional teaching of grammar structures in separate lessons. In the university this study was conducted, the grammar course book covers the grammar topics in separate units as suggested in the focus on forms type instruction, and the schedule of the grammar courses are organized according to the flow in the book. The only material used by teachers and students is that grammar reference book, and teachers teach each grammar topic in a week. There is one revision week before the mid-term examinations.

While designing the curriculum for the English preparatory school where this study was carried out, the rationale behind including four-hour-a-week grammar course was to help students write more accurate and meaningful paragraphs and essays. Some teachers had previously mentioned that some students could not write well as they did not have the knowledge of some grammar structures that they felt the need to use for transmitting their ideas into a paper. However, some teachers found out that spending effort to teach grammatical structures in a separate grammar course might not work well as they could not see a variety of structures in their students' writing, and this issue created the basis of this work. This study was conducted by working on a sample (one class) in order to understand how the students in that class transferred their grammar knowledge into their writings. In the next part, some studies will be presented to learn about how grammar teaching and language transfer have been dealt with in various settings.

Literature review

The role of grammar in foreign language teaching has always been a controversial issue. We, as teachers, often ask what method is the best to teach grammar. In the early days of grammar teaching , in Grammar-Translation Method students needed to translate whole texts word by word and memorize grammatical rules and vocabulary lists. Therefore, students may write sentences that are grammatically correct but they're not seen as meaningful or 'acceptable' by most native speakers (Howatt, 1984). In the 1940s and 50s the audio-lingual method became popular. Teaching grammar was helping students gain language habits through different drills and pattern practices (Brown, 1994). However, there were problems with this method as it didn't focus on

> the intentions, thinking, conscious planning and internal processes of the learner (Stern, 1984, p.305).

In the 1970s and 80s the Communicative Approach appeared. In this approach, the real focus was on meaning rather than form as it was believed that it was meaning which was the key in language acquisition and development. Ellis (1994) stated that much of the communicative language teaching focused on meaning only. The question today's teachers often ask is whether it's needed to get back to grammar teaching. If so, how should it be?

Grammar teaching methods used in classes are usually a matter of discussion. Some teachers believe that grammar is the focus subject of language and learners should be presented with explicit grammar courses. Others, on the other hand, believe that knowing only grammar isn't enough for language

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mastery, and it also causes learners to be unsuccessful. Therefore, they think that grammar should be taught implicitly.

> Grammar teaching involves any instructional technique that draws learners' attention to some specific grammatical form in such a way that it helps them either to understand it metalinguistically and/or process it in comprehension and/or production so that they can internalize it (Ellis, 2006, p.84).

Including grammar courses in curricula or teaching grammar through skills brings the attention to the results. A question occurs in teachers' or researchers' mind, which is "How can we know that our students have some grammar knowledge?" A number of studies have been conducted to see the results of grammar teaching and they mostly focused on students' writings as writing products can be accepted as the most tangible data which will serve for the evidence of grammar knowledge. This has led to another question which is about the transfer of grammar knowledge into the writing skill. Researchers and teachers have been trying to find out how their students used their grammar knowledge to write more accurately.

One of the studies about that transfer was conducted by Mekala, Ponmani, and Shabitha (2016) in order to examine to what extent the learners were able to transfer the knowledge of grammar into their writing. According to the study, the learners' ability to transfer the gained grammar knowledge was important for the outcome of grammar learning. The results of the study showed that learners who had received Form-Focused instruction were able to transfer the grammar knowledge into their written discourse. In other words, form-focused instruction could help the learners transfer their learned grammar knowledge into their L2 writing. Additionally, there was a decrease in the number of the errors in learners' writings.

Another study from Li- Li Lin about the grammar role in writing focused on the limitations of grammar in writing improvement. The study revealed that effective grammar instruction could assist students to use the knowledge they learned as they wrote. The findings showed that there were three reasons why learners failed in the transferring the acquired grammar knowledge into writing, which were lack of interest, being neglectful, and irrelevant grammar knowledge. According to Noguchi (1991), there were three probable reasons which led to the failure in grammar instruction:

> 1. Formal grammar, being uninteresting or too difficult, is not adequately learned by students
>
> 2. Formal grammar, even if adequately learned, is not transferred to writing situation
>
> 3. Formal grammar, even if adequately learned, is not transferable to writing situation (Noguchi, 1991, p.4).

Rather than the problems hindering the successful transfer, some researchers suggested useful ways to help students write more grammatically-correct paragraphs or essays. For instance, Hillocks (1986) found that when grammar was taught separately from writing instruction, it was unable to improve students' writing competence. In another research study carried out by Jessop, Spada, Suzuki, Tomita and Valeo (2014), the effects of two types of form- focused grammar instructions were compared and also their possible contributions to the development of different types of second language knowledge were investigated. The results of the study revealed that there was an important progress for both of the groups and also the learners had a similar performance in the Isolated and Integrated Form- Focused instruction classes.

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Myhill, Jones, Lines and Watson (2011) examined whether grammar instruction improved students' writing competence. The statistical results showed that there was a significant positive effect of grammar teaching on writing. However, it was implied that this was mostly because of more able writers. The study also indicated that teacher and teacher knowledge were significant factors in the success of grammar instruction.

In Bateman and Zidonis' (1966) study; the focus was on sentence production in writing, and the researchers investigated the role of the transformational rules of a generative grammar in the students' writing. Despite the fact that there weren't convincing results, the researchers signified a relationship between:

> a knowledge of generative grammar and an ability to produce well-formed sentences of greater structural complexity (Bateman&Zidanis, 1966, p. 39).

Methodology

The purpose of the study

The purpose of this study is to reveal what kind of a role grammar courses have on the students' writing products. Therefore, this study is conducted to give answers to the following questions:

> 1. Is there a match between the order of grammar topics covered in grammar courses and the use of those structures by students in their writings? How does this match occur?
>
> 2. Is there a match between the suggested grammar topics in the writing book and the use of those structures by students in their writings? How does this match occur?

Research design

The research design selected for this study was qualitative because qualitative studies create the opportunities for the researchers to observe and work on the issues "from the inside" (Flick, 2007). The case study was selected in order to reveal the results of a type of teaching approach implemented in a curriculum in a real school environment as Yin (1994) points out:

> Case studies are preferred when how or why questions are being posed.
>
> ....when the focus is on a contemporary phenomenon within some real-life context (Yin, 1994, p.305).

There are different types of case studies, and this study can be titled as single-case study as it worked on only one class within one program. Single case studies are sometimes planned or accepted as the conduct of a pilot case that is the first of a multiple-case study (Yin, 1994). In this case, the writing products of one class were used to observe the effect of grammar courses and it can be accepted as the first stage of another study in which the products of all classes will be worked on.

The Sampling and Participants

As mentioned in the previous parts, this case study was conducted in a school of foreign languages of a state university in Turkey, and the writing products of a class were chosen as documents to reach clear findings. The writing products of only one class were included in the research as it was the only class where students kept their products in their writing portfolios from the beginning until the end of the 2017/2018 academic year. 12 students' portfolios (who showed full participation) were used in order to

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see whether students were able to use the structures they studied in their grammar courses and the ones selected as the target structures in the reading-writing book. In order to protect the identity of the students, each student was given a code using the initial of the word "student" followed by numbers 1-12. Therefore, the participants of this case study were coded as S1, S1, S3, S4, S5, S6, S7, S8, S9, S10, S11, and S12.

Data collection and analysis

Documentation is one of the sources of evidence used in a case study. Yin (1994) proposes that there are some strengths and weaknesses of using documents. According to Yin (1994), documents are stable, unobtrusive, exact, and have broad coverage, which can be listed as the strengths. Documents are stable so they can be reviewed again and again during research. They are already available and they are not created during the study or as a result of the case study. In other words, they are away from researchers' subjectivity. Documents also include exact names, details as they are the participants' own products. Documents are generally created in a long span of time and in various settings.

The writing portfolios of 12 students were used as the source of evidence in this case study. There were twenty-one writing products, including either paragraphs or essays, in the students' portfolios. A list of the grammar topics in the grammar course for each week and the target structures covered in the grammar parts of the reading-writing book was made. This list was used in order to see whether students used those structures in each week's writing products.

In a case study, three principles are important for validity and reliability, which are using multiple sources of evidence, creating a case study database, and maintaining a chain of evidence. Hence, in this study, students' all writing products created at different times (from the beginning of the academic year until the end-as a chain) and in different types were included in order to provide variety in terms of sources of evidence. These sources were studied on by the researchers so as to come up with rich findings. This study was firstly planned as a pilot study of multiple-case studies and the database was started to be produced in order to get more valid and reliable findings. Additionally, Creswell (2012) states different strategies can be used to validate your findings and one of them is member checking. Similar to Creswell, Patton (2002) mentions Denzin (1978) who makes a significant contribution to our understanding of triangulation by identifying four types of triangulation, which are data triangulation (using different data sources), investigator triangulation (involving different researchers and evaluators), theory triangulation (different perspectives to analyze a single set of data), and methodological triangulation (using a variety of methods). Therefore, in this study, data triangulation was firstly used by collecting data from different individuals. Additionally, another type of triangulation, which is investigator triangulation (Denzin, 1978) or auditing in Creswell's (2012) words, was used as both researchers were responsible for reading, checking, and reporting on the findings. Therefore, the accuracy of the findings was validated. Finally, the type of data the researchers studied on was not open to interpretation as the students' writings and the structures they used were tangible. For that reason, it is important to state that there was not a researcher bias on the analysis of the findings.

Findings

In the four-hour-a-week grammar course, one topic for each week was studied in the same flow as presented in the grammar reference book. No change was made as it was thought to be the best flow to be in the curriculum as the topics were organized from the simpler ones to the more complex ones. In

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the reading-writing course, students were supposed to write each week's writing assignment given at the end of each unit in the reading-writing book. After the evaluation process, the products were put into their writing portfolios. Additionally, the reading-writing book included a grammar section which presented the target structure to be used in that week's writings. The following two sub-sections will show whether participants used those structures while writing or not.

The match between the grammar topics in the grammar course and students' writings

When participant students' writing products were studied on, the general idea occurred was that there was no meaningful match between the grammar topics covered in the grammar course and the use of them in the writings. Table 1 presents the list of grammar topics covered in the four-hour-a-week grammar course and the number and the percentage of the students used those structures for every week.

Table 1: The findings regarding the first research question

Topics in Grammar Course	Total Work	The Number of Students who used the structure	%
Present tense	10	10	100
Future forms	3	0	0
The present perfect	9	0	0
The present perfect continuous	7	0	0
The past perfect- past perfect continuous	9	0	0
Modals of possibility	11	3	27,2
Passive sentences part 1	10	2	20
Passive sentences part 2	10	0	0
Conjunction 1	9	9	100
Gerunds and infinitives	7	2	28,5
Indefinite and definite articles	8	8	100
Conjunctions 2	12	10	83,3
Relative clauses with subject relative pronouns	9	2	22,2
Relative clauses with object relative pronouns	10	2	20
Real conditionals, unreal conditionals and wishes	11	7	63,6

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Past unreal conditionals and past wishes	9	1	11,1
Noun clauses	9	7	77,7
Reported speech	7	0	0
Conjunctions 3	4	4	100

As seen in the Table 1 above, there was a meaningful match (higher than 50%) in the week when topics of *"the simple present tense, conjunctions, indefinite and definite articles, noun clauses, and conditionals"* were studied. The simple present tense, definite and indefinite articles, and conjunctions can be accepted as the basic components of English language grammar and a basic writing product cannot be composed without using these structures. From this finding, it can be concluded that students used the basic structures of grammar to transfer their ideas into their writings. On the other hand, noun clauses and conditionals, which can be categorized as more complex structures, were used by more than six students out of twelve, and this finding is quite surprising in that there was no use of other complex structures as passive voice or relative clauses. However, it was easier to understand why students used conditional sentences as there was the need to use it. In that week, the same structures were studied in the grammar part of reading-writing book, the topic of the writing assignment required students to explain what they were going to do in some occasions (What would you do if ......?). In the light of these findings, the need for further studies emerged as there have been no meaningful matches and it is important to discover the underlying reasons.

The match between the grammar topics in the reading-writing book and students' writings

Similar to the findings presented above, there was no clear match between the target grammar structures presented in the reading-writing book and the use of these structures by the participant students. Table 2 below shows the list of the grammar topics presented as the target structures in the reading-writing book together with the number and percentage of the participants used these target structure for each week.

Table 2: The findings regarding the second research question

Grammar Topics in RW Book	Total Work	The Number of Students who used the structure	% %
Possessive and descriptive adjectives	10	Pos.Adj.- 4	40
		Des.Adj- 10	100
Comparative forms	3	3	100
Imperatives	9	4	44,4
Too much- too many- too+ adj.	7	1	14,2
Time clauses in the present tense	9	1	11,1
Future forms	11	11	100

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In order to- infinitive	10	1	10
Comparison with adverbs	10	0	0
Future time clauses	9	3	33,3
Because and even though	7	3	42,8
a-an-the articles	8	8	100
May – might- could future possibility	12	0	0
Modals- semi modals	9	2	22,2
Gerunds- infinitives	10	6	60
Past unreal conditions	11	0	0
Simple past- present perfect- present perfect continuous	9	6	66,6
Conjunctions- contrast	9	3	33,3
Direct- indirect speech	7	0	0
Phrasal verbs	4	1	25

As seen in Table 2 above, out of nineteen different topics, participant students were able to use three target structures, which were the topics of "descriptive adjectives, future forms, and the simple past, the present perfect, the present perfect continuous tense". As mentioned previously in this part, these structures are among the basic ones and in these weeks the writing assignments' topics required students to use them as they were supposed to describe their ideal partner, write their predictions about their future lives, and narrate an anecdote from their lives. For the other weeks, although the grammar structures can be labelled as not complex, there was no meaningful match. Although the reading-writing book was written by the experts in their fields, they selected the target structures to help students write more accurately and meaningfully, the reasons why students did not use those structures in each week are waiting to be found out. In the light of these findings, it can be concluded that students are more tentative to use the target structures when they feel the real need. Therefore, further studies should be conducted to reveal how it is possible to create the situations in which the students will feel the real need.

In order to see the whole case from a different perspective, using numbers is helpful. Out of 164 papers, the grammar topics studied in the grammar courses were seen in the 67 writing products of the participant students, and the target grammar structures presented in the reading-writing book were seen in 66 products. This finding reveals that most of the participant students failed to use the grammar structures they were studying throughout the academic year, which shows that students fail to transfer their grammar knowledge into their writing skills in the school where this study was conducted.

Discussion

While there are numerous discussions about different ways of grammar teaching, and the search for finding the best way is going on, the educationalists are trying to find ways to help students transfer

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their grammar knowledge into their writing skills. That transfer is considered as a crucial need as gaining accuracy is one of the main goals of teaching English. However, it is not so easy to make this transfer real as there are a lot of factors playing role in this process.

As this study only focused on whether this transfer occurred in that specific case, further studies need to be conducted in order to understand the issue. First of all, all the classes in an academic year or in a longer period of time should be included in another research study, and by this way it will be possible to turn this case study into multiple-case studies. Secondly, it is important to find out the underlying reasons why this transfer does not occur. In the future, more detailed research studies can be conducted, during which students' and teachers' opinions can be captured about the issue so that it will be possible to reveal the factors from the insiders' perspectives.

Ormrod (1998) listed some factors which are highly influential in the language transfer. One of the factors is instruction time and in this study the allocated time for grammar courses was four hours in a week. It is important to find out whether four-hour-a-week course is sufficient enough to teach main principles, present the target structures, and do drilling exercises to show students how to use those structures. However, the opportunities to practice by using the target structures may be too low in number as the schedule is full with a lot of topics waiting to be presented. Therefore, planning ahead and allocating sufficient time for the target structures identified according to the needs of the students rather than piling up the curriculum with various grammar topics that students may never get the chance to use.

Another recommendation is that it is important to remember the effect of corrective feedback to our students. Perhaps, one of the factors that prevent the participant students in this study from using the target structures is that teachers never warn them or require them to use those structures. Even when students use them by making mistakes, that issue might not catch attention of the teachers as the general tendency of the teachers in the school where this study was conducted to focus on paragraph/essay structure and content. Students do not lose too many points when they make grammar mistakes or when they do not use the target structures. They do not gain more points when they use them correctly, as well. It has been known for ages that when mistakes are not corrected in the right time and way, they become fossilized. Mistakes can be used as learning tools in many cases, and it raises students' awareness of accuracy. When students try to be more accurate, they may look for the ways to transfer their ideas in their minds into their writing by using more complex structures, which will make their writings richer in content and more meaningful. That's why, it is mainly the teachers' responsibility to help their students to make language transfer possible by opening new ways of access.

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A case study: Exploring the use of 3rd person singular –s in English in written register / Z. Hamamcı, E. Hamamcı (p. 84-93)

A case study: Exploring the use of 3rd person singular –s in English in written register[1]

Zekeriya HAMAMCI[2]

Ezgi HAMAMCI[3]

Abstract

The acquisition of the 3rd person singular -s in English is considered as an introductory concept for second/foreign language learners because it is one of the basic grammatical rules instructed by teachers to L2 learners of English. Therefore, it has been analyzed through different perspectives and theoretical frameworks in order to find a proper interpretation to understand why it is one of the most challenging grammatical rules to be acquired by English L1 and L2 learners. The study aims to analyze the use of third person singular present tense –s by the students who are undergraduate Turkish speakers learning English as a foreign language at a state university in Blacksea region of Turkey. The study gathered data from 39 students' writing exams in 2017-2018 academic year. The writings were transcribed by the researchers and the students' uses of 3sg –s were analyzed. The results comprised 40 grammatically/correctly inflected items, 43 omission item (OI) and 13 wrongly/incorrectly inflected items (WI). Compatible with the results in relevant literature, the findings of the study suggest that students learning English seem to have difficulty mastering the use of the 3sg –*s*. The findings of this study have both pedagogical implications for EFL classroom practices and for foreign language teachers and researchers.

Key words: English as a foreign language, third person singular -s, Morpheme, L1 interference.

Olgu çalışması: Yazılı metinlerde İngilizce' de üçüncü tekil şahıs –s kullanımı

Özet

Öğretmenlerin İngilizceyi ikinci/yabancı dil olarak öğrenen öğrencilere sunduğu temel dilbilgisi kurallarından biri olan üçüncü tekil şahıs –s edinimi ikinci / yabancı dil öğrenenler için giriş niteliğinde bir kavram olarak kabul edilir. Bu nedenle, hem anadili İngilizce olan bireylerde hem de İngilizceyi yabancı/ikinci dil olarak öğrenen öğrenciler tarafından ediniminin neden oldukça zorlayıcı bir dilbilgisi kuralı olduğunu anlayabilmek için bu konu farklı bakış açıları ve kuramsal çerçevelerde incelenmiştir. Bu çalışma, Karadeniz bölgesinde yer alan bir devlet üniversitesi bünyesindeki yabancı diller yüksekokulu İngilizce hazırlık sınıflarında gerçekleştirilmiştir. Çalışma, İngilizceyi yabancı dil olarak öğrenen anadili Türkçe olan öğrencilerin geniş zamanda üçüncü tekil şahıs –s kullanımını incelemeyi hedeflemektedir. Çalışma verileri 39 öğrencinin yazma sınavlarından 2017-2018 yılında elde edilmiştir. Öğrenci sınavları araştırmacılar tarafından çevriyazıya

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dönüştürülmüş ve öğrencilerin üçüncü tekil şahıs kullanımları incelenmiştir. Öğrenci sınavlarında 40 doğru, 43 atlama ve 13 yanlış kullanım örnekleri tespit edilmiştir. Alanyazınla tutarlı bir sonuç olarak, çalışma kapsamında elde edilen veriler İngilizceyi öğrenen öğrencilerin üçüncü tekil şahıs -s kuralını öğrenmede ve kullanmada zorlandıklarını ortaya koymuştur. Çalışmanın bulguları hem İngilizce yabancı dil sınıf uygulamaları hem de İngiliz dili öğreticileri ve araştırmacıları için eğitimsel çıkarımlar sunmaktadır.

Key words: Yabancı Dil olarak İngilizce, Üçüncü tekil şahıs –s, Biçimbirim, Anadil etkisi.

Introduction

Ellis, (2008) explains the goal of SLA research as to describe and explain different linguistic phenomena. IHe states that in the case of explanation, the focus is on the question of how learners acquire a language based on the input they receive. And in the case of description, SLA research seeks for different patterns to show regularities and systematicities in the learning and use of L2. According to Ellis (1997), one of the contributions of such research is improvement of language teaching. This happens by proposing different models and hypotheses which can describe different acquisition phenomena and with the light of these, teachers can find solutions to learners' problems in language learning. In this regard, researchers have sought to study the impact of teaching on second language acquisition. Such research aim to investigate different aspects of classroom ptactices and instruction. One of the aspects that has received a great deal of attention is the acquisition of grammatical forms. "A series of cross-sectional and longitudinal morpheme studies of 1970s were carried out to find out systematicities in acquisition of grammatical morphemes" (Ellis, 2008: 57). For example, Dulay and Burt (1974) found that some of English morphemes follow a fixed order in acquisition and learners' first language and teaching method have no impact on this order. Similar results were obtained in a study by Baily, Madden, and Krashen (1974) who conducted their experiment on adult learners. In another study, Larsen-Freeman (1976) found that difference in mother tongue will not alter the acquisition order.

The acquisition of 3rd person singular

The 3rd person singular inflection in English is considered as an introductory concept for second/foreign language learners as Krashen (1982) states it is one of the first grammatical rules taught by teachers to L2 learners of English generally at a very early phase of their language learning. Heironymous, (1993) states that although both researchers and ESL teachers seem to agree in the fact that the third person singular rule is very simple, there is some variability in its use by learners, and it seems that there are not so many students that apply the rule. Heironymous, (1993) depicts that even L2 learners who have an advanced level of English face with some problems in terms mastering the use of third person singular -s. Here, it is important to refer to two different kinds of difficulty: the difficulty learners have in internalizing a grammatical feature and the difficulty they have in acquiring the ability to use that feature accurately in communication. According to Ellis, (2008) most learners have no difficulty in grasping the rule for English third person singular –s, but they have enormous difficulty in internalizing this structure to use it accurately.

Most studies (Dulay and Burt, 1974; Krashen, 1982; Freeman, 1975; Goldschneider & DeKeyser, 2001) suggest that second language learners have the most difficulty in acquiring the third person -s morpheme. In both L1 and L2 acquisition research (Dulay & Burt, 1974; Gass & Selinker, 1994), studies assert that third person -s morpheme is learned much later than the others. For native speakers, this

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complexity is attributed to the nature of the morpheme itself. Most studies relevant in the literature proved that not only native speakers but also L2 learners acquire English grammatical morphemes invariably in a fixed order. The third person singular –s takes place at ends of this order. Ironically, however, this morpheme continued to occupy the beginning stages of language learning until very recently. Shin and Milroy (1999) conducted a study conducted which focused on acquisition of ten grammatical morphemes. The researchers proposed that second language learners' performance on plural-s and third person-s is the least accurate.

The acquisition of 3rd person singular in English has extensively been studied both in the areas of first and second language acquisition, as well as from different theoretical frameworks (Brown 1973, Dulay & Burt, 1974; Gass & Selinker, 1994; Goldschneider & DeKeyser, 2001; Hsieh, 2009; Blom, Paradis & Duncan, 2012). From the perspective of first language acquisition, the acquisition of the 3rd person singular-*s* has been studied in relation to the order of acquisition of other morphemes as the present progressive-*ing*, the plural -*s*, the irregular past tense, the possessive-*'s* the copula *be*, the articles *a/an* and the and the auxiliary *be*. After analyzing the acquisition of different morphemes by L1 speakers of English as a native language, Brown (1973) found that the 3rd person singular was acquired in a penultimate position, just before the auxiliary *be*.

*"Order of Acquisition of Grammatical Morphemes for L1 Learners of English" (*Dulay & Burt, 1974: 261*).*

1. Present Progressive –ing

2. Plural –s

3. Irregular Past Tense

4. Possesive –'s

5. Copula be

6. Articles a /an and the

7. Regular Past Tense –ed

8. 3rd person singular Present Tense –s

9. Auxiliary be

This acquisition order of morphemes in English as L1 was also compared to the acquisition order of morphemes in English as L2. And it was suggested that there is a sequence of fourteen morphemes, which includes the 3rd person singular morpheme –s. This sequence shows that fourteen morphemes are acquired in a different order between L1 and L2 learners of English (Dulay & Burt, 1974; Gass & Selinker, 1994). Most studies suggest that L1 influence (Luk & Shirai, 2009) or the qualities of the morphemes themselves, such as perceptual salience, morphophonological regularity, semantic complexity (Goldshneider & DeKeyser, 2001) or redundancy (DeKeyser, 2005; VanPatten, 1996, 2007) might be the reasons behind this order of acquisition.

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The following list shows the order of acquisition of some of these morphemes by L2 learners of English.

"Order of Acquisition of Grammatical Morphemes for L2 Learners of English" (Dulay & Burt, 1974: 263).

1.Plural-s

2.Present progressive –ing

3. Copula be

4. Auxiliary be

5. Articles a /an and the

6. Irregular Past Tense

7. Regular Past Tense –ed

8. 3rd person singular Present Tense –s

9. Possessive –'s

As far as the acquisition of morphemes by L2 learners is concerned, it was observed that as happened with L1 learners, the 3rd person singular morpheme –s was acquired in a penultimate position, but in this case before the possessive-*s* (Dulay and Burt, 1974; Krashen, 1982; Freeman, 1975; Goldschneider & DeKeyser, 2001). In both cases the acquisition of 3rd person singular is claimed to occur very late which would demonstrate that, as Krashen (1982) suggested, this morpheme is one of the most difficult to acquire despite the fact that it is one of the easiest grammatical rules to learn.

The acquisition of 3rd person singular morpheme -s by L2 learners has been also studied taking into consideration the typological proximity between the first and the second language being acquired (Blom, Paradis & Duncan, 2012). It has been considered that those learners with a rich inflecting L1 are more successful than those with an isolating (language with no inflection to indicate grammatical relationships) L1, especially when facing verbs that had a *high frequency lemma* in the input. Thus, they are more successful when using those verbs that appear more in the input they receive with different inflectional forms (e.g. walks, walked or walking.). English L2 learners with a rich inflecting L1 are more predisposed to use the 3rd person singular morpheme thanks to the positive transfer of the L1, since they are more used when inflecting verbs and it is easier for them to generalize rules.

However, isolating L1 learners lack the knowledge that make possible the generalizations of third person singular morpheme –s. The same happens with learners with L1 with a larger lexicon. The possibility of a negative transfer from the L1 to the L2 has been also taken into consideration especially if L1 does not have subject-verb agreement and tense marking. In consequence, it is probable that their L1 knowledge of tense and agreement features interfere in their performance of the L2 (Hsieh, 2009), as happened with Chinese learners of English in Hsieh's study as they replaced inflectional verb forms for non-finite forms.

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Third person singular and its properties in English and Turkish: A comparison.

In English, Tense and Agreement are grammatical categories that are realized by verb inflection. Finite verb forms in English are those which carry Tense and they are morphologically marked as either Present or Past. Since English has no future inflected form of the verb, the English conjugation is reduced to these two inflected tenses (Quirk & Greembaum, 1990: 231).

Almost all lexical or full English verbs have five different forms; *base form (open, drive), the 3rd person singular (opens, drives), the past tense (opened, drove), the past participle (opened, driven) and the –ing (opening, driving)* form. The following table illustrates the verb system in English language in Present Tense. As can be seen, the base form of the verbs is the one used in all forms except in the third person singular form, which is the only person that carries inflection.

Person and Number	Pronouns	Present Simple 'Open'
1st sing.	I	Open
2nd sing.	You	Open
3rd sing.	He/She/It	open-s
1st plur.	We	Open
2nd plur.	You	Open
3rd plur.	They	Open

Table 1. Verb 'Open' inflected in the Present Tense in English.

As for the Turkish inflectional system, Turkish is classified as a head-final language with an unmarked SOV word order in main and embedded clauses. Haznedar (2003) states that since Turkish morphology is agglutinative, Turkish verbs are inflected for person, number and tense. According to the typology criteria presented by Dressler (2003), Turkish language is an agglutinative language which has the inflection in both noun and verb. According to Dressler (2003), the noun and verb inflection systems of the following languages can be ordered gradually in regard to inflectional morphology on the scales of (a) isolating ↔ inflecting-fusional ideal type, (b) inflecting-fusional ↔ agglutinating ideal type.

a. Noun inflection: French – Spanish – English – Dutch – Italian – German – Greek – Slavic languages – Lithuanian

b. Verb inflection: English – Dutch – German – Spanish – French – Italian – Slavic languages – Greek – Lithuanian

c. Noun and verb inflection: Lithuanian – Slavic languages – Finnish – Hungarian – Turkish

Person and Number	Pronouns	Present Simple 'Eat'
1st sing.	I	aç-*ar*-ım
2nd sing.	You	aç-*ar*-sın
3rd sing.	He/She/It	aç-*ar*
1st plur.	We	aç-*ar*-ız
2nd plur.	You	aç-*ar*-sınız
3rd plur.	They	aç-*ar*-lar

Table 2 . Verb 'Open' inflected in the Present Tense in Turkish.

Although limited in numbers, there are examples of morpheme acquisition studies conducted with Turkish learners. Ertekin (2006), studied on third person singular, plural and possessive -s morphemes, copula be and past tense verbs to understand and analyze whether the rule-governed system of Turkish morphology has an impact on the acquisition of English inflectional morphemes. The study came with a conclusion that Turkish EFL learners have difficulty internalizing inflectional morphemes. Forty five participants provided data through three free writing tasks which were given in three consecutive weeks with the beginning of the academic schedule. The researcher analyzed the data according to correct and incorrect usage of the third person singular -s. A further analysis of the nature of the incorrect forms unearthed that participants generally omitted the -s morpheme, which the researcher contended to have stemmed from the structure of Turkish language, which has no inflection in the third person singular.

Method

Data collection tools

The data for the study composed of prepatory class students' final exam writing in 2017-2018 academic year. In the final exam students are asked to write essays about given topics. The topics for the final exam were:

1) How do movies or television influence people's behavior?

2) The Effects of the Poor Quality Water on People

Data collection procedure

The study gathered data from 39 students' writing in final exam in 2017-2018 academic year. The students take four midterms and one final exam. Both midterms and final exam have a writing section. For the first and second midterm the students are asked to write a paragraph and for the third, fourth and final exam they are asked to write essays. In each midterm and final exam, the students are given 40 minutes to write their essays. The essays of the students were transcribed by the researchers and the students' uses of 3rd person singular –s were analyzed

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Data analysis

The study gathered data from 39 students' writing in final exam in 2017-2018 academic year. The writings were transcribed by the researchers and the students' uses of 3rd person singular –s were analyzed. The students' English proficiency level was pre-intermediate and intermediate. The corpus consisted of 5880 words. The corpus was analyzed the in terms of grammatically/correctly inflected items, omission item and wrongly/incorrectly inflected items.

Findings

An important factor that could influence the production or non-production of the 3rd person singular morpheme -s is the kind of task designed to carry out the research. The task was narrow in the sense that students were asked to write about only two topics:

1) How do movies or television influence people's behavior?

2) The Effects of the Poor Quality Water on People

The corpus gathered from 39 students' written exams comprised 40 grammatically/correctly inflected items. The sentences below are taken from different students' written registers to set examples. According to Thompson (2012) simple random sampling omits the chance of sampling biases. Therefore, the examples are selected according to simple random sampling.

 - Environmental pollution *__causes__* dirty water.

- It *__has__* positive and negative results.

- According to the istatistics, manipulation level in the advertisement *__increases__* %13,8 every year.

- Poor water quality" *__results__* from public health, growing plants, animal products

- Firstly, it *__helps__* to people achieve for new news for example the news programs.

The corpus comprised 43 examples of omission item (OI).

- Then it *__happen__* obsession about it.

- When he *__sleep__*, he *__see__* to think monster.

- For instance my friend *__love__* watching movies.

- … if he *__win__* the game, he is winning a prize.

- For instance, when a hero *__save__* a normal people's life, the kid *__want__* to save their friend's life in their game.

- Television *__influence__* to people's behavior is one of the topics on the agenda.

- He is 5 years old and he *__watch__* Cartoon Network

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- Behavior *__affect__* the movies bad or good I wish all the time.

- When a hero *__save__* a normal people's life, the kid *__want__* to save their friend's life in their game.

- Water degree *__increase__*, Quality *__decrease__*.

When it comes to wrongly/incorrectly inflected items, the corpus contained 13 examples.

- According to surveys, two of three people *__says__* people who watch the fight in TV is more aggressive than other peoples, especially children.

- They scared and *__doesn't__* have good sleep if baby and child watch scared movie.

- Finally, they *__watches__* television and than they want to make saw in the television programs.

- When people *__watches__* "The Pianist" movies, They were unhappied and saw their history.

- For instance in some place of word people *__has__* a culture like other places of word.

Discussion and conclusion

Chafe (1982) and Kenworthy (2006) stated that learners produce more errors in oral rather than in written register. The factor of time is essential in order to understand how written and oral register works. Some hypotheses suggest that time and technique may influence the production of grammatical errors committed by English L2 learners, especially when writing (Kenworthy, 2006). When compared with an oral task, students may feel more comfortable in a writing task in that they can plan and go over their writings. In both tasks there is time limit but a writing task is less challenging since it gives the opportunity to organize ideas and review their writings. Cosequently, students are more likely to perform better in a writing task. In a writing task students are asked to write about two or three generic questions. In the final exam srudents were also given two generic questions whose answers may bear personal ideas. This can limit the students mostly to write about their ideas about the effect of TV and poor water quality; and therefore, making it less possible to talk about actions bearing third person singular –s.

As for the students' writing and their examples of omission and wrong/incorrect usage, here, it is important to refer to two different kinds of difficulty: the difficulty learners have in internalizing a grammatical feature and the difficulty they have in acquiring the ability to use that feature accurately in communication. According to Ellis, (2008) most learners have no difficulty in grasping the rule for English third person singular –s, but they have enormous difficulty in internalizing this structure to use it accurately. Therefore, classroom activities and practices should include drills which will help students to internalize the target form. The opportunity to use the target form in the classrooms should be increased. Teachers should clearly state that verbs in the present simple tense must take the present tense agreement morpheme –s "V + -s" especially the third person singular. Moreover, teachers should encourage the students to produce target form when they speak and write.

Though the related literature abounds in research on the acquisition of 3rd person singular morpheme, there is little research particularly focusing on Turkish EFL learners. The findings of the study supported the literature in that the challenging process of acquisition of third person singular –s also applies to

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Turkish language learners of English. The students participated to this study supported this view as they showed 40 examples of grammatically/correctly inflected items, 43 omission item (OI) and 13 wrongly/incorrectly inflected items (WI). The numbers prove that third person singular –s is still a problem for the Turkish students. Much as the number of the wrongly inflected items are relatively low, the omission examples' rate is considerably high. The errors with the 3rd person singular –*s* can be attributed to developmental errors which occur in interlanguage development and reflect the learners' gradual discovery of the second language also found in L1 acquisition.

Ertekin (2006), Ulgu, Nisancı and Unal (2013) also stated that Turkish EFL learners have difficulty internalizing inflectional morphemes, and the rule-governed system of Turkish morphology may have an impact on the acquisition of English inflectional morphemes. Negative first language (L1) interference can be a cause of adult Turkish English language learners' having difficulty mastering the use of the 3sg –*s*. Since the study is a case study, the variety and richness of the corpus used is limited with only 39 students written registers. Therefore, to be able to make generalisations further studies are needed to be carried out.

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Branching out ideas: Concept maps effect on memory and L2 writing[1]

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Abstract

The purpose of this study was to develop a curriculum to teach visual concept mapping and improve student attitudes on writing and the quality of their examination essays. We used visual word and image connections to improve the working memory and language aptitude students and gathered a small amount of data. The study took place during the summer module of an English preparatory program and was voluntary. We developed the workshop and the methodology for students who were continuing the English preparatory program into summer school. We gave surveys and personal interviews to students and workshop instructors after the workshops to ascertain students' attitude and knowledge of the material as well as the effectiveness of the program. Research partners took notes and recordings of the workshops. End of course writing exams were referenced for quantitative data but was limited due to the workshops being voluntary. The workshops were peripheral to the course module and aimed to be as casual and accommodating to student's heavy workload as possible while targeting specific tasks that they were responsible for in the course and final examination. Further research is needed but the limited data suggests a correlation between student's inclusion of mind mapping techniques and their ability to complete the demands of the final exam writing rubric.

Key words: Mind maps, L2 writing, metacognitive, outlines.

Fikirleri kollara ayırmak: Kavram haritalarının hafıza ve L2 üzerindeki etkisi

Öz

Bu çalışmanın amacı, görsel kavram haritalamayı öğretmek ve öğrencilerin yazma konusundaki tutumlarını ve sınav yazmalarının kalitesini geliştirmek için bir müfredat geliştirmektir. Öğrencilerin çalışma belleği ve dil becerilerini geliştirmek ve az miktarda veri toplamak için görsel kelime ve görüntü bağlantıları kullandık. Çalışma, bir İngilizce hazırlık programının yaz modülü sırasında gerçekleşti ve gönüllü oldu. İngilizce hazırlık eğitimi programına devam eden öğrenciler için yaz okuluna atölye ve metodoloji geliştirdik. Öğrencilerin materyallerin tutum ve bilgilerini ve programın etkinliğini tespit etmek için atölye çalışmalarından sonra öğrenciler ve atölye eğitmenleri ile anketler ve kişisel görüşmeler yaptık. Araştırma ortakları, çalıştayların notlarını ve kayıtlarını aldı. Kurs sonu sınavları, nicel veriler için referans alınmış, ancak çalıştaylar gönüllü olmuştur. Çalıştaylar, ders modülüne çevre birimleriydi ve öğrencilerin ders yükünden ve final sınavından sorumlu oldukları belirli görevleri hedeflerken, mümkün olduğunca öğrencinin ağır iş yüküne rahat ve yardımsever

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olmayı hedefliyordu. Daha fazla araştırmaya ihtiyaç vardır, ancak sınırlı veriler, öğrencinin zihin haritalama tekniklerini içermesi ve final sınavı yazma sınavının taleplerini tamamlama yetenekleri arasında bir ilişki olduğunu göstermektedir.

Anahtar kelimeler: Zihin haritaları, L2 yazma, metabilişsel, ana hatlar.

Introduction

In examinations, essays are often limited by time constraints, precautions against cheating, and a Pandora's box of socio-economic, cognitive and cultural factors. Because of these limitations, the exams have to be closed which restricts students from using any written, electronic or verbal material to assist them. They sometimes see this as contradictory to their modern lives, or a necessary break from it. About ten times a year in Turkish universities' English prep programs the students write exam compositions with only their minds and test materials. The tasks are usually descriptions of people, places or events, opinion or persuasive essays, or compositions about current events or issues. Most programs have additional open writing assignments with multiple drafts and opportunities for research and review but their marks are usually weighted lighter than the exams writings. The process of writing is a kind of training for the main event of exam writing.

Up until exam day, students are encouraged to follow the writing process, (plan, draft, revise, proofread) research their topics, and edit their writing. They're encouraged to develop and do metacognitive reflection; however, single-draft closed writing tasks further limit the student's ability to write thoughtful ideas by restricting the writing process. Students comment, that they rely on a different kind of writing process in the exams choosing to memorize advanced level discourse markers and stock phrases. Teachers sometimes notice that they commit whole paragraphs to memory in order gap fill topical vocabulary.

We sought to teach new methods to boost motivation, creativity and confidence that emphasized examples, details and original ideas, connected by accurate discourse markers. There is extensive study into the applications of concept maps in learning (Novak & Gowin1984) and we looked for a creative brainstorm method that our students could do quickly and with limited resources. We taught an abbreviated model of the mind map method as a quick pre-writing activity that the students could use in their exams.

To this purpose, we created a brief curricula on mind maps, also known as spider-grams or concept maps to record, and display a brainstorm that could be referenced and annexed throughout the writing exam. Inspiration for the curricula was taken from similar curricula for open book reviews and literature reviews in an English for Specific Purposes course (Wette 2017), teaching vocabulary to young learners (Pua, Li, Lui & Cheng 2015), and other findings which suggests that mind maps use helps students organize their thoughts and develop their writing sub-skills (Al-Zyoud, Ayed, Al-Jamal, & Baniabdelrahman 2017).

Since its intellectual roots in the notebooks of DaVinci, al-Khwarazmi and multitudes of other philosophers and scientists, mind mapping's use and methods have developed significantly both from its greatest proponent, Tony Buzan, as well as those who have tested it critically (Farrand, Hussain & Hennessy 2002) and our curriculum was designed for our student profile, which was lower level

students who had failed at least two courses of their English prep program and were retaking one level and the proficiency exam in the summer.

As a metacognitive method, it is associated with key and concept words and their connection to memory and recall (Buzan 1971), and as a business and life planning method, it is a multifaceted mental and physiological skill that reaches far beyond the pen and paper (Buzan & Buzan 1993).

Previous research

Mind maps are visual organizational tools in which supra-ordinate concepts subsequently link to sub-ordinate concepts as appropriate. They work by connecting and associating ideas to help generate ideas and translate the complex connections of the brain onto paper. The process stimulates thought and records it. By mimicking the brain's physiology, a mind map can generate more ideas than a standard list by stimulating the brain's synergistic way of thinking. The central node is the categorization constant and the outward branches can represent differing connections and associations (Buzan & Buzan 1993) such as causality, categorization or examples. The process works as a bridge between the complexity of our minds and the two-dimensional narrative of writing an essay, giving a speech or reading a book; linear tasks that are composed of listed series of words can be pre-written with this special kind of outline that helps us visualize the multi-spatial processes of thoughts.

Concerning mind maps and productive skills, studies have shown increased motivation among teenage students in an EFL class after mind map workshops (Al-Zyoud, Ayed, Al Jamal & Baniabdelrahman 2017). They were more comfortable with creative activities and less afraid to make mistakes. Those researchers included "color codes, pictures, key words, clues, in a proper hierarchal paragraphing structure" into their curriculum and gave the students a wide berth of time to work with their creations. Another group of researchers taught third graders to make colorful mind maps of their vocabulary lists first by example. After the students learned the format, teachers empowering them students to draw mind maps from their own associations. The children worked with vocabulary lists, and the test data concluded that, "the use of mind maps to aid vocabulary building is an effective way to help students learn vocabulary. It gives them an alternative way to memorize new words instead of rote memorization. Students have gained more confidence in using English after the introduction of mind maps." (Pua, Li, Lui & Cheng 2015). Another study in an L2 academic writing course used mind maps as an instructional tool to teach book review and literature review genres. In addition to boosting motivation, it was concluded that their use helps raise awareness of textual and rhetorical components of conceptual knowledge (Wette 2017). This in-depth curricula dealt with high level university students and their analysis of research papers. It introduced mind mapping as a metacognitive tool that expands writing into the new genres.

Receptive skills are the yin to the productive yang and mind maps impact on reading comprehension has been examined as a tool to help digest textbooks (Phantharakphong 2013). Another study worked with computer-assisted mind maps and found they're most beneficial for low level students than high (Liu, Chen, & Chang 2010). Not all studies however, have heaped praise on the mind map method. One such study (Farrand 2002) has shown that the 'mind mapping method' may lead to a reduction in intrinsic motivation for some students, due to a heavy-handed curricula. There is a risk that insisting subjects cease using their tried and tested study methods in favor of a new one can demotivate them. The study goes on to suggest this limiting factor might be mitigated if the new method is taught in

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conjunction with an extrinsic motivating factor that totes validity and usefulness. The books by Mr. Buzan are a good source for this praise.

It's also a potential distraction if the types of words noted down on the mind map are too vague and don't trigger our memory. The metacognitive process that support memory deals with the theory of recall words, which trigger specific memories as opposed to multi-ordinate words which associate with too many concepts and thus the specific concept becomes lost in the multitude (Buzan 1971) Take for example the word, 'way' which can mean 'road', 'style' or 'method' (and many phrases like, "in the way", "anyway" "go your own way", etc.). If multi-ordinate words are used to recall a lecture after the short term memory has cooled down, it could evoke any or all of these concepts and it won't effectively recall the information. Key words are strong verbs or nouns that act as stepping stones and assist our ability to recall.

Methodology

To consider our student profile we used our experience grading their compositions from the preceding year including a small corpus, our experiences with the students and an online survey. After setting the time and scope of the workshop, (four 30-minute sessions during the summer module). We formed the curricula and invited the summer school students to join and make mind maps. We often spoke the student's L1 (Turkish) and explained that mind maps are a thinking tool that can be used in any language.

Survey result

The optional survey asked about students' values and experiences with writing. Only a few of the participants in the survey would join the summer workshops. We offered the survey both in English (figures a&c) and Turkish (figures b&d) and gave them the option to take the survey in either language. We asked the students to rate their comfort level on a scale of one to ten with one being very low and ten being very high. The survey contained other questions about their writing skills and experiences. Some students mentioned that they valued their writing skills, but had the low confidence in L2 writing. We observed that students often relied on L1 language when organizing their thoughts, and this did not always translate on paper.

Students comfort level writing in Turkish
Students who chose the English survey

(Figure a)

Students comfort level writing in Turkish
Students who chose the Turkish survey

comfort level

(Figure b)

Students comfort level writing in English
Students who chose the English survey

52 students

(Figure c)

Students comfort level writing in English
Students who chose the Turkish survey
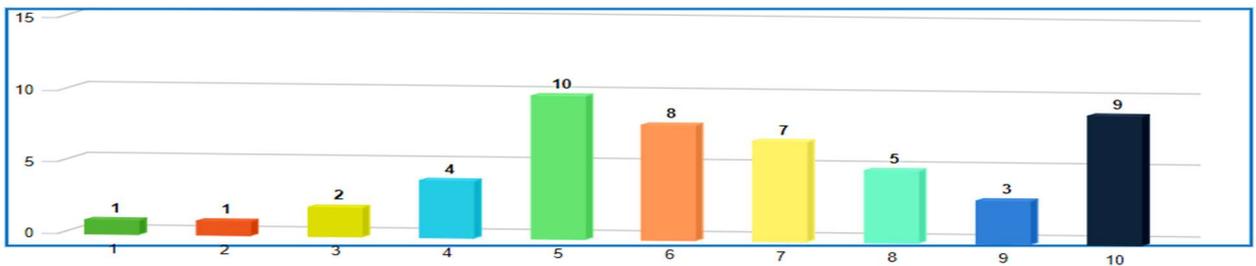
34 students

(Figure d)
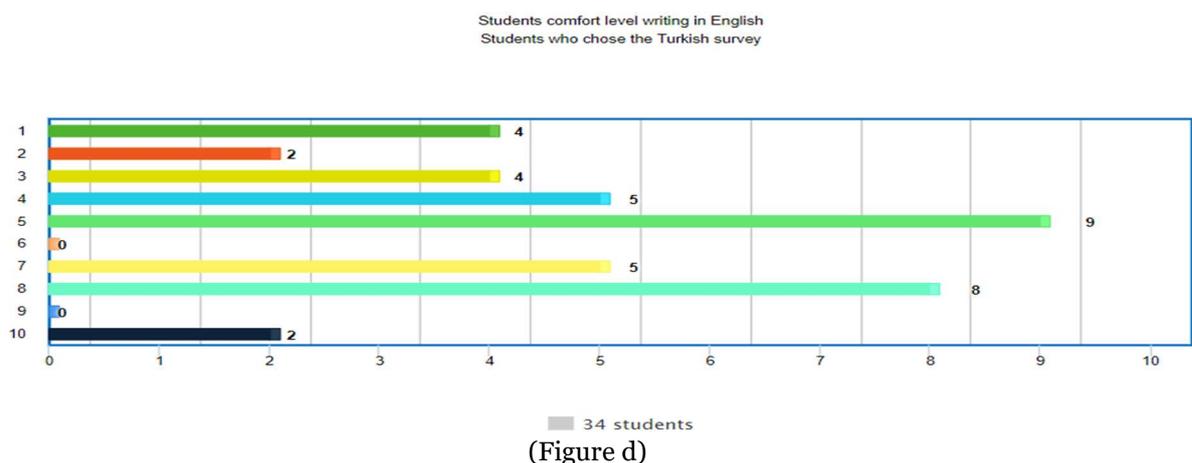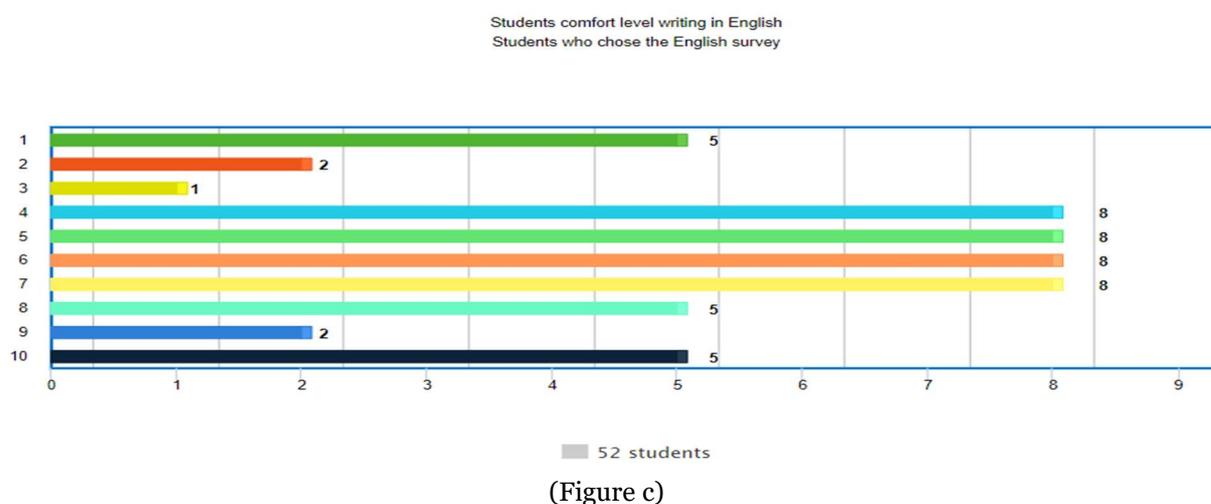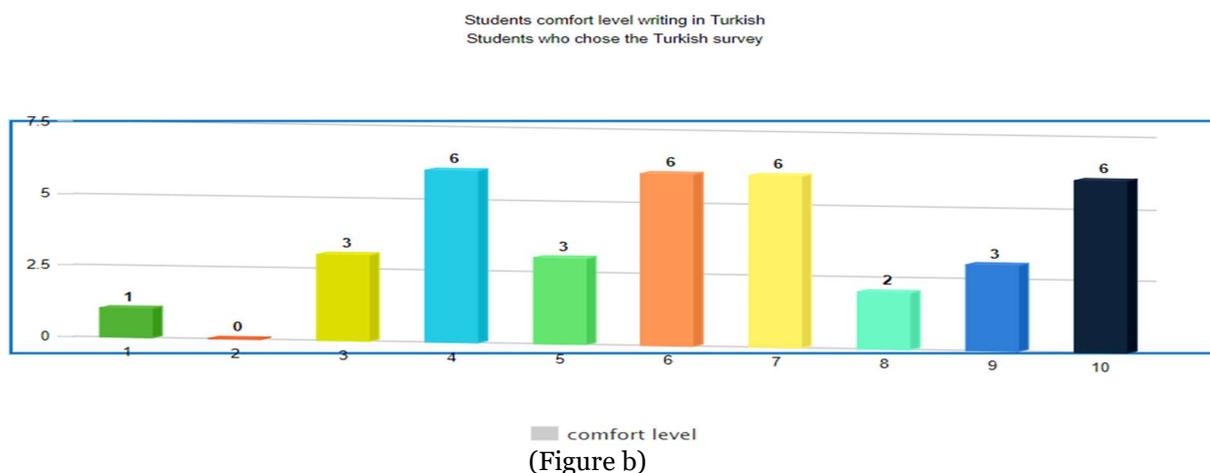
The survey didn't give unexpected results. Most of the students felt very comfortable writing in their L1 and moderately comfortable writing in their L2.

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Curricula

After our survey and a cursory analysis of the student profile, we started to create the curricula. A week-by-week analysis is provided and a summary (figure e). We knew our participants would come from the summer school but were motivated enough to join a workshop with no bearing on their final grades, so we designed it to encourage heuristic learning but contain A2 content. We decided to emphasize free and confident association of ideas and, as we explained the form(braching hierarchy) and function(improve memory and creative thinking), we wanted to gradually explain that some words are better for note-taking than others and that the best words might not be the first ones that come to mind.

In the first week (week 1) we introduced mind maps as a wide-reaching topic with applications in business, science and education. We introduced it through the quotes of Tony Buzan and talked about well-known people who have used them. We started graphically with a large white board to explain the significance of nodes and subordinate, exemplary or otherwise categorical groupings. To draw parallels between natural order of the mind and the protocol we were promoting, we selected participants to converse about a topic. As they spoke, we centered the main topic on the whiteboard and drew secondary nodes with each new idea they discussed, and tertiary nodes for the details, points and examples. We then asked the students to form groups of three. Two of them would speak and the third made a mind map outlining the conversation as we had demonstrated. The students made very descriptive mind maps in groups and seemed to enjoy the group work. They understood the concept quickly and in an interview session afterwards they noted that this can be used as an essay outline. We believed their interest would motivate them to continue to learn ad ultimately, help them write essays.

Instruction in the second and third weeks expanded on the productive and receptive uses of mind maps for outlining and note-taking, respectively. Unfortunately no students came to both of these workshops and learned of this dichotomy. Lesson two (figure f) focused on a selecting vocabulary from a text and drawing it into mind maps. It was crucial that students understand that the important element was categorical organization, and that that was was analogous to the neural connections that we'd introduced in the first lesson. We used a relatively easy text (a simplified news article about sports), but

Week 1: A visualization tool	teach basic terminology, demo the method, show how a mind maps can record the details of a conversation
Week 2: Mind map your notes	read a text and highlight keywords, explain how strong nouns and verbs stick in our memories, sts make a mind map of another article
Week 3: Minimize notetaking	play pictionary, visual concepts and images catch the imagination
Week 4: Productive skills	essay topics, brainstorms, creative associations, hierarchical structure

(Figure e)

(Figure f)

due to the student's low level, we still spent a lot of time explaining vocabulary. We told them that note-taking can be improved with the use of intentional foresight. We asked the students to imagine that a month from then, they would have look at their mind map and remember what the article was about. Would the be able to? Most of the students found that the words they'd written could associate with too many other ideas and that they didn't create a vivid connection between their intention (recalling the content) and what they had on hand (their notes). Our intention wasn't to discourage students by showing the futility of the task but to explain the counter-intuitive nature of low ordinate words, and how the the most attractive words are often the most useless. In future iterations of mind map projects we will try harder to optimize the text at the student's level so we can spend less time focusing on meaning and comprehension and more time focusing on memory and cognition.

In the third week we delved into memory and key words. We drew a metaphor thusly: Memory is like crossing a raging river and you must place stepping stone in the path to help you cross. Strong memories are like sturdy stones that won't move even if the stream of consciousness is heavy or chaotic. To inspire optimum recall of source material, the words used in the mind map (or any type of notes) should be low-ordinate words (strong nouns and verbs) which associate specifically to the intended concepts. We'd expected the content of the week 2 workshop to lead into the third but ran into a problem when we found that an entirely different set of students had come to the third workshop, so we had to adjust our material and reteach some week 2 content. We gave them some topics (traffic, rural areas, technology, ect.) and asked them to brainstorm and draw mind maps. We corrected them with careful heuristic questioning to show how to categorize and structure ideas hierarchically. The students again chose many descriptive words but we believe that, as if students are repeatedly exposed to the idea that note-taking can be optimized and more time should be devoted to listening, they will get accustomed to writing low-ordinance words in their notes. A lot of the third workshop was solo-work and we walked around asking students about the kinds of connections they were placing in each node and suggesting words.

The final day of the workshop was the most practical application but contained the least amount of theory or explanation. We summarized the key ideas of the previous workshops (mind map's analogy to neural networks, hierarchical structure, memory, low-ordinance words, ect.) and told them to make a

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mind map of an essay outlining tactic quickly as if they were in an exam. In fact, it was the week before their proficiency test and we brought essay topics from previous exams such as "What can be done to reduce traffic in Istanbul?" and "What can be done to encourage people to move out to the country?" We encouraged them to take their brainstorms a step further and begin an essay.

Ultimately, we felt a bit discouraged by the loose structure of the workshops but we solidified our resolve to continue our research with more structure and a higher intensity of participation. In each workshop we taught the method by example and reiterated the function (memory and creative thinking). Unfortunately, we weren't able to get much data from our students but we were happy with the progress that they showed.

Conclusion

As a foray into the curricula and methodology that we intend to use in further studies, we were satisfied. We were successful in creating a four-course curriculum to teach visual concept mapping. We did not gather any substantial data as to the improvement on student attitudes on writing after the course was over. We spoke to students casually after their exam, and they projected a positive outlook on their end of module exam and exit exam. As we continue our research, we will need to improve our test procedure to measure working memory and language aptitude. Furthermore, we will need more students that allow us to examine their scores from the entire school year. During the next research session, we will use the same students from the entire school year. We would also like to get more teachers involved in the process as to have feedback about the curriculum, and have further development in the positives and negatives in the curriculum. We believe in continuing the casual atmosphere as students felt receptive to this atmosphere. It also felt good for us, as we did not have formal restrictions of classroom management upon us. Further research is needed to make a conclusive correlation between student's inclusion of mind mapping techniques and their ability to complete the demands of the final exam writing rubric.

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Developing EFL learners' academic writing through collaborative writing projects[1]

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Abstract

Over the last decade, globalisation has invaded our world and reformed education. This has deeply affected the learners' level and interests. As far as the writing skill is concerned, EFL learners tend to use a more informal English rather than academic with many other problems. For instance, academic writing is a highly problematic task to the students. They face many challenges that negatively affect their productions such as cohesion and coherence problems, in addition to vocabulary and grammatical issues. This makes the central aim of the teachers nowadays is to enhance their students' performance towards better academic writing. Accordingly, the present research paper tries to spot light on the obstacles that most EFL learners encounter. It also attempts to help the learners overcome these challenges through collaborative writing projects. To reach this end, many cooperative activities are implemented in the writing classes, and a collaborative writing project is assigned in order to evaluate the students' outputs and examine to what extent they can improve their writing. The major findings show a significance improvement in the students writing productions through collaboration.

Key words: Academic writing, collaborative writing projects, cooperative learning, EFL classes.

Yabancı dil olarak ingilizce öğrenen öğrencilerin işbirlikçi yazma projeleri ile akedemik yazılarını geliştirme

Özet

Son on yılda, küreselleşme dünyamızı etkisi altına aldı ve eğitimimizi yeniden şekillendirdi. Bu durum, öğrencilerin seviye ve ilgilerini derinden etkiledi. Yazma becerisi düşünüldüğünde, İngilizceyi yabancı dil olarak öğrenenler, başka birçok sorunla birlikte akademik İngilizce yerine daha informal bir İngilizce kullanmaya eğilimlidirler. Örneğin, akademik yazma öğrenciler için daha sorunlu bir iştir. Kelime bilgisi ve dilbilgisi konularının yanısıra, bağlaşıklık ve bağdaşıklık problemleri gibi üretimlerini olumsuz etkileyen birçok güçlükle karşılaşmaktalar. Bu durum, öğrencilerin performanslarını daha akademik bir yazı yönünde geliştirmeyi öğretmenlerin bugünkü temel hedefi yapıyor. Dolayısıyla, bugünkü araştırmalar İngilizceyi yabancı dil olarak öğrenenlerin en çok karşılaştığı engellere ışık tutmaya çalışmaktadır. Ayrıca, işbirlikli yazma projelerinde öğrencilere bu zorlukları yenmesi için yardım etmeye çalışmaktadır. Hedefe ulaşmak için yazma sınıflarında öğrencilerin kazanımlarını değerlendirmek ve yazılarını ne ölçüde geliştirdiklerini incelemek için

işbirligine dayalı birçok etkinlik uygulanır ve işbirlikli bir yazma projesi ödev verilir. Ana bulgular işbirliğine dayalı yazı üretiminde anlamlı bir gelişme bulunduğunu göstermektedir.

Anahtar kelimeler: Akademik yazı, işbirlikli yazma projeleri, işbirliğine dayalı öğrenme, İngilizceyi yabancı dil olarak sınıflar.

Introduction

Writing occupies a major importance in learning a language. In fact, learning English requires the development of the four skills, namely: speaking, listening, reading, and writing. Even though writing has received a great attention in EFL classes, as the centre of teaching and learning in higher education, students' achievement is still unable to meet the readers' expectations. Besides, writing has an influence on various patterns in addition to the other skills. Mandal, for instance, says "writing trains ears and eyes and fixes vocabulary, spelling and patterns in our mind" (Mandal, 2009, p. 95). However, students usually encounter different hindrances and other factors of distraction that may affect their writing ability. One of the most broadly speaking factors is globalisation. The latter has brought with it an endless use of ICTs and social networking sites which, undoubtedly, makes the world smaller and learning foreign languages and communication easier, but also affects the nature of the learners' writing, particularly academic writing. They tend to encourage the use of informal language rather than academic. Hence, this research paper aims at shedding some light on the challenges that especially hinder students' writing performance and enhance their academic writing via the integration of a cooperative learning approach in the classroom. Since it is commonly believed that cooperative learning has a potential to maximise students' performance at numerous levels, this study is intended to develop students' writings by means of group works and collaborative writing projects.

Academic Writing

Academic writing is defined as "a mental and cognitive activity, since it is a product of the mind" (Al Fadda, 2012, p. 124). Irvin (2010), in his turn, describes academic writing as a form of "evaluation that requires students to demonstrate knowledge and show proficiency with certain disciplinary skills of thinking, interpreting, and presenting" (Irvin, 2010, p. 8). Academic writing can be defined as a process of writing that is required in any academic situation. It involves the students to write from a formal perspective applying writing rules and be more accurate (Ankawi, 2015). In the same vein, Thaiss, Chris and Zawacki (2006) state that academic writing is any writing provided to fulfil an educational purpose at the university or college. It includes writing assignments, or professional writings such as researchers' publications or conference presentations.

Features of Academic Writing

Based on a research conducted by Thaiss, Chris and Zawacki at George Mason University, academic writing has three main characteristics. They are summarised by Irvin (2010, p. 14) as follows:

1. Clear evidence in writing that the writer (s) have been persistent, open-minded, and disciplined in study.

2. The dominance of reason over emotions or sensual perception.

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3. An imagined reader who is coolly rational, reading for information, and intending to formulate a reasoned response.

Broadly speaking, academic writing is characterised by the use of a formal tone, the third-person rather than the first-person, and precise word choice. However, there are ten main features of academic writing that are commonly discussed (Vineski, 2003). These features are represented in Figure 1.

Figure 1: Features of Academic Writing

1. Complexity: Academic writing is more complex. It has longer words with varied vocabulary and usually complicated grammar, compared to spoken language.

2. Formality: In academic writing words and phrases are relatively formal. This means that colloquial words and expressions should be avoided.

3. Precision: Facts are given precisely. In other words, the used sources and the quality of information provided in a piece of writing should be reliable and precise.

4. Objectivity: In general, academic writing is objective. There are very few situations where personal writing is tolerated whereby the writer or the readers are referred to. This means that the main emphasis should be on the information to be provided rather than the writer.

5. Explicitness: Academic writing is explicit about the relationships in the text. It requires precise structure of the texts and clear connections between different parts of the provided texts.

6. Accuracy: Academic writing uses accurate vocabulary. Most of words have different meanings, so the writer should use the most accurate word to convey the meaning to the readers.

7. Hedging: It is a complicated feature of academic writing. Generally speaking, hedges help the writer makes the necessary decisions about the choice of words and phrases that determines the strength of a claim or a particular argument.

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8. Responsibility: In academic writing you have to be responsible for what you write and give evidence and justifications for your claims.

9. Organisation: Academic writing is well organised from one section into another.

10. Planning: Academic writing is well planned. It is realised based on specific plan and objective.

In brief, academic writing is mainly characterised by outlining, objectivity and accurate language used by the author. In other words, academic writing is any process in which the author breaks down ideas through formal language, deductive reasoning, and third person point of view. It reflects what the author is thinking and what evidence and justification he has to support this thinking (Vineski, 2003).

Students Challenges in Academic Writing

It is highly believed that writing constitutes one of the most difficult skills to master due to its complexity. Jozsef, for instance, states "writing is among the most complex human activities. It involves the development of a design idea, the capture of mental representations of knowledge, and of experience with subjects" (Jozsef, 2001, p. 5). Academic writing in English at advanced levels is very difficult for English language learners and even for native English speakers (Al Fadda, 2012). This state of affairs makes teaching writing a very challenging task for EFL teachers. Hence, it makes academic writing even harder.

Abdulkareem (2013) and Ankawi (2015) point to some difficulties students face in academic writing including difficulties with grammatical competence, difficulties with the different structure of Arabic and English, and difficulties with differences in genres and socio-cultural differences. Abdulkareem (2013) mentions other problems Arab students face in writing in English language, including paraphrasing, sentence structure and the interference of the students' mother tongue. Gomez (2010) spots five common mistakes Arab students make while writing due to the influence of Arabic, their mother tongue: run-on sentences, redundancy, Arabish, punctuation, and writing organisation. In this study, the subjects are Algerian students who have all the stated earlier problems. In addition to that, they have other problems such as time management, lack of vocabulary, problems of cohesion, coherence and unity. They also have problems of punctuation and capitalisation.

Cooperative Learning

Cooperative learning is an approach that requires students to work together and help each other in different learning activities (Jolliffe, 2007). To become cooperative, Jolliffe states that groups need to work as a team, discuss different elements together and support each other to understand and fulfil shared objectives (Jolliffe, 2007).

> Cooperative learning is an instructional strategy based on the human instinct of cooperation. It is the utilization of the psychological aspects of cooperation and competition for curricular transaction and student learning. The concept of cooperative learning refers to instructional methods and techniques in which students work in small groups and are rewarded in some way for performance as a group. (Mandal, 2009, p. 96)

Cooperative learning is a student-centred instructional strategy in which the teacher is a facilitator and the students, constituting small groups, are responsible for their own learning and the whole group's

members learning. Students in these small groups interact with each other to learn, practise, do exercises, and achieve particular goals (Har, 2005).

In other words, the concept of cooperative learning refers to the instructional methods and techniques in which students work together in small groups.

Elements of cooperative learning

According to Kagan (1994), there are 5 essential components of cooperative learning (Figure 2).

*1. Positive Independence:*Students work as a team to achieve shared goals, but each student has a unique contribution within the same team.

2. Individual Accountability: Students must do their best, share ideas and communicate effectively, and each student must complete his/her part of work to be more efficient as a team.

3. Face-to-face Promotive Interaction: It involves group discussion and interaction in which students assist each other to solve problems and draw conclusions to reach the group's shared goals.

4. Interpersonal and Social Skills: Students are encouraged to develop their decision making, communication, collaboration, leadership, trust building within the members of the group and avoid or manage to solve problems and conflicts.

5. Group Processing: It involves group assessment and learning tasks analysis. Students assess their effectiveness as a team and identify what changes are needed to improve the group performance (Har, 2005; Kagan, 1994)
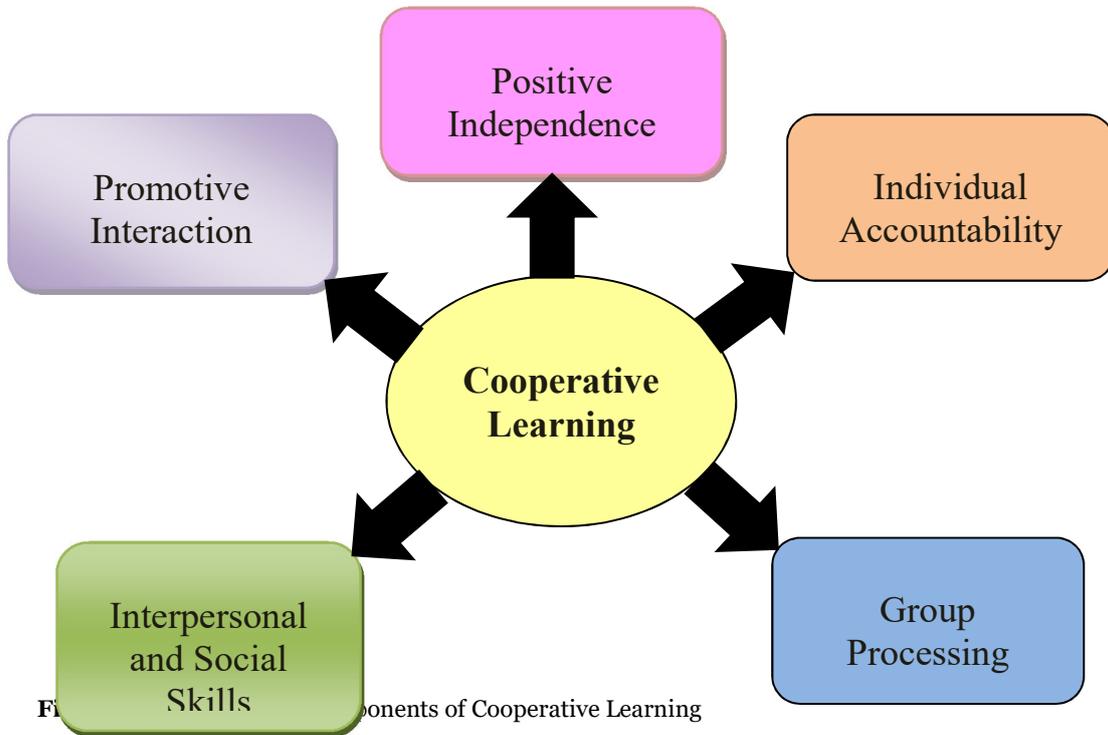
Figure 2: Components of Cooperative Learning

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Advantages of cooperative learning

Cooperative learning has many advantages in developing the students' achievement and writing skills. According to Jolliffe (2007), cooperative learning has three main categories of advantages namely: achievement, interpersonal relationships, and psychological health and social competence. For the first category, it concerns developing the students' productivity, problem-solving skills, time management, and improving the performance of weak students when matched with good ones. The second category is concerned with promoting the students' sense of caring, friendship, support and morals. The third category involves fostering the students' self confidence, independence, collaboration and problems sharing among the peers (Jolliffe, 2007).

In her turn, Mandal (2009) points out to some of the benefits of cooperative learning. She states that cooperative learning improves students' critical thinking skills. It creates a good atmosphere for active and exploratory learning. It also considers the students' different learning styles they use (Mandal, 2009).

In a nutshell, cooperative learning supports and deepens learning and develops the students' critical thinking skills.

Strategies of Cooperative Learning

There are many models of cooperative learning strategies. The following table represents the most common strategies applied by teachers in the classroom (Mandal, 2009).

Cooperative Learning Strategy	Significance
Learn together	The learning together model was developed by David and Roger Johnson. The students work cooperatively on different tasks and assignments.
Jigsaw	Students participate and are involved actively in a cooperative group work to do different activities. Each group member has unique information that he/she learns and has to teach it to the other members
Group Investigation	In this method, students form groups of 2 to 6 members and work together cooperatively in order to plan projects. Each group selects a subtopic from a whole unit and breaks it into individual tasks then the members discuss and present their final report with the others to be finally evaluated.
Round Robin	It is a brainstorming technique in which students generate ideas together. Group members take turns responding to a question with words, phrases, or short answers. This technique helps in generating many ideas without interrupting the flow of ideas.
Buzz Groups	Buzz groups are teams of four to six students that are formed quickly. Students discuss a given topic and exchange ideas together. Buzz Groups serve as a warm-up to whole-class discussion. They are effective for generating information in a short period of time.
Critical Debates	This activity could be used for argumentative writing. Students take one sideopposing their opponents' views. They form teams and discuss their arguments together, than

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	present them to the opposing team. This technique develops the students' critical thinking skills.
Praise Question Polish	In this technique the group members read their writings aloud and the others listen and take notes. After that, the students ask their peers what they liked about their work (Praise), then identify what exactly they did not understand (Question), and finally offer some suggestions to improve their work (Polish).

Table 1: Strategies of Cooperative Learning

Methodology

In this study, an experimental approach is opted for in which cooperative learning strategies were implemented in writing classes.

Subjects: 40 First year BA students of English, university of Constantine 1 Algeria, constitute the sample of the experiment. A group of 20 students who belong to the same population serves as a control group. The experiment was carried out during the academic year 2017-2018, particularly in the second semester of the year because at the time the students learn the basics of the writing skill, and especially how to write different types of paragraphs.

Material and Procedure: All the subjects had a pre-test in order to evaluate their writing level and identify the most common challenges they encounter when writing academically. Then, a series of cooperative learning strategies and collaborative writing projects were implemented to improve the students of the experimental group sense of sharing and collaboration. The duration of the experiment in which many cooperative strategies were integrated was 8 weeks. The students attended 270 minutes writing classes per week in which one session lasts 90 minutes. In other words, the students of the experimental group attended a total of 24 sessions of writing. A post-test was given to the students of the experimental group in order to determine the effects of these strategies and projects on developing the students' academic writing. The students of the control group were also given the same post-test in order to analyse their results and compare them with the scores obtained by the subjects of the experiment.

Discussion of the results

The students' scores obtained in the pre-test and the post-test are displayed in Table 2 in order to compare the achievement of the participants of the experimental group. The data obtained are analysed using SPSS (Statistical Package for Social Sciences). The version of the SPSS used in this study is 20.0.0. Descriptive statistics such as the mean and the standard variation are also reported using the same programme.

Students	Pre-test	Post-test	Difference
1	7	12	5
2	6,5	10	3,5
3	2,75	5	2,25

4	9	9	0
5	14	14,75	0,75
6	11	14	3
7	9	13	4
8	8	11,25	3,25
9	5,75	6	0,25
10	8	8	0
11	8,5	10	1,5
12	6,75	11	4,25
13	12,25	14	1,75
14	11,5	12,25	0,75
15	13	13,5	0,5
16	13	15	2
17	12,5	12	-0,5
18	14	14	0
19	10	14	4
20	9	13,75	4,75
21	10	12	2
22	10,5	13,25	2,75
23	6	9	3
24	7,5	9	1,5
25	7	8,75	1,75
26	6	8	2
27	6	13	7
28	12	13,25	1,25
29	10	13	3
30	13	14	1
31	4,5	8	3,5

32	9	8,25	-0,75
33	8,5	12	3,5
34	4,75	6	1,25
35	4	10	6
36	11	12	1
37	9	12,75	3,75
38	6	11,25	5,25
39	6,25	11	4,75
40	7	10	3

Table 2: Students scores in the pre-test and the post-test (Experimental Group)

Table 2 reveals that the greatest majority of the students have considerably improved their scores. It is noticeable that the differences between the means from the pre-test and post-test are positive for almost all of the students.

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pretest	8,7375	40	2,91380	,46071
	Posttest	11,1750	40	2,58769	,40915

Table 3: Paired Samples Statistics (Experimental Group)

Table 3 indicates that the mean for the pre-test is 8.7375 whilst it has increased to 11.1750 for the post-test results. This means that the students have improved their scores significantly in the post test.

	Paired Differences			t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean			
Pair 1 Pretest - Posttest	-2,43750	1,86117	,29428	-8,283	39	,000

Table 4: Paired Samples Test (Experimental Group)

As shown in Table 4, the p value (Sig 2-tailed) is .000, which is a very low value. This means that the subjects have improved their scores and have statistically speaking shown a significant difference. This concludes that the implementation of collaborative learning activities has positively enhanced the students' writing performance.

In order to support the previously stated conclusions, the students' scores are compared to the ones obtained by the control group. Table 5 displays the participants' scores of the control group in the pre-test and the post-test.

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Students	Pre-test	Post-test	Difference
1	9	11	2
2	6	7	1
3	3,75	6	2,25
4	7	7	0
5	10	12	2
6	10	10	0
7	9	10	1
8	6,5	6	-0,5
9	12	8	-4
10	7	7	0
11	10	9	-1
12	6,25	7	0,75
13	12	11	-1
14	14	14	0
15	11	10	-1
16	10	8	-2
17	13	12	-1
18	6	6	0
19	3	4	1
20	12	11,75	-0,25

Table 5: Students scores in the pre-test and the post-test (Control Group)

A glance at Table 5 shows that six students have improved their scores. However, the majority of the subjects did not improve their level (the same results) or even scored worse in the post-test. It should be noted that the students of the control group studied writing in the same duration between the pre-test and the post-test as the experimental group. However, they studied writing through the usual monotonous approach to teaching writing, without the integration of any group works or any other cooperative strategies. Thus, it can be seen from the students' results that they were unable to improve their achievement considerably using the traditional approach to teaching writing, which is based on students' individual production.

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	Mean	N	Std. Deviation	Std. Error Mean
Pre-test	8,8750	20	3,06991	,68645
Post-test	8,8375	20	2,62613	,58722

Table 6: Paired Samples Statistics (Control Group)

It can be clearly seen in Table 6 that the mean for the pre-test is 8.8750 and for the post-test is 8.8375. These results are very close, which means that the students of the control group remain at the same level. Even though the mean has statistically speaking decreased, one may assert that these results denote that the students simply did not progress in their writing performance.

		Paired Differences			t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean			
Pair 1	Pre-test – Post-test	,03750	1,46735	,32811	,114	19	,910

Table 7: Paired Samples Test (Control Group)

As shown in Table 7, the p-value (Sig. 2-tailed) is 0.910 which is higher than 0.05. This denotes that there is no statistically significant change in the subjects' scores. The mean difference between the students' results in the pre-test and the post-test is 0.3750, which is very small to be considered. Again, it can be concluded that the students' performance of the control group is not satisfying, especially compared to the great progress seen in the students' of the experimental group.

In brief, the major findings of this study conclude that the majority of students of the experimental group have considerably improved their academic writing style. Some grammatical mistakes and other problems such as wordiness and punctuation were inevitable. However, considering the overall achievement of participants, cooperative learning has enormously contributed in enhancing their level.

Conclusion and Recommendation

Academic writing is a very complex activity for many EFL students. This research advocates the implementation of collaborative writing projects and other cooperative strategies, which have shown effectiveness at different levels in EFL classes, in order to ultimately enhance students' academic writing skills and improve their engagement in the learning/teaching process through small groups or projects. Through cooperative learning, students can enhance their writing abilities by sharing and working together. This will eventually raise their motivation, enthusiasm, self confidence, critical thinking and sense of collaboration.

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An Ottoman lesson for the teaching of writing in additional languages: historical and personal perspectives[1]

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Abstract

Even from ancient times, one can infer second language teaching, but by the 16th century, an institution for the teaching of Turkish, Farsi and Arabic as second languages for the ruling class of the Ottoman Empire had formed. Nearly all the Empire's rulers learned those three languages as additional languages because none were Turk, Fars or Arab. The only few exceptions were members of the imperial Ottoman family. The ruling class called the *seyfiye*, as opposed to the learned class called the *'ilmiye*, were drafted through the "devshirme", a levy of Christian boys. They were sent to Anatolian families to learn Turkish. Those who excelled were sent to the palace school where, among other subjects, they studied Ottoman Turkish, Farsi (i.e., Neo-Persian) and classical Arabic as additional languages. These three languages were used by the state bureaucracy. In one or all of the three languages, the sultans, viziers (ministers), pashas (military leaders), beys (governors) and secretaries in the bureaus in the capital and provinces not only read them, but they also wrote them in the course of their state duties. They also composed poetry and prose in the additional languages. *How they achieved such mastery in writing those additional languages is the object of this study. The method of learning good writing of additional languages was basically the reading and copying of good models.* That may well be a more appropriate method than the further, willy-nilly appropriation of the lingo of the smart phone for better and finer written communication.

Key words: Enderûn School, devshirme, additional language learning, learning by copying, Grammar-Translation Method.

Ek (ikinci/yabancı) dillerde yazma öğretimi için Osmanlı örneği: Tarihi ve kişisel bakış açıları

Öz

Çok eski çağlardan beri bile, ikinci ve ek diller öğretimi hakkında bir yorum yapılabilir, on altıncı yüzyıla kadar Osmanlı İmparatorluğu yönetici sınıfının ek dilleri olan Türkçe, Farsça ve Arapça öğretimi için bir kurum vardı. Hemen hemen bütün İmparatorluk yöneticileri bu üç dili, ek dil olarak öğrenmekteydiler, çünkü bunların hiç biri ne Türk ne Fars nede Araptı. Birkaç istisna olarak Osmanlı İmparatorluğu ailesinden olanlar da vardı. Yönetici sınıfına *seyfiye*, bilimle uğraşan kesime *ilmiye*

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olarak ad verilir, bu sınıflar Hristiyan ailelerin çocuklarıydı ve *devşirme* olarak ailelerinden alınırdı. Bu çocuklar Anadoludaki ailelere Türkçe öğrenmeleri için gönderilirlerdi. Başarılı olanlar saray okuluna gönderilir, diğer derslerin yanında Osmanlı Türkçesi, Farsça (Yeni Farsça), ve klasik Arapçayı ikinci diller olarak öğrenirlerdi. Bu üç dil devlet bürokrasisinde kullanılırdı. Sultanlar, vezirler, paşalar, beyler, başkent veya diğer bölgelerdeki üs düzey sekreterler, bu dillerin birinde veya her üçünüde, sadece okumakla kalmazlar aynı zamanda görevlerindeki yazışmalarda da kullanabilirlerdi. Ayrıca bu kişiler bu dillerde şiir ve düz yazı da yazabilirlerdi. *Bu dillerin nasıl bu kadar profösyönelce öğrenilebildiği bu çalışmanın konusudur. Herhangi ek bir dildeki iyi yazmanın metodu temel olarak okuma ve iyi modelleri kopya etmekti.* Bu gelecekteki akıllı telefondaki öylesine yapılan dilsel ve bazan da argo ya kaçan yazma uygulamalarından daha iyi bir yaklaşım olabilir.

Anahtar kelimeler: Enderûn Mektebi, devşirme, ek dil öğretimi, kopyalayarak öğrenmek, Dilbilgisi-Çeviri Yöntemi.

Introduction

As a result of the recent emphasis on "quantitative" and "qualitative" research in the teaching of English or another language as a foreign language (TEFL), as a second language (TESL) or as an additional language (TEAL), articles published on language education and applied linguistics tend to concentrate on 21st century work and precedents from before the 20th century are rarely even mentioned. Working back from *Teaching English to Second Language Learners* (Newton et al., 2018) and *Teaching English as a Foreign Language* (Celce-Murcia & Brinton, 2014), one notes that there is no attention given to the early 20th century or before. One notable exception is "The History of Teaching English as a Foreign Language, from a British and European Perspective" (Howatt & Smith, 2014). Howatt observed the paucity of research into the history of language teaching in the West, mentioning some recent German and Japanese exceptions. However, he gives a synoptic overview of four stages, beginning with "Stage 1: Modern Language Teaching in Europe 1750-1920 and continuing in "Stage 2: English Language Teaching beyond and within Europe (1920-2000+). In one sentence, he dismisses the earlier periods by saying, "Modern foreign languages were learnt and, to a limited extent, taught in Western Europe for centuries before they appeared on the curricula of schools around the middle of the eighteenth century" (Howatt & Smith, 2014, p. 79).

Howatt's focus on Britain and Western Europe was a reaction to what he called a "USA-centric perspective" (Howatt & Smith, 2014, p. 75). *New Ways to learn a Foreign Language* (Hall, 1966) was representative of "The new linguistics way that has revolutionized language learning." Hall was talking about the revolution dominated by Charles Fries, e.g., *The Structure of English: An Introduction to the Construction of English Sentences* (1952), Robert Lado, e.g. *Language Teaching: A Scientific Approach* (1964) and other works of his own, e.g., *Linguistics and Your Language* (Hall, 1960). The revolution was against the Grammar-Translation method, very much dominant in the West until the 1960's, and still used rather surreptitiously today. This method emerged from the study of the classical languages, Latin and Greek, at earliest from the time of the Reformation and the rise of European vernaculars.

However, additional language (AL) learning has had precedents for several centuries, if not millennia, before the Reformation. One could begin with the bilingual Rosetta Stone discovered in 1799 and dating from 196 BC. It is an early example of a document transliterated from Hieroglyphics to Egyptian Demotic and translated from Demotic Egyptian to Koine Greek. One can infer, if not deduce, that there must have been foreign language education in Egypt centuries before the birth of Jesus Christ to have resulted in

that amazing document in stone. Thus, from well before the time of Alexander's 4th century BC conquest of Egypt, one can only guess how Early Demotic and then Middle Demotic was learned and came to be used after Late Egyptian (1350 – 700 BC) to begin the period of Demotic (c. 700 BC – AD 400). Herodotus (c. 484 BC – c. 425 BC) mentioned Demotic Egyptian. The purpose of this article is to point out and remedy the fashionable absence of attention to early language learning and teaching from the Dark Ages to the 20th and 21st centuries.

Method

This is neither a quantitative nor a qualitative study, the two most ubiquitous research methods in language teaching and learning in the 21st century. It is a study using history because TEAL and Applied Linguistics have ignored the earliest history of language learning and teaching. The study also draws on the combined personal experience of more than 90 years of language learning and teaching of English, Spanish, French, Turkish, Azerbaijani, Farsi, Arabic, Russian, Kirghiz and Kazakh in diverse areas of the USA, Turkey, Libya, Iran, Saudi Arabia, Kirghizstan and Kazakhstan. The institutions where the authors' learning and teaching experiences have taken place include two middle schools, several high schools, three private language schools and eight higher educational institutions. Finally, two forms of logic, induction and deduction, have been utilized to weave together possibilities, probabilities, conclusions and lessons.

The Relevance of the personal narrative

The personal narrative from the first author is mostly chronological, but it reveals the trends, fashions and realities of recent language learning and teaching. The first author was taught Spanish in the second grade for a few days in primary school in Berkeley, California, USA. The lesson consisted only of counting from one to ten and asking, "How are you?" Yet the little that was taught was firmly fixed in his memory by oral repetition and is retained to this day. That Spanish was supplemented daily by the ubiquitous Spanish of Californian geography and later by the Spanish of several phrases used in "cowboy" films and television series. In high school, he studied French for four years with grammar and some translation filling the class periods and homework assignments. It was not a skill-based approach. Reading, listening, speaking and writing were not taught as such. Finally, he studied French literature for two years at the university level. Reading was certainly necessary, and the classes were conducted in English and French, but with little need to speak or write French. The first author can still read French with ease and understand spoken French with difficulty. However, he cannot speak or write it without mental translation and the conscious application and manipulation of remembered grammatical rules.

It was in the summer of 1967 that the first author underwent an intensive training program in Turkish and the Teaching of English as a Foreign Language. The method of Turkish instruction at the University of Texas was basically the linguistically structural and psychologically behavioral audio-lingual method. It went on for six hours a day, six days a week for three months. It was admittedly supplemented by grammar lectures with English as the medium of instruction. That fall, he began instruction in the Ürgüp Middle School in the province of Nevşehir using E.V. Gatenby's textbook series called *A Direct Method English Course*, published from 1955 until at least 1969 in various editions (Gatenby, 1965). This author had been warned that, despite the prospect of using materials for the Direct Method in middle schools, the prevailing method of instruction was the Grammar-Translation method used since the European Dark Ages for Latin and continued in Western countries for centuries through the Middle Ages, the Renaissance, and the Modern Era to teach European languages. That was basically the method by which

the first author studied, not Latin, but French in his American high school. By the 1960's, the method was not considered successful either in America or Turkey. Indeed, the first author remembered a visit to his middle school by a Ministry of Education inspector who strongly promoted the Direct Method, not wanting him to use any Turkish in his classes of forty or so students for three hours a week. His effort was pointless as he was a devotee of the oral, dialogue-based, behavioral approach of substitution and transformation drills.

In Iran, where the first author was advising English teachers in high schools and teaching at Tabriz University, he found the Grammar-Translation method firmly entrenched in teaching practices, despite a top-down efforts to use more modern and fashionable approaches. Years later, over the first two decades of 21st century, in many conversations with his university students in Saudi Arabia and Turkey, the first author has learned that their primary- and secondary-level English teachers were still using that ancient method, with little success to judge by the level of competence that new university students generally showed upon enrollment.

The second author was a research assistant for four years (1994-1998) in Kirghizstan (a former member of the Soviet Union) and during that time he noted that textbooks and material to support students in learning English at the high schools and higher institutions of learning were out of date. The existing materials were based on old methods and did not usually correspond to the needs, interests or activities of the teenagers. In general, the Grammar-Translation method was used in teaching English, and even though the students had a good knowledge of grammar, they had difficulties in expressing their ideas in English either in written or spoken form.

Language learning

It is surprising that with all the attention focused on the teaching of English and other languages as foreign or second languages that the Western and Eastern precedents and examples from the 6th to the 18th centuries have escaped attention and citation.

A brief account of language studies and learning in Europe and the Ottoman period has been provided in Y. Akyüz's *Türk Eğitim Tarihi* (1982). He inferred that the first foreign language learning was verbal, at least until the Sumerian era beginning in the 5th millennium BC when the first writing appeared. He further speculates that when the Akkadians conquered Sumeria in 2225 BC, they learned the superior civilization, including the language, from the Sumerians. While Akyüz deals with language studies, i.e., grammar and linguistics, in Europe from the ancient Indians and Greeks up to the 19th century with a mention of Ferdinand de Saussure, he had little to say about language learning as such. As for Islamic lands, Akyüz included only a short description of the Ottoman and Republican periods.

In Europe, beginning from the time of Constantine (d. 337 AD), Latin and Greek became the second languages of educated Christians. In the Catholic Church and European governments, until the Reformation in the 16th century Latin ruled as the international language. Not many Catholic priests, monks or nuns could speak it. However, they were literate in Latin. That is, they could read and write Latin. The hierarchy of the Church also spoke Latin with each other. This was obligatory as they spoke many different and disparate mother tongues. This begs the question of how it came to pass that they all learned Latin well enough to read the Bible (i.e., the Old Testament including the Torah, and the New Testament, the Gospel). Ironically, the Bible in Latin was called the Vulgate, which was the popular language of educated people. That Latin language of the Bible was a translation of the Greek translation

of the Bible from Hebrew for the Old Testament and Aramaic for the New Testament. Except for a few fragments, the Gospel in Aramaic had been lost in writing and memory and has still not been found. How educated Catholics successfully learned to read and write Latin as a second language, which has now been dead as a mother tongue for more than 1,500 years is a question that professionals and scholars of language learning have neglected. It is a question requiring more attention from Westerners. Linguistics has gotten some attention. One can consult *Concise History of the Language Sciences: From the Sumerians to the Cognitivists* (Koerner & Asher, 1995). Although this work covers millennia as well as Europe, Asia, Australia, and the Americas, it focuses on the branches of linguistics. However, it does not delve into language learning and teaching as such.

In the Islamic East, there are the examples of Arabic, Farsi and Ottoman Turkish. The great Islamic scholar, Imam Bukhârî, and other famous scholars of the Qur'an and Qur'anic sciences learned Arabic from the 8th century on. They certainly were not Arabs. They were either Fars or Turk. How the Ghaznavids and the Seljuks learned Farsi in the 9th and 10th centuries is a matter of deduction derived from methods that have continued till this day. In Turkey during the last few years, on the popular television series, millions have seen famous Turks like Suleyman Shah Oğlu Ertuğrul Ghazi read and write Farsi during the 13th century. The use of Turkish in Anatolia did not really come until the time of the Sufi poet Yunus Emre. Perhaps the historical, very popular "Diriliş Ertuğrul" television series producers were wrong in depicting the leaders of the Oghuz Kayı tribe a being literate, but the Turkic Seljuk rulers in Konya were certainly literate in Farsi as it was the official language of all the governments and states of the Seljuks in Asia and Asia Minor.

While the traditional schools (madrasas) from the 7th century on, continued to teach Arabic, the Qur'an, and Qur'anic sciences to Turks and other Muslim ethnic groups throughout Daru'l-Islam (the Muslim world of Asia and Africa), by the 16th century, an Ottoman imperial school for the future members of the *seyfiye*, the military and administrative ruling class of the Ottoman Empire, had formed and matured. In the encyclopedia entitled *Osmanlı* (Eren, Çiçek, & Oğuz, 1999)*,* one can find concise, scholarly articles on education in the Ottoman system. Several subjects were included in the curriculum. Beginning in a preparatory system, due to the large numbers of students, Turkish language and literature were taught along with the Farsi language and literature, mathematics and sciences. Students also studied Arabic grammar and composition as well as the Qur'an and Qur'anic sciences. They studied various fine arts including calligraphy and music, with some becoming quite proficient. Physical education, including martial arts and certain sports such as wrestling, was required or on offer (Akkutay, 1999).

The relevance and significance of Ottoman education for the modern era of language instruction is that Ottoman Turkish, Farsi and Arabic were taught as second languages. It is surprising that with all the attention that has come to focus on the teaching of English and other languages as foreign or second languages that the Western and Eastern precedents and examples from the 6th to the 19th centuries have escaped attention and citation. Nearly all the members of the ruling class of the Empire learned those three languages as additional languages because none of them were Turk, Fars or Arab, nor were they born as Muslims. They were born mostly in or around the Balkans to Christian families. Their mother tongues were mostly Greek, Albanian, a Balkan Slavic language like Serbian, and perhaps some form of what is now Romanian. Beginning in the 14th century, young Christian boys were drafted in a levy called the "devshirme", a Turkic word meaning 'gathering' or 'collecting'. The early Ottoman sultans mostly relied on the Turkic tribes for their military forces, but from the time of Murad I, captured and enslaved young men and boys were taken into the sultan's service to counterbalance the tribal forces. Later, in a departure from the Sharia, healthy and bright boys and youths were collected from among Christian

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families. By the 16th century, however, Christian families were known to offer, even bribe Ottoman officials to take their sons as it provided a career path to the highest positions of the Empire. Once enrolled, the boys were circumcised and normally became Muslim early in their training and schooling in Constantiniye (Istanbul). At some point, most were sent to Anatolia to learn the Turkish of the time and develop into strong men. The vast majority of them became members of the janissaries (infantry) or *sipahiler (*cavalry), while the brightest, bravest and fittest of them entered the Enderun, with the *şehzadeler* (princes) (Taş, 1999). This was an extensive school and college inside the Palace complex where they were groomed for service as military and administrative officers of the highest rank or as bureaucrats to administer the offices of the entire Ottoman government.

The author/chronicler Selânikî Mustafa Efendi, who wrote the *Tarih-i Selaniki* (Peachy, 1984) was taken in the devshirme from the city of Thessalonica in what is now Greece. After learning Turkish, Farsi and Arabic languages and literature, he rose to become a *Sipahi Katibi*, the administrative officer of the Ottoman cavalry corps. He was a hafiz, spoke and wrote Farsi and composed prose and poetry in Ottoman and Farsi.

The only exception was the *'ilmiye*, the legal system staffed by educated Turks. Those headed for the *'ilmiye*, were educated in madrasas, religious schools usually attached to mosques. They were normally Turks and always of Muslim background. They studied Classical Arabic and Farsi (i.e., Neo-Persian) as second languages. Those excelling in Arabic and Farsi and all the Qur'anic sciences became teachers, muftis and professors, often moving to more prestigious madrasas as their scholarship increased and became recognized. The top of the hierarchy were the *kazasker*s and the *Sheikhu'l-Islam* (Kazıcı, 1999; Çelebi, 1999; Hızlı, 1999).

The end products of the learning and training process of the *seyfiye* and the *'ilmiye* were individuals educated in three languages: Ottoman, Farsi and Arabic. These three languages were used in and by the state bureaucracy. Arabic was the written language of the legal system staffed by the learned and could be used for oral communication especially in the Arab provinces after the mid-16th century conquests of Selim I, called the Grim, *Yavuz* in Turkish. Farsi was used for all records in the treasury/exchequer. Oral and written Ottoman Turkish was used by the military and the imperial administration, the executive branch of the empire. The Sultans, the viziers, the pashas, the beys and the secretaries in the bureaus in the capital and provinces not only read one or all of the three languages, but they also wrote in them. They did not just write in the course of their state duties. They also composed poetry and prose in the additional languages.

The Imperial Harem should also be mentioned. All the ladies of the Harem except the daughters of the sultans, were slaves captured in war or bought at slave markets. They came to the Harem as non-Muslims speaking non-Muslim languages of Europe and Africa. They, too, had an Enderun school in the Topkapi Palace where they learned Ottoman and perhaps Arabic and Farsi. In the 15th and 16th centuries, the only exceptions were princesses with Turkic heritage belonging to the Imperial Ottoman family. Their mothers were not Turk either, only their Imperial fathers, who were neither their teachers nor their companions.

Long before the advent of the Grammar-Translation method for the teaching of English as a foreign or second language, the denizens of the harem, the *seyfiye* and the *'ilmiye* learned to read and write between one and three additional languages. What method did they use enabling many of them to become literati, scholars, prose writers and even poets in their additional languages? Arabs and non-

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Arabs learned to recite parts of the Qur'an by heart. Thousands and then tens of thousands even became hafizes, able to recite the entire Holy Book orally from memory. For learning the meaning, they studied Arabic grammar, and the scholars copied it, as well as hundreds and thousands of hadiths from the Messenger Muhammad ibn Abdullah. This was the way they learned the Qur'an and to write Arabic as scholars and administrators. They reached levels of skill that are only comparable to those of a few Westerners such as the Polish novelist Joseph Conrad and the French novelist Stendhal's fictional character Julien Sorel in *Le Rouge et le Noir*. Their method of learning was memorization and constant copying of models.

One night in the early 1970's, outside his rented house on a street in Tabriz, Iran, the first author noticed a young man reading aloud from a book as he walked back and forth under the street light. He continued to do this for about two hours for several nights. The first author asked his colleagues at Tabriz University what the student might have been doing. They replied that the youth must have been memorizing the entire book for an examination. A few hundred years earlier, he would also have been copying out the book because the printing press was little used until the 19th century. Physical activities like walking and writing by hand indeed promote language learning and training by stimulating more blood circulation through the brain, thereby providing more oxygen and nutrients for better brain function.

Arabs do not speak the Classical Arabic of the Qur'an. They have been speaking widely divergent dialects that are often not mutually comprehensible. They learn literary Arabic, modeled on Classical Arabic, for written communication, and they learn it by models. In Saudi Arabia, when the first author was continuing his study of Classical Arabic at Imam Muhammad University in Riyadh, he studied models of good Arabic, and in the examinations, he was expected to write out a composition from memory. That is how he learned Classical Arabic to the extent that he felt competent enough to begin a *meal*, i.e., a new Qur'anic translation (Peachy, 2012).

A significant number of people in various countries including Saudi Arabia, Iran and Turkey, and even in cities like New York, are not confident in their competence in writing and in navigating bureaucracies, and still seek out professional petitioners (called 'expediters' in English, *dilekçeciler* or *arzuhalcılar* in Turkish and *mu'akibuun* in Arabic) to write their communications with government officials. The first author worked as such an expediter in New York City, and he often used *mu'akibuun* in Saudi Arabia.

Conclusion

How the Ottomans achieved such mastery in writing additional languages well before the advent of the English "Grammar-Translation" method has been the object of this study, but the point of this article and its only original contribution is that it draws attention to the lesson, perhaps many lessons, to be learned from the teaching practices of the generations before us. This lesson from the Ottomans is a source which is relevant, especially to the teaching of writing to students in Turkey and in neighboring regions. The method of learning good writing in additional languages was basically the reading and copying of good models. That method may yet return and turn out to be a more appropriate method for better and finer written communication than further, willy-nilly and helter-skelter appropriation of the lingo of the smart phone.

The discovery of this Ottoman lesson suggests another need for scholars in the humanities. The tendency of studies in the humanities and the sciences is to focus on discrete points that are only researchable by

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specialists. That does indeed lead to positive contributions to knowledge. On the negative side, however, valuable insights and theories may not be reached except through an inter-disciplinary approach. In the context of this study, this means the integration of knowledge from History, Education, Linguistics, Applied Linguistics and Language Education. It is also proposed that expanding this integration to include Neurology and Health Sciences would secure further vital knowledge.

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A study of the effects of the approaches to the teaching of writing on the efl instructors' preferences at universities[1]

Osman SABUNCUOĞLU[2]

Abstract

There are several ways to approach writing in the classroom and there is no best way to teach writing skills. Many learners cannot produce language although writing is a productive and active skill. Being reluctant, unconfident and unmotivated, they do not want to write in a foreign language. There are a number of traditional and current approaches to student writing. Writing-for-learning includes some form-focused and imitation-based approaches like guided, controlled and product-driven. However, writing-for-writing is directed at developing the students' writing skills as writers. This article aims to examine how teachers approach the teaching of writing at tertiary level and also determine teachers' preferences for which approach they use in the classroom and what type of writing teacher they are. A questionnaire in which seventy-one instructors teaching English at a variety of universities participated was conducted. This questionnaire including their preferences for teaching practices was analysed in SPSS. In the lights of the findings discovered, many teachers choose to integrate writing with other language skills. Skill integration is an increasingly popular approach to teaching writing. However, they have a negative attitude towards traditional approaches like teaching writing in isolation. There is a growing interest in the number of teachers who are in favour of writing as a creative, cooperative and integrated skill. Teachers can teach English best as an integrated mode, so content-based and task-based teaching methods are proposed as communication involves the integration of all language skills.

Key words: Approach, integrated, creativity, cooperative, task-based.

Yazma becerisinin öğretimi ile ilgili yaklaşımların üniversitelerdeki İngilizce öğretmenlerinin tercihleri üzerindeki etkileri

Öz

Yazma becerisinin öğretimiyle ilgili birçok yaklaşım bulunmaktadır, fakat hiç bir yöntem mükemmel görülmemektedir. Yazma aktif ve üretim içeren bir beceri olmasına karşın, birçok öğrenci bu beceride arzu edilen kazanımlara ulaşamamaktadır. Öğrencinin özgüven, ilgi ve motivasyonu yeterli olmadığı için yazmaya karşı negatif bir tutuma sahiptir. Yazma becerisiyle ilgili geleneksel ve güncel birçok yöntem bulunmaktadır. Geleneksel bakış açısı yazma becerisini dil bilgisi uygulamayı içermektedir. Günümüzde yaygın olarak kullanılan öğretim metodu yaratıcılık, işbirliği ve dil becerilerini birbirine bağlamaya dayanmaktadır. Bu makalenin amacı öğretmenlerin yazma becerisine nasıl yaklaştığını ve yazma becerisinin nasıl öğretildiğini belirlemektir. Araştırma yöntemi olarak çeşitli üniversitelerde

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görev yapan yetmiş bir İngilizce öğretim görevlisinin katıldığı bir anket uygulandı. Elde edilen bilgiler SPPS programında analiz edildi. Elde edilen bilgiler ışığında öğretmenlerin birçoğunun yazma becerisini diğer dil becerileriyle bir bütün olarak gördüğü anlaşılmaktadır. Bu yaklaşım öğretmenlerin dil sınıfında yaygın olarak kullandığı bir yöntemdir. Öte yandan, birçok öğretmenin geleneksel anlayışa karşı negatif bir tutum geliştirdiği görülmektedir. Öğrencilerin yazma alışkanlıklarını daha iyi hale getirebilmek için iletişim ve etkileşim yoluyla dil öğretmek çözüm olabilir. Bu yüzden, yabancı bir dilde iletişim kurmak tüm dil becerilerinin entegrasyonunu içermesinden dolayı, içerik temelli ve göreve odaklı yabancı dil öğretim yöntemleri önerilmektedir.

Anahtar kelimeler: Yaklaşım, bütünleştirme, yaratıcı, işbirliği, içerik temelli.

1. Introduction

Some language courses have an integrated approach to teaching writing. A person who reads well, but cannot write English, has a serious handicap in academic system as some degree of ability in all skills is a virtual necessity. Evidence suggests that approaches to the teaching of writing are among the most important factors for promoting writing as a skill (Harmer, 2010). Producing a coherent, fluent, well developed and extended piece of writing might be the most difficult to do in language learning when teachers consider all language skills.

Data from several studies suggest that students cannot or do not want to write. This may be because they lack confidence or they may find it boring or they have nothing to say (Byrne, 1988). Teachers need to engage them in the learning process and make them like writing so that writing can become a normal part of classroom life and students can achieve success. Therefore, if students acquire a writing habit, they will be enthusiastically involved in writing (Harmer, 2007).

Although writing is a significant part of communication, it is often viewed as the forgotten skill in some language programmes. Writing receives the least attention because teachers do not prioritise it as much as other language skills. However, it is widely argued that teachers need to aim for a balanced focus on language skills (Richards, 2013).

Language skills do not also maintain a good balance. The second language curriculum stresses the balanced development of listening, speaking, reading and writing (Richards, 2014). Productive skills are not emphasized. Writing is a productive and active skill; however, students cannot develop their active language knowledge and produce language or output. In other words, students spend a lot of time studying English, but they cannot succeed in productive skills.

There are a variety of approaches to teaching writing as a skill. Teachers need to make a choice between them and decide whether they will support creativity or imitation, whether they will make writing a cooperative activity, whether they will see writing as a way to practise grammar they have taught, what kind of writing they want from students and whether they will help students build good writing habits.

This article aims to explore both traditional and current approaches to the teaching of writing. Teachers view writing as a language skill differently. These approaches will directly influence the way how writing is taught. This study will enable us to be aware of which approach they use, what kind of writing teacher they are and how they view the teaching of writing.

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This study will probably give them a chance to evaluate their writing classes so that they will find a starting point for teaching writing better. Teacher learning is a life-long-process, so this questionnaire will raise their awareness of the issue. They will be able to reflect their learning on their students and will make writing a creative, cooperative and integrated skill. They will also help students build good writing habits.

Students spend plenty of time studying English at tertiary level to follow an English-medium instruction or a mandatory programme. However, some of them cannot produce language, so they cannot write confidently. The kind of writing teachers do in EFL classrooms has a big effect on what kind of writing teacher they are.

1.1. Language Skills

Teachers can think of language systems like phonology, lexis, grammar, function, and discourse as what they know, they also need to pay attention to what they do with language. Teachers commonly talk about four language skills: listening, speaking, reading and writing. These are the cornerstones of learning a language (See Figure 1).

Language Systems knowing	Language Skills doing
Phonology Lexis Grammar Function Discourse	**Productive:** Speaking Writing **Receptive:** Reading Listening

Figure 1: Language systems and skills (Scrivener, 2011)

Teachers usually evaluate learners' knowledge of English, talking about the way learners use language in terms of four skills. For this reason, learners need to be very good or competent users to communicate well in a foreign language.

With these four skills addressed equally while learning English, the learners can be assured of having good communication skills, a great necessity in today's competitive world. These four skills give learners opportunities to create contexts in which to use the language for exchange of real information, evidence of their own ability and most important, confidence.

1.2. Receptive and productive skills

Language skills relate to different aspects of using language; such as listening, reading, writing or speaking. As the mode is the medium of communication, which divides fundamentally into speech and writing, language skills can be categorised into two modes: listening and speaking in the spoken mode and reading and writing in the written mode. The second division is into the receptive skills of listening and reading and productive skills of speaking and writing (Harmer, 2007).

Receptive skills is a term widely used for listening and reading which are considered to be passive skills because learners do not need to produce language to do these, they receive and understand it (Harmer,

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2010). Receptive skills both provide learners with a lot of input and exposure to the target language. In contrast with receptive skills, productive skills is a term used for both writing and speaking; these are the active skills which enable learners to produce language themselves.

Harmer (2007) points out that receptive and productive skills can feed off each other in a variety of ways. What learners say or write is affected by what they hear and read. For this reason, the more they read and listen to comprehensible input, the more English they learn or acquire. Skills reinforce one another.

1.3. Importance of writing

Students need writing skills for specific reasons. To start with, it is a major form of communication in all walks of life. Secondly, writing allows learners to be creative and imaginative. It builds self-confidence and also creates better readers because reading and writing go hand in hand. Thirdly, writing helps students become successful in school and life. Besides this, it is a good way to meet student needs as it gives learners a chance to produce language. Finally, writing can be seen as a good variety.

1.4. Advantages of teaching writing

Teachers should consider the teaching of writing in the language classroom to be very important because writing can serve a number of pedagogical purposes. In the first place, writing allows students more opportunity for language processing – that is thinking about the language – whether they are involved in study or activation. In addition, the introduction and practice of some form of writing also enables teachers to provide for different styles and needs. For instance, some learners who do not enjoy learning through oral activities can benefit from writing a lot. Moreover, written work can provide the learners with concrete evidence that they are making progress in foreign language learning. Besides this, students can get exposed to the foreign language through more than one medium. Furthermore, writing can provide variety in classroom activities, serving as a break from oral work. It is a quieter and more relaxed time for students and teacher. Finally, writing can be an effective way of assessment (Byrne, 1988).

1.5. Why is writing difficult to learn?

Learning how to write in a second language is one of the most challenging aspects of second language learning for a number of reasons. Firstly, writing is a mental process involving generating ideas, thinking about how to present them effectively. Secondly, learners cannot express themselves well, create something original and impress the audience. Thirdly, linguistic side of language learning makes it difficult to learn because they need to produce language accurately unlike speech. Finally, learners must learn to write through a process of instruction which is a cognitive problem caused by writing. Writing is never easy and always a challenge as they need to produce language.

1.6. Key Principles of writing

Firstly, teachers need to understand why students need to learn to write well in a foreign language. In a learner-centred curriculum the learners and their needs occupy centre stage (Nunan, 2013). For example, if there is a mismatch between learners' goals and those of teacher, students will never be satisfied with the course. Teachers' awareness of how a writing course fits into the curriculum is a fundamental issue. Do students practise writing to support oral skills or to master grammar? Secondly, teachers need to provide lots of opportunities for students to write. Learners need to learn to write by

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doing. Students can both speak and write well by practising hard. It is best to improve productive skills by having a lot of practice. Students also need to write a variety of genres. Sokolik agrees on the idea "any type of writing you find useful in your class should be practiced in class" (2003: 93). Thirdly, teachers can make feedback helpful and meaningful and encourage learners to self-check and peer review. Finally, learners need to be aware of what assessment and evaluation involve. It is significant that learners are aware of the criteria used for judging their written work. Learners should be involved in self-assessment and self-evaluation.

1.7. Approaches to teaching writing

The role of writing in everyday life has changed quite dramatically as a result of a number of approaches to the teaching of writing. There are both traditional and current approaches to student writing.

Traditional approaches to the teaching of writing mainly focus on writing-for-learning, which describes activities where students write in order to learn language better e.g. in order to reinforce something they have been studying (Harmer, 2014). Traditionally, the teaching of writing has been language-focused, i.e. copying models and correctness.

Firstly, form-focused techniques still dominate language teaching to support teaching grammar including drills and practice. Harmer (2014) says that teachers use writing as a practice tool to help students to practise and work with the language they have been studying. A good example of this is controlled writing and guided writing, both of which are teacher-centred, mechanical, form-focused and accuracy based. Raimes (1983) points out that controlled writing takes place when teachers supply them with a great deal of form. Guided writing is based on what the students have been learning about the writing process. This type of writing is usually seen as a good way to practise the grammatical item at the sentence level.

As a result of the emergence of paragraph-pattern approach to teaching writing, there is a shift from sentence to paragraph. This approach focuses on functional and organizational patterns such as narration, description and comparison / contrast (Richards, 2013). Instead of grammar or fluency of content, paragraph-pattern approach emphasizes organization. The focus of this approach is the organisation of paragraph including a topic sentence, supporting sentences and a concluding sentence. Among the common classroom activities are copying, imitating, reordering and developing the paragraph.

Thirdly, in a product-oriented classroom, learners spend much of their time studying, imitating and copying model texts the course book provides. Product-based approach is model-based, mechanical and harms the creativity of learners (Nunan, 2012).

In addition to some traditional approaches to the teaching of writing, there are also some current approaches to student writing. As a reaction to product approach, process approach in which learners spend a lot of time engaged in activities other than writing has been developed. In the process approach teachers see writing as a complex and creative process. There is a comparison between process approach and product approach as it is clearly seen in Table 1. In the teaching of writing, teachers can either focus on the product of that writing or on the writing process itself (Harmer, 2013).

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Process writing	Product writing
text as a resource for comparison	imitate model text
ideas as starting point	organisation of ideas more important than ideas themselves
more than one draft	one draft
more global, focus on purpose, theme, text type, i.e., reader is emphasised	features highlighted including controlled practice of those features
collaborative	individual
emphasis on creative process	emphasis on end product

Table 1: A Comparison between Process Writing and Product Writing (Nunan, 2015)

A recent approach to teaching skills is that writing should be integrated with other language skills. More and more foreign language educators are emphasizing an integrated curriculum these days. In other words, skills should be taught in tandem so that meaningful and real communication can take place. The four language skills support each other and are found together in real-life language use. According to genre approach, writing is a social activity or social language in use. Teachers teach English in a real context. What to have students write will depend on which genres they need to write in or which genres will be useful to them. Therefore, teachers should decide which genres are important or engaging for students. Genre approach to writing has lots of benefits: explicitly links reading and writing, sees writing as a process, provides a model for learners, scaffolds writing and makes invisible features explicit to learners.

There are a lot of steps to take when using genre approach. The approach usually includes the following: familiarisation, controlled writing, guided writing and then free writing. Learners are given a text. They read and analyse it with the teacher. Pattern and linguistic features are identified. Learners and the teacher collaboratively construct the genre. Learners in groups use writing frames. Learners write individual genres.

Creative writing is a further approach to student writing. Gaffield-Vile thinks of creative writing as "a journey of self-discovery which can promote effective learning" (1998: 31). When teachers set up imaginative writing tasks in order that their students can be completely engaged, those students strive harder than usual to produce a greater variety of accurate and appropriate language. In language classes teachers and students can benefit from studying in a pair or in a group to make writing a cooperative activity.

Cooperative writing works well whether the focus is on the writing process. Writing in a group can be a motivating activity which includes research, discussion, peer evaluation and group pride in a group accomplishment (Harmer, 2010). While different cooperative learning models exist, the core element held in common is a focus on cooperative incentives rather than competition to promote learning. Although students work in a group and pursue common goals, they are usually assessed individually.

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1.8. Integrated approach to language learning

Nunan defines integrated skills as "an approach to teaching and learning in which two or more of the four skills are integrated rather than taught separately in lessons or units of work" (2015, p.188). Johnson regards the main skills (listening, reading, speaking and writing) and the sub-skills (syntax, vocabulary and so on) as overlapping areas of competence. She says "The skill strand of the tapestry leads to optimal ESL communication when the skills are interwoven with each other during instruction." This is known as the integrated-skill approach. Skill integration can really work well as Hinkel (2006: 113) puts it "People use language skills not in isolation, but in tandem."

1.9. How to Integrate Four Skills.

As can be seen in Table 2, the first form of integration is within the same medium (either oral or written), from receptive to productive skills. The second kind is complex integration. This involves constructing a series of activities that use a variety of skills. However, it is important to make sure that one activity is closely linked thematically to the next one.

	Receptive Skill	**Productive Skill**
Oral Medium	listening	speaking
Written Medium	reading	writing

Table 2: How to Integrate Language Skills (Harmer, 2010)

1.10. Why Skill Integration?

There are some reasons for using an integrated-skills approach because in reality students rarely use English skills in isolation. First of all, the use of language for meaningful purposes requires the use of integrated language skills. Each skill can reinforce other skills. Learners learn to speak by what they hear; they learn to write by what they read. Besides this, integrated approach helps to build new knowledge and skills on to what students already know and can do. For example, if students can read a short story, this skill will help them to write their story. Integrating skills will also give teachers a chance to build in more variety into the lesson as the range of activities will be more broad. When teachers do a listening activity, students will be exposed to speaking, reading and writing. This can raise their motivation to learn English. Furthermore, the integration of language skills will enhance the students' all-round development of communicative competence and help them to work at the level of effective communication. It is also a good way for learners to be exposed to authentic language and involved in activities that are interesting and meaningful. Moreover, this approach will help students to improve their English more broadly for key exams which focus on students' ability to draw on all their knowledge of using English. Additionally, when planning or teaching a lesson, it is simple to provide opportunities for use in a number of different skills in order to allow students to engage with the language they see in a realistic way. Finally, teachers will be able to maximise opportunities for practice and personalisation of the language and topics in the classroom and track students' progress in multiple skills.

1.11. Two Forms of Integrated-Skill Instruction.

Oxford (2001) categorizes integrated-skill instruction into content-based instruction (CBI), content and language integrated learning (CLIL) and task-based language instruction (TBLI). CLIL emphasizes learning content through language while TBLI stresses doing tasks that require communicative language

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use. Both of these benefit from a diverse range of materials, textbooks and technologies in the ESL or EFL classroom (Oxford, 2001). Content-based language instruction puts a great premium upon mastering content through language; in other words, language is the medium to teach content, so content is primary and language is secondary.

CBI considers skill integration to be very important as Richards puts it, "Language use draws on integrated skills. CBI and CLIL view language use as involving several skills together. In a content-class, students are involved in activities linking the four language skills because this is how the skills are usually involved in the out-of-classroom world. Therefore, students may read and take notes, listen and write a summary or respond orally to things they have read or written. Teachers see grammar as a component of other skills rather than viewing grammar as a separate dimension of language (Richards, 2014: p.208). CBI integrates language teaching goals with subject matter instruction (See Figure 2).
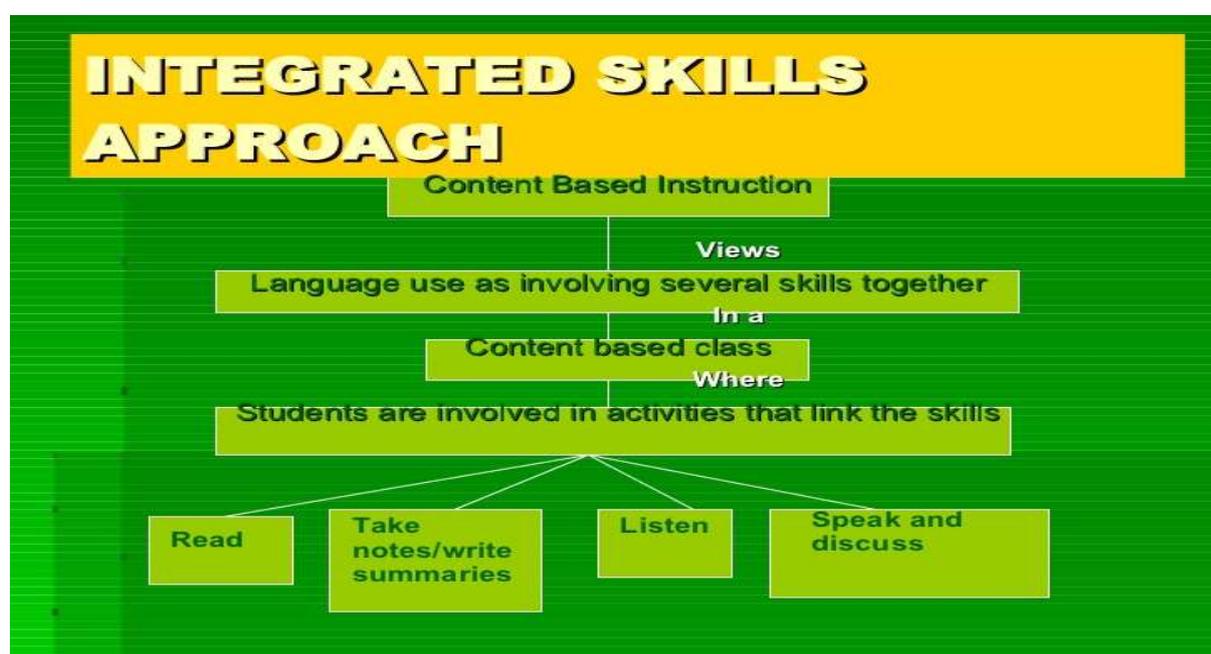
Figure 2: Content-Based Instruction and Skill Integration (Richards, 2012)

Topic or theme based courses provide a good basis for an integrated-skills approach as the topics provide coherence and continuity across skill areas and focus on the use of language in connected discourse rather than in isolated fragments. They try to integrate knowledge, language and thinking skills.

The theme-based model integrates the language skills into the study of a theme (for example, urban violence, cross-cultural differences in marriage practices, natural wonders of the world, or a broad topic such as "change"). The theme must be very interesting to students and must allow a wide variety of language skills to be practiced, always in the service of communicating about the theme (Richards, 2014).

Another mode of skill integration is task-based instruction (TBI) in which students participate in communicative tasks in ESL or EFL. TBI makes the performance of meaningful tasks central to the learning process. Tasks are defined as activities that can stand alone as fundamental units and that require comprehending, producing, manipulating or interacting in authentic language while attention

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is principally paid to meaning rather than form (Nunan, 1989). Language skills are usually integrated with one another.

As it is shown in Figure 3, Willis suggests three basic stages: Pre-task, the Task cycle and Language focus. In pre-task, students either read or listen to a text after warm-up or lead-in involving speaking. Before they complete a task, they work in a pair. The task is to have students write about their profile. Finally, students focus on grammar and the teacher gives feedback on learner errors.
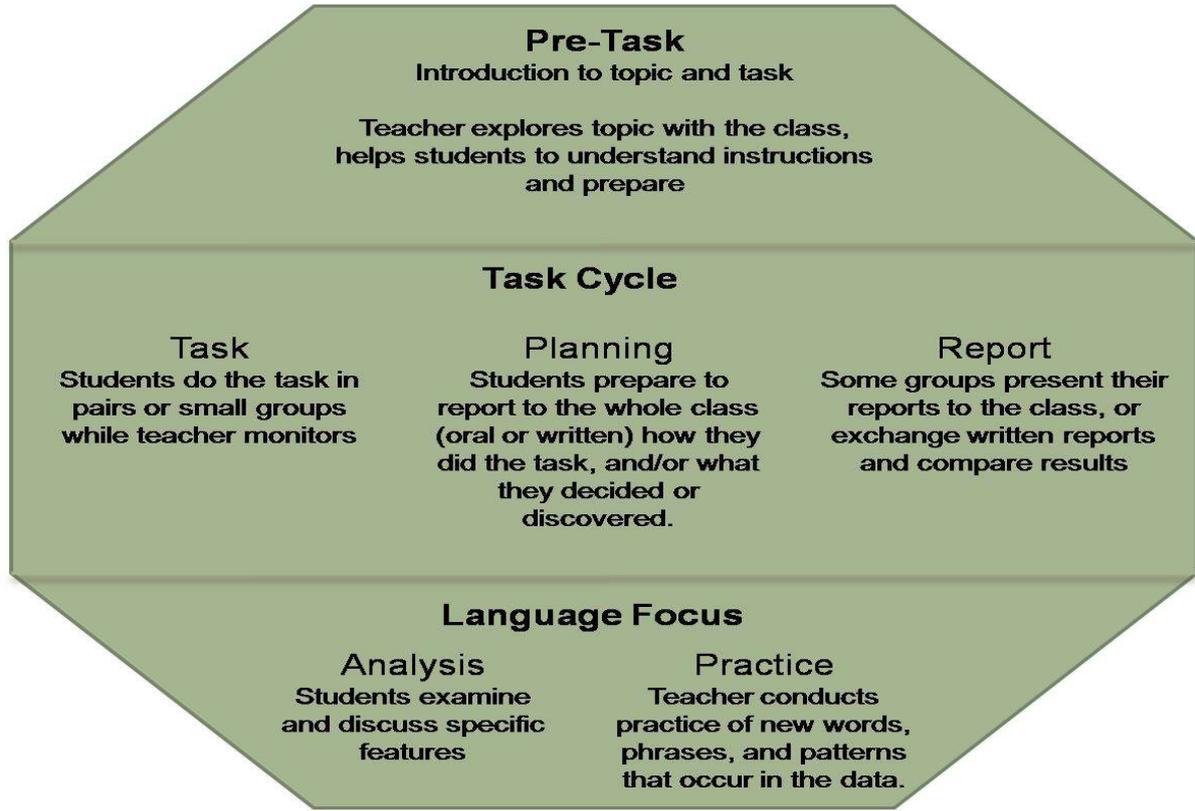
Figure 3: Task-Based Language Teaching and Skill Integration (Willis, 1994)

1.12. Ways to integrate language skills

In order to integrate the language skills in ESL/ EFL instruction, teachers should consider taking these steps:

1. learn more about the various ways to integrate language skills in the classroom (e.g., content-based, task-based, or a combination)

2. reflect on their current approach and evaluate the extent to which the skills are integrated

3. choose instructional materials, textbooks and technologies that promote the integration of listening, reading, speaking and writing as well as the associated skills of syntax, vocabulary and so on

4. even if a given course is labelled according to just one skill, remember that it is possible to integrate the other language skills through appropriate tasks

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5. teach language learning strategies and emphasize that a given strategy can often enhance performance in multiple skills (Oxford, 2001).

1.13. Implications of Integrating

Teachers are required to learn different ways to integrate language skills in the classroom and evaluate the extent to which the skills are integrated. They are accountable to go for the instructional materials, textbooks, and technologies that promote the integration of four language skills and the components of language, namely syntax, vocabulary, and so on (Oxford, 2001).

2. Method

2.1. Research method

A questionnaire in which seventy-one EFL instructors teaching English at universities participated was conducted to explore their preferences for approaches to the teaching of writing in EFL classrooms as it is a commonly used method of collecting information about a population of interest. The questionnaire included seven closed-ended questions about the approaches to the teaching of writing as can be seen in Appendix 1. The respondents were expected to choose their preferences for one of the approaches they used in the EFL classroom.

2.2. Sampling

The questionnaire was given to a random sample of instructors teaching writing in order to collect data. Random sampling is a technique in which a subgroup of the population is selected to answer the survey questions; the information can be generalized to the entire population of interest.

All of the participants were EFL instructors teaching English at various universities. The number of EFL instructors who participated in this research were seventy-one: 38 (Sehir University), 23 (Fatih Sultan Mehmet Vakıf University) and 11 (Gelişim University). Nearly eighty-five percent of participants were female and fifteen percent of respondents were male. The age group of participants ranged from 25 to 36.

2.3 Research Questions

1. Which traditional or current approaches to the teaching of writing do they prefer?

2. How do their preferences for teaching writing affect student achievement?

3. Findings

As can be seen in Table 3, over fifty percent of participants said they chose to use integrated approach to the teaching of writing. This suggests that writing is rarely done in isolation and that language use draws on integrated skills. Communication involves the integration of different language skills.

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Methods	Frequency (f)	Percent (%)
Integrated approach	39	54,9
Product writing	1	1,4
Process writing	8	11,3
Cooperative writing	5	7,0
Writing-for-learning	7	9,9
Creative writing	11	15,5
Total	71	100,0

Table 3: Percentage and Number of Preferences for the Teaching of Writing

Nine participants thought of writing as form- focused or language-focused or producing correct language which is implied by the fact that some teachers still consider writing to be a good way to practise the grammatical items they have learned (See Figure 4).

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Figure 4: Number of Participants Choosing an Approach to Writing

None of the respondents preferred to teach writing separately or in isolation. This shows that they want students to develop their productive skills or communicative competence through four language skills. Although eight EFL instructors were in favour of process approach to teaching writing, only one participant chose product approach. This indicates that some teachers encourage creativity and cooperation and see writing as a process other than writing and that nearly all colleagues are against model-based instruction involving imitating or copying the model text and harming creativity. As it is shown in Figure 5, writing is a creative process which is shown by the fact that nearly sixteen percent of the respondents said they thought of writing as a creative process. Therefore, creativity should be encouraged by teachers. On the whole, writing should be seen as a journey to self-discovery
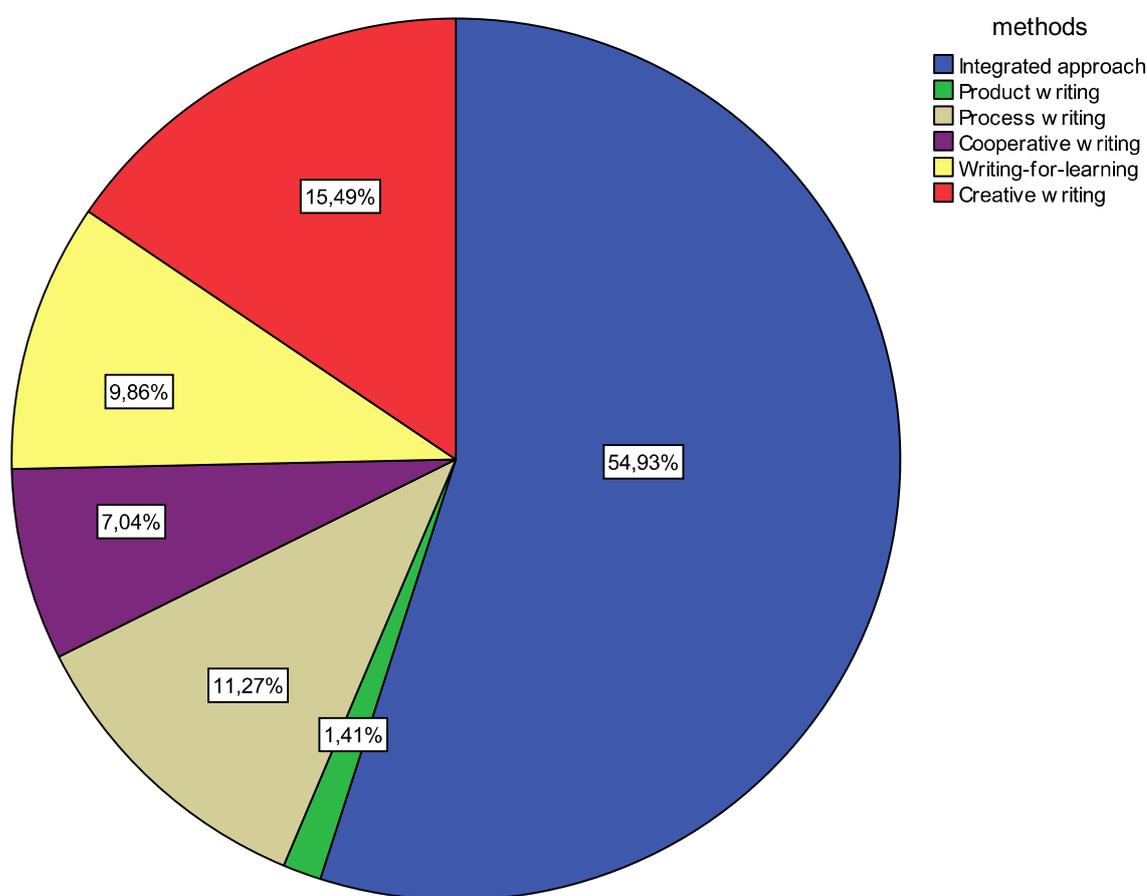
Figure 5: Percentage of Preferences for the Teaching of Writing

4. Discussion

The kind of writing EFL instructors do in the class can directly influence what kind of teacher they are. The number of teachers choosing to integrate writing with other skills is promising. Learners learn best when teachers teach language skills in an integrated mode. However, many students are reluctant to write or speak in class. This shows that learners are not actively involved in the learning process, do not make decisions about learning and do not take responsibility for learning. They need to develop

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communication and interaction in the classroom as well as the use of language skills. Teachers need to keep learners engaged in the learning process.

A number of teachers usually view writing as a creative and cooperative activity, so they are in favour of writing for writing. Creativity will help learners to learn to develop their high-order thinking skills. Writing as a cooperative activity can help them to interact with one another and minimise the affective filter or anxiety in the class as it is a barrier to learning. The teacher should act as a group process manager who manages the patterns of interaction especially working in a group.

Some teachers still view writing as a good way to practise the grammatical item at the sentence level, e.g. writing 3 sentences by using "going to future". Being accuracy or form-focused, this activity makes no sense for learners as it is mechanical but not meaningful. Teachers often expect students to imitate or copy the text they have provided. This can cripple the creativity of learners and dictate them to use the key words given to write a biography of a famous person.

5. Conclusion

There is no best way to teach writing. The respondents who participated in the questionnaire chose their own way of teaching writing. Teachers' preferences usually depend on a number of factors: departmental policy, learners' needs, teacher's philosophy and beliefs about teaching writing. Writing is a productive and active skill, so they should allow learners to produce and use language. Teachers should help students build good writing habits and foster learner autonomy. i.e. learning how to learn. Student-centred instruction can promote active learner involvement and motivate them to learn well. To make writing a productive and active skill, students need to interact with another like in task-based language teaching. To complete a task, learners need to listen or read, work in a pair, talk about themselves and finally a speaking or writing task should be the learning outcome.

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Appendix 1

Dear Colleague,

I am doing research into approaches to the teaching of writing, so I would like to determine EFL instructors' preferences and attitudes towards how to teach writing and what sort of writing teacher they are. I would be grateful if you could complete the following questionnaire.

I would like to thank you in advance.

Asst. Prof. Dr. Osman Sabuncuoglu

İstanbul Aydın University

Education Faculty

English Language Teacher Education

_____

Which of the following approaches to teaching writing do you prefer?

Please circle the best choice which matches your teaching philosophy.

- I prefer to integrate writing with other language skills. (Integrated approach)
- I like to teach writing separately or in isolation. (Segregated or discreet writing)
- I want my students to imitate or copy the model text the course book provides. (Product writing)
- I like to engage my students in activities other than writing. (Process writing)
- I encourage my students to write cooperatively in a group. (Cooperative writing)
- I mainly teach writing for language practice (Writing-for-learning)
- I am in favour of creative writing to promote effective learning. (Creative writing)

Yazma becerisinin öğretimi ile ilgili yaklaşımların üniversitelerdeki İngilizce öğretmenlerinin tercihleri üzerindeki etkileri / O. Sabuncuoğlu (123-137. s.)

APPENDIX 2

	Question	Number of participants: 71
1	I prefer to integrate writing with other language skills. (Integrated approach)	39
2	I like to teach writing separately or in isolation. (Segregated or discreet writing)	0
3	I want my students to imitate or copy the model text the course book provides. (Product writing)	1
4	I like to engage my students in activities other than writing. (Process writing)	8
5	I encourage my students to write cooperatively in a group. (Cooperative writing)	5
6	I mainly teach writing for language practice (Writing-for-learning)	7
7	I am in favour of creative writing to promote effective learning. (Creative writing)	11

Writing by putting on Edward De Bono's Six Thinking Hats: *Critical thinking in writing*[1]

Kübra BODUR[2]

Abstract

Edward de Bono's six thinking hats is a standout amongst the most popular current ways to deal with critical thinking. Utilized by everybody from directors of multi-national companies to Khmer villagers hoping to modify, it's a method for separating issues into parallel thinking errands. What's more, it can assist you with expositions as well. The six thinking hats approach includes breaking an errand or issue into independent parts, benefitting as much as possible from various mindsets. The individual or gathering thoroughly considering the issue at that point handles it independently under each hat, uniting the outcomes toward the end. Put just, the six hats are: - white hat - posting the statistical data points - red hat - feelings and sentiments regarding the matter - dark hat - being wary, discovering reactions and issues - yellow hat - being idealistic, discovering expectation and positive open doors - green hat - inventiveness and new thoughts - blue hat - logical considering, controlling and sorting out the procedure While wearing each hat (you don't need to really wear a hat, however in the event that puts it all on the line) endeavor to think just as far as that hat. So feedback and pessimism are just permitted while doing dark hat considering, yet there is a chance to vent those reactions. All in all, this paper focuses on the six thinking hats as the main critical thinking methods regarding writing within the scope of critical thinking itself.

Key words: Six thinking hats, Edward de Bono, critical thinking, creative writing.

Edward De Bono'nun altı düşünen şapkası: Yazarken eleştirel düşünme

Özet

Edward de Bono'nun "Altı Şapkalı Düşünme" tekniği, eleştirel düşünme ile başa çıkmak için en popüler mevcut yöntemler arasında öne çıkmaktadır. Çok uluslu şirketlerin yöneticilerinden, değiştirmeyi ümit eden Khmer köylülerine kadar herkes tarafından kullanılan, sorunları paralel düşünme görevlerine ayırmanın bir yöntemidir. "Altı Şapkalı Düşünme"yaklaşımı, çeşitli zihniyetlerden olabildiğince faydalanarak bir işi veya konuyu bağımsız parçalara bölmeyi içerir. Bu noktada konuyu iyice düşünen birey veya bir araya getirme, sonuçları her bir başlık altında bağımsız olarak ele alarak sonuçları sonuna kadar birleştirir. Kısacası, altı şapka: - beyaz şapka - istatistiki veri noktalarını yayınlamak - kırmızı şapka - konuyla ilgili hisler ve duygular – siyah şapka - dikkatli olmak, tepkileri ve sorunları keşfetmek - sarı şapka - idealist olmak, beklenti ve olumlu açıklık kapılar - yeşil şapka - yaratıcılık ve yeni düşünceler - mavi şapka - prosedürü göz önünde bulundurmak, kontrol etmek ve tasnif etmek noktaları ile ilişkilendirilmektedirler. Her bir şapkayı takarken

(gerçekten bir şapka takmanıza gerek yoktur, ancak her şeyi çizgiye koyarsanız) o şapka kadar düşünmeye gayret göstermiş olursunuz. Bu nedenle, geri bildirim ve karamsarlığa sadece siyah şapka düşünülürken izin verilir, ancak bu reaksiyonları atma şansı daima mevcuttur. Sonuç olarak, bu makale, eleştirel düşünme kapsamında bir yazıyla ilgili temel eleştirel düşünme yöntemleri olarak altı düşünme şapkasına, her birini bizzat giyerek,odaklanmaktadır.

Anahtar kelimeler: Altı şapkalı düşünme tekniği, Edward de Bono, eleştirel düşünme, yaratıcı yazarlık.

Who is Edward de Bono?

Edward de Bono is a Maltese psychologist and physiologist who was born in Malta on May 19 in 1933 as Edward Charles Francis Publius de Bono.

He was also one of the 27 ambassadors for the European Year of Creativity and Innovation in 2009. Additionally, still holds the Da Vinci Professor of Thinking Chair at University of Advancing Technology in Tempe, Arizona in the United States of America.

He taught his thinking methods to government agencies, corporate clients, organizations and individuals privately or publicly in group sessions.

He also started to set up the World Centre for New Thinking and Peace Studies which he describes as a "kind of intellectual Red Cross". Following that he made a futuristic documentary film "2040: Possibilities" written, produced and directed by himself in 1995.

An American novelist and short story writer Scott Hutchins states about the movie "Edward De Bono's hand sketches out words and simple pictures on a scrolling sheet of white paper. It seems we have been put in a cryogenic freeze in 1988, and have been brought out after discovering a cure for whatever terminal disease each of us might have had. This creates problems with those of us who have children, because they will be older than us. Television, government, the workplace, marriages and relationships, and punishments are all detailed in an attempt to inculcate the audience into the society we have been resurrected into. The video was shot in one morning before noon and transferred to film, where it received theatrical showing, highly touting its mickeymousing score by a _Star Trek: The Next Generation (1987)_ composer" in 1996.

"Six Thinking hats" theory

Bono introduced his system design first in 1988. He described this theory as a tool for group discussion and individual thinking involving six coloured hats namely white, yellow, green, red, blue and black.

The associated idea parallel thinking provides a means for groups to plan thinking processes in a detailed and cohesive way. Also, in doing so, the thinking together goes and grows more effectively and significantly.

Since the hats do not represent the natural models of thinking, each hat must be used for a limited time only. Otherwise, using the hats might be unnatural, uncomfortable or even counterproductive and against their further and better judgement and questioning.

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It is also quite clear that the hats are used as basic metaphors for each direction. Switching to a direction is symbolized by the act of putting on a coloured hat, either literally or metaphorically. These hats are both the problems about and the solutions of an idea the thinker may come up with.

The four main intentions of putting on the hats are the collaboration, attention, convenience and variety, according to Bono who indicates "Collaboration is the key word for Six Thinking Hats Method", in 1988.

In order to support his own statement, he quotes "The hats allow us to think and to say things us that otherwise neither we could think nor say without risking the ego" and he adds "We disguised of clowns us it authorizes to act like such", in 1989. In this regard, the hats make thinker to simplify the thought, allow that the thinker treats a thing later of another one instead of being at the same time made position of the emotions. Therefore, all six hats can face each other separately and individually.

Thinking hats #1, "White"

It is basically known as the objective one and the symbol of a white paper. The white hat is about data and information. It is used to record information that is currently available and to identify the further information that might be needed. It questions the information and even the question "What information is available?" It includes the formulas, numerical facts, role learns and proofs. It is completely neutral and objective by being the absent of a colour.

The white hat is also a "selector" which says: "Only the facts, please, without the arguments". It is an advisable way to request that numbers and the facts are exposed objectively and neutrally.

It usually asks the questions "Is it a fact or a probability?", "A fact or a belief?", "How true is it a fact?", "Is there a truth absolute or a procedural and knowledge based fact?" and etc. Mainly, for the white hat, there are no interpretations and opinions. It is basically like an imitation of a computer. It must frame and need the questions in order to obtain and save the information or to complete emptiness of the existing information. In that way, it exists in a double system of information first of which has the verified and proven facts and the second draws that one thinks that they are true but not verified yet. All in all, it belongs to discipline and direction.

Thinking hats #2, "Red"

The red hat is all about the emotions, feelings, impressions, presentimientos, instinctive gut reactions and statements of sensual feelings. It is an opposed thing to objective neutral information. Thus, there is no need for justification and giving reasons or foundations.

The initial symbols of red hat are fire and warmth as it can be deducted from the common sense of colour red. It also allows people to put forward feelings without justification or prejudice. It simply states the sensual feelings and instinctive gut reactions the reason why it is the place of the emotions in a thought.

The red hat asks the questions of:

"Do the emotions confuse the thoughts or are they the parts of this one?"

"At what moment do the emotions take part?"

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Edward De Bono'nun altı düşünen şapkası: Yazarken eleştirel düşünme / K. Bodur (138-149. s.)

"Can emotional people be good thinkers? If yes, how valuable can they be?"

Then, it reacts and alters itself from moment to moment since emotions are like the positions to negotiate. They resist the temptation to justify the emotions which can be harmonized with the language called the language of the emotions. They can also be defines as the effects of past experiences on self-perception and future success which might choose the right attitude to the context and the topic.

In sum, the red hat legitimizes the emotions and the feelings like one leaves important from thought. Therefore, it makes the feelings visible so that they can become partly of map and also of the system of values that chooses the route in the map. In that way, it allows the thinker to explore the feelings of others and to gain different points of views and perspectives.

Thinking hats #3, "Black"

The black hat is the symbol of a stern judge and relates to caution. It is mainly used for critical judgement. Yet, it is sometimes easy to overuse the black hat in various cases. In this regard, it is accepted as the devil's advocate for holding the negative judgement.

It can also consider the weakness, difficulties and managing since it asks the questions of:

"How about use a calculator all the time?"

"What problems are there used in written algorithms mentally?"

"What is the subject?"

"What are we really thinking about?"

"What is the goal?"

THe black hat can actually look at pictures both logically and negatively. It does not fit in our knowledge and experience from time to time due its analysis, substance, method, errors of thought, guidelines for tests and possible conclusions.

Additionally, because of its focus on curiosity and explanation it also puts the emphasis on the questions below:

"What are the risks?"

"How does this fit with the guidelines of my last experience?"

"Is it much easier to be negative? If not, which one comes first, positive or negative? As security or fear?"

All in all, the black hat can be born in negative questions and project an idea in the future verifying what if it could fail or go badly. It also confronts an idea with the past stops to verify if it fits with already known and indicates the errors in the process of thought and in the same method. Besides, it is an objective attempt to put in the map with the negative elements.

Thinking hats #4, "Green"

The green hat is the basic representative of vegetation and rich growth. It is the hat for creative thinking and generating new ideas. Thus, it is the thinking hat of thinker's.

It includes creativity, statements of provocation & investigation, seeing where a thought goes, thinking out of the box, fertility, plants appearing of the seeds, movement, flexibility, brainstorming and options.

The green hat asks such open questions as:

"How many ways or new possibilities are there?"

"If the calculator's + button did not work, what else could we use?"

"If X is the answer, what might the question be?"

"What happens to the ideas?"

"What happens soon?"

"What are the ideas of the conformation and the adaptation?"

"What does define the manager of concepts?"

In this regard, the green hat summarizes the thought lateral and its relation with the creativity, humour and lateral thought and the change of guidelines in an information system that is organized to itself. It is mainly the movement instead of judgement the one uses an idea like a crossing site asks "Where does this idea take me?" to put the effect of perspective of one. Due above, its key words are defined as necessity to cause, the logic of absurd, provocation to change and alternatives. It concerns to be satisfied with too much facility for instance routes, options and elections of personality & ability.

In a brief, the green hat is all about the new ideas, new concepts and new perceptions. It is the creation and deliberation of new ideas and more and more alternatives. By being the symbol of the fertility, the growth and the value of seeds, it also reflects the language of the movements replaces to the one of judgements. Therefore, the thinker of the green hat tries to advance from an idea to reach another new one.

Thinking Hats #5, "Blue"

The blue hat is the symbol of the sky and an overview. It is all about process and control. It is used for thinking about thinking. In this way, the blue hat asks for summaries, conclusions and decisions.

It basically represent meta-cognitive and understanding. As the reflection of a reflective journal, the blue hat asks the questions of:

What did you learn?

"How can we check if 6 x7 equals to 42?"

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Edward De Bono'nun altı düşünen şapkası: Yazarken eleştirel düşünme / K. Bodur (138-149. s.)

"How can we measure?"

"Does the answer make sense?"

Furthermore, it does concern moderation & control and managing by asking the questions of:

"What is the subject?"

"What are we thinking about?"

"What is the goal?"

By all means, the blue hat aims to define problem and centre the problem. It determines tasks of the thought, formulates the suitable questions and designs of programmes step by step in certain choreography. It is sort of the software of thought.

It combines the elements called synthesis & conclusions, observation & global Vision and harvest & information in one common ground in the process of thinking. It is the control and pursuit, in a way.

"It is the choreography which designs the steps but also the critic whom it observes what it occurs. The thinker of blue hat does not drive a vehicle in the way, but he observes the conductor- also it pays attention to the route that is following.The thinker of blue hat is like the conductor. It is the one who proposes or calls to use of the other hats" quotes Bono about the features of the blue hat.

All in all, the thinker of blue hat defines the subject toward which the thought must go, in that way it established the centre and it defines the problems and elaborates the questions. The thought of blue hat determines the thought tasks that they are going away to develop. Therefore, it gives instructions in order to think since it is the organization of the thought and control on the other hats.

Thinking hats #6, "Yellow"

The yellow hat is the symbol of sunshine and energy. It is for positive things and looks for benefits in a solution. This hat encourages a positive view even in people who are always satirical and critical. In terms of positive aspects and good points for using the computation method, it gets benefits of using this strategy as it illustrates the light of the sun, brightness, optimism and luminosity.

Moreover, it contains the logic applied to identifying benefits, seeks the harmony and sees the brighter and sunny side of situations. In its positive point of view, it is the reasonable endorsement and the concentration in the benefit- just like the colours of the rays of the sun.

"Being positive is an option. We can choose to watch the things of positive way. We can choose to concentrate to us in the positive aspects of a situation. We can look for the benefits." quotes Bono about the positivism of the yellow hat.

It does draw the difference between:

Constructive & creative

New ideas & old ideas

Effectiveness & change

Proposals & suggestions

"Imagine that 8 critical thinking brilliants feel around a table stops to think means to improve the water provision of the city. None of these shining minds can begin to work until somebody present a proposal. Then all the brightness of that can only be triggered critical thought. But from where it leaves the proposal? Who has trained in order to present or display proposals?" asks Bono in order to put an emphasis on the functionality of the yellow hat.

In conclusion, the thinker of a yellow hat becomes constructive and generative. It also can be speculative and seeking of opportunities which allow the visions and dreams. It does not take care of the mere positive euphoria unlike the thinker of a red hat. Thus, it does take care of the positive evaluation of the same one way that the thought of black hat takes care of the negative evaluation. It investigates and explores in search of value and benefit and includes a positive phantom that goes from logical aspects until the dreams, visions and hopes.

How to determine the colour in which you think?

With the five basic questions about the thinker's attitude and approach to thinking and its hatability, presents thinker the answer of which colour of hat has s/he been wearing without even noticing for the lifetime. The questions are given below:

1.	When you have a group project to tackle, you:
a.	Start brainstorming, and come up with all of these awesome ideas.
b.	Look more towards all of the good things that could happen in the end.
c.	Look more towards all of the bad things that could happen in the end.
d.	Immediately take charge and become the "boss".
e.	Make sure that everyone in the group is ok with the decisions being made.
2.	What do you feel like doing first when there is a problem to solve?
a.	Writing down all of the obvious information on a piece of paper.
b.	Ask negative questions like "What if we lose all of the money in the process?"
c.	Start coming up with solutions right away.
d.	Look more at the benefits you'll get.
e.	Get organized, and write out a plan on how to fix this.
3.	Which best describes you?

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Edward De Bono'nun altı düşünen şapkası: Yazarken eleştirel düşünme / K. Bodur (138-149. s.)

a.	The one who get easily frustrated when things are out of place.
b.	The one who enjoys being innovative and creative.
c.	The one who gets attached to others easily.
d.	The one who is really a simple, easy to understand individual.
e.	The one who is always in a good mood, and likes to motivate others.
4.	Are you a:
a.	Optimistic thinker.
b.	Critical thinker.
5.	When you get stressed out, you:
a.	I never get stressed out.
b.	I tend to over-react.
c.	I look on the bright side.
d.	I think negative thoughts.
e.	I cry in my bedroom.

Additionally, as a real life reference, the Education Coordinator of British Culture Exclusive, Emir Aydin who has solved the test and resulted as the green hat, the main representative of creativity. Thereupon, he states that he agrees with his result and uses Bono's theory intensively in his teaching method. As one of the strongest supporters of the TBL, Task Based Learning, in English Language Teaching, he indicates that putting on the green hat gives the opportunity and freedom to be a complete architect of the language. "By being the originator and inventor, the green hat reminds the thinker that sky is the limit", he adds. In this regard, he is determined as the proven definition of the green hat named "the manager of concepts" in terms of creativity.

"Six thinking hats" Theory in practice of writing

In case the six thinking hats are used in real life as in practice, they are the deliberate focuses of a discussion on something particular approach as needed during the meeting or a collaboration session.

They might be used in a sequence to first explore the problem, then develop a set of solutions and finally choose a solution through a critical examination of the solutions set.

For instance, a meeting starting with everyone assuming the blue hat to discuss how the meeting will be conducted and to develop the goals and the objectives, could be a milestone, then moving to the red hat thinking to collect opinions and reactions to the problem, after moving to the green hat to generate ideas

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and possible solutions. It is followed by the white hat as the part of the developing information. As the final step, the black hat comes into the meeting to develop a criticism of the solutions set.

As the consequence of a six thinking hats method used meeting like this, thinkers can avoid the "spaghetti thinking" where one person is thinking about the benefits while another considers the facts and so on. It all becomes as a natural tendency and thinkers can consider and all look at the same direction together. At first, there can be various problems, benefits or the facts reducing distractions and supporting across pollination of a thought. Yet, this is likely to be achieved because of the fact that everyone puts on one hat together.

For being a real life reference, the researchers of Speedo, an Australian manufacturer and distributor of swimwear and swim-related accessories based in Nottingham in the United Kingdom, are said to have tried the method in the creation of swimsuits. Particularly through the brainstorming they had, they eventually wore the green hat for creative ways to attack a problem and the black hat to look the feasibility of those ideas one by one.

In the light of above, lastly, Michael Pohl, the author of Teaching Thinking Skills in the Primary Years: A Whole School Approach, says "A sequence for making choices ought to be with the yellow, black and red hat. Yet, a design sequence of the blue, green and red hat for children exploring and inventing" about the function and efficiency of the six thinking hats might be a remarkable practice. And additionally "Edward de Bono's 'Six Thinking Hats' are simply as graphic organisers" states Anne Paterson who is the writer of the renowned article titled "Edward de Bono's Six Thinking Hats and Numeracy to put an emphasis on the practicability of the method.

Centre – Adhere to your fundamental subject, or proposal. Ensure your point is bolstered by all parts of the paper. Your proposition ought to be sufficiently expansive to clarify in detail, yet sufficiently restricted to truly focus on your primary core interest.

Improvement – Bolster each claim you make with prove. Utilize cases from individual experience, subtle elements, certainties, insights, reasons, and different contentions further bolstering your good fortune. Don't simply say something is valid, indicate why or how it is valid.

Association – Compose your thoughts into passages. Utilize advances and watchwords deliberately. Focus on the request the passages are in, they ought to be consistent and bolster the primary subject.

Accuracy – As a syntax police, this is clearly my most loved part! Show redress sentence language structure, accentuation, sentence solidarity, assention, punctuation, and spelling. Take control over sentence structure and sentence shape. I adore perusing and re-perusing my work (and other individuals' work) to ensure it's all perfectly.

Research and References – Know how to discover outside data to help your contentions. Google, books, magazines, accounts, and so on are for the most part great assets, yet additionally make a point to discover solid sources that you can trust. Refer to outside research accurately, and give credit where another author's words or thoughts are utilized.

By outlining the framework, Edward de Bono depicts these hats as apparatuses for aggregate dialog, singular reasoning, and critical thinking, yet I think these tips are particularly useful in composing.

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Edward De Bono'nun altı düşünen şapkası: Yazarken eleştirel düşünme / K. Bodur (138-149. s.)

Here they are:

The white hat: Data, insights and actualities

Is your exposition going to convey an incentive to the peruse?

The White Hat can be separated into 5 segments, data we have, data we'd jump at the chance to have, data we require, data that is missing, and hotspots for getting missing data.

Data We Have – We can discover data by investigating what we definitely known. Every reality can be inspected for its importance.
Data We'd Get a kick out of the chance to Have – Incorporate everything that rings a bell. Choosing whether there is an approach to get data or how earnestly it is required later. Now and then there are methods for getting data that at first appear to be unthinkable.
Data We Need – Organize what you require over what you might want to have. What's the base data you need before we can push ahead
Data That is Missing – Pinpointing precisely what data is absent.
Hotspots for Getting Missing Data – Rundown wellsprings of data and plan how to get data. Never gripe that the data is absent. Go out and get it.

The yellow hat: Shine, good faith and esteem

What stories is your paper going to have?

See the incentive in different thoughts, at that point glance around to perceive how the esteem can be delighted in. Who will receive the rewards? How are the advantages going to be delighted in? Bolster the advantages that are guaranteed. Have reasons why something has esteem or may work.

Any thought is just a single method for completing an idea. Remember there might be better ways. Keep the idea alive for later correction.

The Black hat: Judgment... (consider why something may not work)

Recognize the challenges and risks; where things may turn out badly. This is a standout amongst the most ground-breaking and valuable of the Hats, yet make a point not to abuse it.

What thoughts may not work?

At whatever point you get a thought, ensure the thought fits the conditions. Call attention to things that don't fit the certainties, controls, technique, your experience, or your qualities. Likewise attract consideration regarding any deficiencies in your thoughts. When you see them, you can consider approaches to beat them. At that point, we can either plan approaches to maintain a strategic distance from the issues or be set up to address the issues on the off chance that they do come up.

The red hat: Emotions and instincts

Is it expressive/genuine?

The Red Hat means sentiments, hunches and instinct. When utilizing this hat you can express feelings and sentiments and offer apprehensions, likes, aversions, adores, and loathes.

Red Hat Believing is exceptionally profitable in light of the fact that it clarifies that instinct, sentiments, and feelings will be communicated thusly. On the off chance that sentiments are available, it is useful to recognize what these emotions are.

Emotions and instinct can't be looked at, so it is imprudent to use without anyone else for basic leadership. In any case, instinct, hunches, sentiments, and feelings have a high incentive as "fixings" in the reasoning that paves the way to a choice.

Red Hat Thinking incorporates a wide assortment of conceivable sentiments. On the constructive/adverse scale, individuals may report everything from despising a plan to being fiercely energetic. More unobtrusive emotions are additionally included: feeling inquisitive or somewhat intrigued, being questionable, discovering something exhausting, and so on.

The green hat: Innovativeness

What would you be able to include that will intrigue the peruse?

Innovativeness involves putting time in producing thoughts. You won't get a superb thought each time you utilize Green Hat Considering, yet in the event that you don't advance any exertion, you may not get any new thoughts whatsoever.

The least complex type of imaginative exertion is to search for options. Regardless of whether these are outstanding, it's an innovative push to review and show them. The base inventive exertion amid Green Hat Believing is to consider options.

Spotlights on innovativeness; the potential outcomes, options, and new thoughts. It's a chance to express new ideas and new observations.

The blue hat: Apprehension

What is the subject and objective? What stays and goes?

Here we're alluding to making an arrangement for utilizing the hats and additionally for how and when we will deal with some other action amid the gathering.

It is a piece of Blue Hat Thinking to state conclusions and achieve concurrence on your update of the expressed conclusions. Note new thoughts and methodologies that have been considered, and survey the rundown.

These "hats" are exceptionally useful with regards to composing, since you can see all parts of your bit of work. I am certain that it will help you whenever you have to compose an enticing paper. These tips have helped me in composing, and I find that as you make inquiries, you can discover the appropriate responses inside yourself. Composing, for me, is a mode to convey what needs be, and I empty my spirit into my work. Ideally, you can figure out how to be energetic about it, too.

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Edward De Bono'nun altı düşünen şapkası: Yazarken eleştirel düşünme / K. Bodur (138-149. s.)

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Обучение письму на Черкесском (адыгейском) языке в Турецкой аудитории[1]

Susana SHKHALAKHOVA[2]

Аннотация

Целью написания данной работы является выявление фонетических трудностей и ошибок, допускаемых на письме турецкими студентами в процессе обучения черкесскому (адыгейскому) языку, большая часть которых возникает в результате межъязыковой фонетической интерференции, – сложного механизма взаимодействия звуковых норм разносистемных языков. Не лишним будет заметить, что интерференция может происходить не только под влиянием родного, но и ранее изученных иностранных языков. Рассматриваемые ошибки в статье выявлены из письменных и устных работ студентов. Звуковой состав адыгейского языка характеризуется сложной системой согласных звуков и более простой системой гласных звуков. Сложная система согласных звуков адыгейского языка создает определенную трудность в усвоении их произношения и написания. Поэтому важным этапом в процессе обучения адыгейскому языку является изучение звуков-букв и отображение их на письме. В усвоении написания согласных звуков большое значение имеет правильно организованная последовательность их изучения с учетом трудности и сложности артикуляции и произношения.

Ключевые слова: Черкесский (адыгейский) язык, адыгейский язык как иностранный, графика, техника письма, письменная речь.

Türk öğrencilere Çerkezçe yazma öğretimi

Öz

Bu çalışmanın amacı, Türk öğrencilerin Çerkes (Adige) dilini öğrenme sürecinde karşılaştıkları, çoğu kez diller arası fonetik farklılıklardan kaynaklanan ve farklı yazım karakterlerine sahip dillerin karmaşık etkileşimi sonucu ortaya çıkan zorlukları tespit etmek ve bu zorlukların öğretimde nasıl aşılabileceği ile ilgili önerilerde bulunmaktır. Çerkesçe öğrenmeye çalışan öğrencilerde diller arası etkileşimin sadece öğrencilerin ana dilleri ile hedef dil arasında değil, öğrencilerin daha önce öğrenmeye çalıştıkları yabancı dillerin etkisinden de kaynaklanabileceği düşünülmelidir. Çalışmanın dayandığı veriler farklı seviyede Çerkes dili çalışan öğrencilerin Çerkes dilinde ürettikleri yazılı ve sözlü ifadeler bütüncesidir. Çerkes dili oldukça karmaşık bir ünsüz ses sistemi ve ses sayısına sahipken, Türkçe ile karşılaştırıldığında daha az sayıda ünlü sese sahiptir. Çerkes dilinin karmaşık ünsüz sistemi öğrencilerin Çerkesçe sesleri algılamasında ve bunun doğal bir sonucu olarak ta telaffuz ve yazma sürecinde zorluklar yaşamalarına neden olmaktadır. Bu zorlukların büyük ölçüde

öğrencilerin ana dilleri ve daha önce çalıştıkları diller ile hedef dil Çerkesçe arasındaki olumsuz aktarımdan kaynaklandığı söylenebilir. Bu nedenle, Çerkes dilini öğrenme sürecinde önemli bir adım, Çerkesçedeki ses-harf ve harf-ses ilişkisinin öğrenilmesini hedefleyen yoğun bir pratik çalışmasının programın parçası olmasıdır. Bu çalışmalarda, Çerkes dilinin bazı seslerinin zorluk dereceleri ve yaygın olarak kullanılan başka dillerde bulunmadığı düşünüldüğünde, öğrencilerin özellikle ünsüz seslerin algılanmasında, yazılı ifadesinde ve telaffuzunda gelişme göstermesi için iyi düşünülmüş ve planlanmış bir sıra takip edilmesini önemli kılmaktadır.

Anahtar kelimeler: Çerkesçe (Adige) dili, yabancı dil olarak Çerkesçe, yazı bilgisi, seslerin algılanması, Çerkesçe çevriyazı.

Teaching the Circassian writing to Turkish students

Abstract

The purpose of this study is to identify the phonetic difficulties encountered and mistakes made by Turkish students in the process of learning the Circassian (Adyghe) language, most of which arise as a result of cross-language phonetic interference - a complex mechanism of interaction between the sound systems in languages with different orthographies. It would not be wrong to note that interference can occur not only under the influence of the native, but also of previously studied foreign languages. The data for the study come from learners' written and spoken products. The sound system of the Adyghe language is characterized by a complex system of consonant sounds and a simpler system of vowel sounds in contrast to Turkish. Learner errors concerning sound perception show that the complex system of consonants of the Adyghe language creates a certain difficulty in mastering their pronunciation and writing most possibly due to interference from leaners' prior languages. Therefore, an important step in the process of learning the Adyghe language is the study of the sounds of the letters and their display on the letter. In mastering the pronunciation of consonant sounds, a well-organized sequence of their study is of great importance given the difficulty and complexity of articulation and pronunciation.

Key words: Circassian (Adyghe) language, Adyghe as a foreign language, graphics, sound perception, written speech.

Носителями адыгейского языка являются адыги. В основном адыги проживают в Республике Адыгея, Кабардино-Балкарии, Карачаево-Черкессии. Адыгские языки (адыгейский и кабардино-черкесский) также распространены в ряде районов Краснодарского и Ставропольского краев, а также за рубежом – в Турции, Иордании, Сирии, Израиле и в других странах мира, – где оказались не по своей воле, а в ходе длительной Кавказской войны XIX в.

Все адыги независимо от места проживания сохраняют общее самоназвание *адыгэ* (что является одним из главнейших признаков исторически единого этноса по генетическим, языковым и этнокультурным показателям). «Название народа (эндоэтноним) – адыгэ «адыги», его внешнее историческое имя (экзоэтноним) – черкесы» [Керашева 1995:375]. Адыгейский и кабардино-черкесский (кабардинский) языки, составляющие близкородственную подгруппу, многие специалисты (в основном, зарубежные) относят к одной лингвистической единице, называя ее черкесским языком.

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В одной только Турции численность адыгов в несколько раз превышает число остальных соотечественников в других странах, в том числе на исторической родине. В Турции адыги (черкесы) представлены в основном 7 субэтническими группами: шапсугами, темиргоевцами, кабардинцами, бесленеевцами, абадзехами, бжедугами и убыхами (убыхи сохранили этноним, но утратили свой язык и перешли на шапсугский, темиргоевский или абадзехский диалекты). Однако, адыги в Турции причисляются к туркам, а их язык остается бесписьменным, выполняя узкие, бытовые функции, не говоря уже о том, что представители младших поколений уже не знают или почти не знают язык своих предков.

Адыги получили письменность только на своей исторической родине. Ни в одной стране, где представлена обширная адыгская (черкесская) диаспора, не создана адыгская письменность, хотя среди диаспоры были и еще имеются попытки создания алфавита, а также учебников и учебных пособий. Однако все это не имело ни государственной поддержки, ни прочной научной основы из-за отсутствия специалистов в области адыгского языкознания. Здесь хотелось бы отметить, что на исторической родине адыгов в советский период сформировались и действуют два литературных языка – адыгейский (Республика Адыгея) и кабардино-черкесский (в таких республиках, как Кабардино-Балкария и Карачаево-Черкесия). Все республики входят в состав РФ. Действующие алфавиты адыгейского и кабардино-черкесского языков составлены на основе кириллицы.

За последние годы Турция претерпевает огромные изменения в системе образования. Как стало известно, с 2012 г. правительством Турции по выбору учащихся введены уроки родного языка в государственных школах, «при этом остается в силе запрет на обучение родному языку кроме турецкого, поэтому в официальных документах родные языки именуются как «живые языки и диалекты» [Топчу (Папшу) М. 2017:151]. Несмотря на это для адыгской диаспоры Турции это огромное событие, так как у нее появилась возможность изучения родного языка, что будет способствовать сохранению языка и культуры и приостановлению процесса ассимиляции.

В 2013 г. в университете г. Дюздже впервые открыли отделение кавказских языков и культур, где стали изучать черкесский (адыгейский) язык. Хотелось бы отметить, что район Дюздже в основном населяют западные черкесы (шапсуги, абадзехи – исторически самые многочисленные адыгские субэтносы), поэтому обучение ведется на черкесском (адыгейском) языке. В ходе работы мы будем пользоваться термином «черкесский язык», поскольку именно так он включен в университетскую программу. А на исторической родине родной язык изучается как адыгейский, поэтому в скобках будем указывать и его – черкесский (адыгейский) язык.

В настоящее время на отделении черкесского языка и литературы обучается более 130 студентов. Выпускники университета становятся специалистами черкесского (адыгейского) языка и литературы. К тому же в университете стала развиваться и академическая деятельность, открылись магистерская и докторская программы по профилю «черкесский язык». Сегодня университет гордиться своими выпускниками, которые начали преподавать черкесский (адыгейский) язык в школах и на курсах.

Открытие отделения черкесского (адыгейского) языка и литературы в университете г. Дюздже поставило вопрос о преподавании черкесского (адыгейского) языка на новом уровне, т.е. черкесский (адыгейский) язык необходимо изучать по методике преподавания иностранных языков. Обучение тюркоязычных черкесскому (адыгейскому) языку представляет собой

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сложную систему, в которую входят: методы и приемы обучения, совокупность упражнений и формы деятельности преподавателя со студентами как средство реализации приемов и методов обучения. Как показывают немногочисленные исследования, универсальной методики обучения черкесскому (адыгейскому) языку в тюркоязычных группах нет, поэтому эта тема является актуальной. Для успешного осуществления обучения черкесскому (адыгейскому) языку необходимо на данном этапе использовать отдельные методы в соответствии с существующими подходами к обучению.

Современная педагогика придерживается мнения, что наилучший метод, обеспечивающий как количественный, так и качественный результаты деятельности преподавателя, это полиметод, который основан на взаимодействии различных педагогических методов в связи с дидактическими возможностями обучающих и обучаемых. В каждом методе есть нечто ценное, чем надо воспользоваться, но при этом, ни один метод не дает прямого учебного результата. Поэтому комплексное использование различных методов должно входить в любую систему обучения неродному языку, будь то формирование определенных навыков письма, произношения, использование лексического материала или грамматически правильное оформление высказывания.

Эффективное развитие обучения на черкесском (адыгейском) языке сегодня нуждается в особо продуманной методике, так как нет достаточного опыта в этом направлении, и нам приходится опираться на труды и исследования ведущих специалистов по изучению иностранных языков. Основная задача, которая стоит сегодня перед нами, – это разработка новых учебников и учебных пособий разных этапов и уровней обучения черкесскому (адыгейскому) языку как иностранному.

Целью написания данной работы является выявление фонетических трудностей и ошибок, допускаемых на письме турецкими студентами в процессе обучения черкесскому (адыгейскому) языку, большая часть которых возникает в результате межъязыковой фонетической интерференции, – сложного механизма взаимодействия звуковых норм разносистемных языков. Следует заметить, что интерференция может происходить не только под влиянием родного, но и ранее изученных иностранных языков. Также в статье рассматриваются вопросы, связанные с организацией письма при обучении черкесскому (адыгейскому) языку в турецкой аудитории, выработкой навыков письменной речи.

«Письмо – продуктивный вид речевой деятельности, связанный с порождением и фиксацией письменного текста» [Балыхина 2007:145]. Как нам известно, в методической литературе различают письмо, под которым понимают технику использования графической и орфографической систем изучаемого языка, и письменную речь – умение выражать мысль в письменной форме. Письмо возникло на основе звучащей речи. Письмо и письменная речь в процессе обучения черкесскому (адыгейскому) языку как иностранному выступают как основа всего обучения языку.

Графические базы алфавитов черкесского (адыгейского) и турецкого языков не совпадают, черкесский (адыгейский) алфавит основан на кириллице, а турецкий – на латинице. В турецком алфавите 29 букв, в черкесском (адыгейском) алфавите 66 букв. Традиционно считается, что черкесский (адыгейский) алфавит, составленный на основе кириллицы, состоит из 33 букв

русского алфавита и одной дополнительной к ним «I». При помощи букв *у, ъ, ь* и дополнительной буквы *I* обозначаются специфические буквы-звуки черкесского (адыгейского) языка.

В овладении черкесским (адыгейским) языком важное место занимает фонетика, которая является одним из основных и наиболее трудных уровней языковой системы и с которой начинается изучение любого языка. В отличие от турецкого языка звуковой состав черкесского (адыгейского) языка характеризуется сложной системой согласных звуков и более простой системой гласных звуков. Сложная система согласных звуков черкесского (адыгейского) языка создает определенную трудность в усвоении их произношения и написания. Овладение черкесским (адыгейским) языком начинается с приобретения навыков произношения. Когда студенты приобретают навыки адыгейского произношения, они лучше и быстрее запоминают слова, типовые предложения. Умение выразительно и бегло читать тоже зависит от того, как у студентов развиты органы речи в произнесении звуков адыгейского языка. Поэтому с первых дней изучения фонетики очень важно выработать правильное произношение звуков, слов, типовых предложений, обращая внимание на артикуляцию произношения трудных звуков и отображение их на письме. Без правильного произношения невозможно правильно отобразить буквы на письме. Поэтому на первом этапе изучения черкесского (адыгейского) языка графические навыки формируются параллельно с фонетическими. При этом следует иметь в виду, что вводимому звуку обычно соответствуют четыре буквы: две печатные (прописная и строчная) и две рукописные (прописная и строчная), поэтому в сознании студентов должна быть установлена связь между звуком и всеми вариантами его графического изображения.

Если в турецком алфавите все буквы состоят из одних знаков (d, j, r, t), в черкесском (адыгейском) алфавите буквы состоят из одного, двух и трех знаков (д, дж, дзу, г, гу, гъ гъу). Буквы черкесского (адыгейского) алфавита отличаются от латинских прежде всего начертанием. Многие буквы латинского алфавита пишутся выше строки (k, t, h, l), тогда как внешний вид черкесского (адыгейского) рукописного слова характеризуется определенным количеством букв, выходящих за строку, причем среди них преобладают буквы, выходящие за строку вниз. Под влиянием графических навыков родного языка тюркоязычные студенты пытаются писать некоторые буквы (например «к» и «л») также выше строки, наблюдаются отклонения от норм каллиграфии, т.е. появление внутри букв новых элементов. Вот почему на начальных стадиях обучения уделяют внимание *каллиграфии*.

Уже на самых начальных стадиях обучения преподаватель должен вводить черкесский (адыгейский) звук и сразу же соответствующую букву. При написании буквы рекомендуется показать на доске, как пишется она в целом, как пишутся ее элементы, особенно если они отличаются от элементов графики родного языка студентов. Кроме того, преподаватель показывает направление движения руки при написании изучаемой буквы и контролирует, как студенты повторяют за ним эти движения, списывая букву с доски. При необходимости нужно проводить индивидуальную работу со студентами.

Трудности, возникающие у турецких студентов в процессе формирования звуко-буквенных связей, обусловлены расхождением между системами языков. Как показывают наши наблюдения, студент, не усвоивший звук и соответствующую ему букву, при самостоятельном написании на начальном этапе может неправильно написать букву, т.е не может соотносить звук с буквой.

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Поэтому, как показывает практика, на начальном этапе нужно уделить должное внимание начертанию букв и произношению звуков черкесского (адыгейского) языка.

Турецкие студенты прописные буквы часто заменяют печатными, потому что они плохо знают или вообще не знают письменное изображение прописных букв турецкого алфавита поскольку в школе не принято уделять этому внимание. В результате этого они на первых же занятиях черкесского (адыгейского) языка игнорируют усвоение и воспроизведение прописных письменных букв, заменяя их печатными прописными буквами или письменными строчными.

На просторах интернета и в научных работах нередко приходится сталкиваться с мыслью о том, что знакомить учащихся с письменным алфавитом вовсе не обязательно, достаточно обучить их печатным буквам, так как широкое распространение получили персональные компьютеры, планшеты и другие мобильные средства связи, предполагающие использование печатных букв и голосовых сообщений. Рассуждая таким образом, мы забываем о том, что сам процесс обучения черкесскому (адыгейскому) языку не возможен без письменных упражнений и заданий, не говоря уже о том, что выпускники нашего университета в дальнейшем сами будут преподавать адыгейский язык. Поэтому с самого начала необходимо научить студентов технике письма, дать им соответствующую информацию о недопустимости замены в письме черкесских (адыгейских) прописных букв печатными и далее последовательно исправлять такого рода ошибки.

Нельзя не согласиться с В.Н. Вагнер: «Навыки письма вырабатываются и закрепляются очень быстро и неправильные навыки оказываются настолько устойчивыми, что усилия, направленные в дальнейшем на корректирование сложившейся неправильной манеры письма, нередко оказываются безуспешными» [Вагнер 2001:65]. Мы считаем, что нужно овладеть техникой письма в такой степени, чтобы написанный студентом текст был понят не только ему самому, но и любому носителю черкесского (адыгейского) языка.

В турецком и черкесском (адыгейском) языках очень мало точных аналогий в звуковом строе языка. Чем меньше аналогий в изучаемом языке по сравнению с родным языком, тем длительнее и сложнее осуществляется процесс обучения студентов правильному произношению звуков-букв и отображению их на письме. Особенно это проявляется при изучении звуков-букв адыгейского языка, т.к. в нем имеется большое количество согласных звуков, которых нет в их родном языке.

Рассматривая графическую систему русского языка и графические системы, в основе которых лежит латинский алфавит, В.Н. Вагнер отмечает, что печатные варианты азбуки и латинского алфавита имеют следующие соотношения букв:

1) совпадение в начертании и звуковом значении: А а, О о, Ее, С с;

2) совпадение в начертании и звуковом значении прописных букв, различное начертание строчных букв: Кк, М м, Тт;

3) совпадение в начертании, несовпадение в звуковом значении прописных и строчных букв: Рр, Хх;

4) совпадение в начертании прописных букв при их различном звуковом значении; различие и в начертании, и в звуковом значении строчных букв: Вв, Нн;

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5) совпадение в начертании строчных букв при их различном звуковом значении; различие и в начертании, и в звуковом значении прописных букв: Уу;

6) наличие отличных буквенных знаков в азбуке: Б б, Гг, Дд, Жж, Зз, Ии, Лл, Пп, Фф, Цц, Чч, Шш, Щщ, ъ, ы, ь,Ээ,Юю, Яя [Вагнер 2001:59].

Несмотря на то, что основой черкесского (адыгейского) алфавита является русский алфавит, черкесские (адыгейские) согласные звуки еще обозначаются двумя и тремя знаками. Поэтому турецким студентам при изучении черкесского (адыгейского) алфавита приходится сталкиваться со звуками, обозначенными двух- и трехлитерными буквами:

А. Буквы, которые состоят из двух знаков: Гу гу, Гъ гъ, Дж дж, Дз дз, Жъ жъ, Жь жь, Ку ку, Къ къ, КI кI, Лъ лъ, ЛI лI, ПI пI, ТI тI, Хъ хъ, Хь хь, Цу цу, ЦI цI, Чъ чъ, ЧI чI, Шъ шъ, ШI шI, Iу Iу;

Б. Буквы, которые состоят из трех знаков: Гъу гъу, Дзу дзу, Жъу жъу, Къу къу, КIу кIу, ПIу пIу, ТIу тIу, Хъу хъу, Шъу шъу, ШIу шIу.

Итак, турецкие студенты, родной язык которых использует латинскую графику, встретят в черкесском (адыгейском) языке:

1) уже знакомые им буквы;

2) буквы, частично совпадающие с известными им буквами;

3) совершенно новые графические символы.

По наличию знаков:

1) буквы, которые состоят из одного знака;

2) буквы, которые состоят из двух знаков;

3) буквы, которые состоят из трех знаков.

Одним из основных необходимых условий эффективного обучения адыгейскому произношению является установление определенной системы и последовательности изучения адыгейских звуков-букв, с учетом степени сложности их произношения.

Для турецких студентов черкесский (адыгейский) алфавит является новым. В процессе обучения в центре внимания находятся главным образом совершенно новые графические символы, звуки, обозначенные двух- и трехлитерными буквами, а также гортанный звук [I], который является непривычным, необычным для турецких студентов. Следовательно, на их произношение и письмо следует обратить особое внимание.

Произношение и написание гласных букв довольно быстро усваивается турецкими студентами, поэтому обучение мы начинаем именно с них.

1 группа: *гласные,* произношение которых частично совпадает: а, е, ё, и, о, у, ы, э, ю, я.

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Учитывая знание латинской письменности, в первую очередь мы даем буквы, которые совпадают в звуковом значении.

2 группа: *согласные*, которые совпадают в звуковом значении:

Б б	В в	Г г	Гу гу	Д д	Дж дж	Дз дз	Дзу дзу	Ж ж	З з	К к	Ку ку
B b	Vv	G g	Gu gu	Dd	Cc	Dz dz	Dzu dzu	Jj	Zz	Kk	Ku ku

Л л	М м	Н н	П п	Р р	С с	Т т	Ф ф	Х х	Ц ц	Цу цу	Ч ч	Ш ш
Ll	Mm	Nn	Pp	Rr	Ss	Tt	Ff	Hh	Ts ts	Tsu tsu	Çç	Şş

Остальные буквы черкесского (адыгейского) алфавита отличаются от латинского начертанием и звуковым значением. Для более успешного их освоения мы их даем в следующей последовательности:

3 группа: гъ, жъ, къ, лъ, хъ,чъ, шъ;

4 группа: хь, жь; I , Iу;

5 группа: кI, лI, п I, тI, цI, чI, шI;

6 группа: гъу, жъу, къу, пIу, кIу, тIу, хъу, шъу, шIу.

Следует иметь в виду, что студенты с трудом усваивают произношение и начертание букв. Учитывая это, еще раз возвращаемся к алфавиту и закрепляем полученные знания и навыки. В таком случае мы используем другое деление:

Ъ- (твердый знак) образует 7 букв: гъ, жъ, къ, лъ, хъ,чъ, шъ;

Ь – (мягкий знак) образует 2 буквы: хь, жь;

I – образует 7 букв: кI, лI, пI, тI, цI, чI, шI;

У – образует 14 букв: гу, гъу, дзу, жъу, ку, къу, кIу, пIу, тIу, цу, хъу, шъу, шIу, Iу.

В.Н. Вагнер в своей работе отмечает, что «порядок изучения печатных букв может быть различным:

1) представление всех букв сразу в алфавитном порядке; 2) представление букв по группам в порядке от большего к меньшему сходству с графемами английского языка; 3) представление букв в порядке, зависящем от порядка изучения обозначаемых ими звуков» [Вагнер 2001:60].

Исходя из нашего опыта работы, на первом занятии лучше ознакомить студентов со всеми буквами-звуками в алфавитном порядке. Из-за большого количества букв и невозможности их одновременного запоминания мы делим буквы по группам с учетом трудности и сложности их артикуляции и произношения. При изучении черкесского (адыгейского) алфавита необходимо

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параллельно закрепить изображение прописных букв, потому что после усвоения печатных букв студентам не хочется возвращаться к прописным буквам. Поэтому изучение алфавита занимает очень много времени.

Мы уже отмечали, что система согласных звуков адыгейского языка создает определенную сложность в усвоении их произношения и написания. Без правильного произношения невозможно правильно отобразить буквы на письме. Прежде всего, студенты не различают на слух согласные звуки, которых нет в турецком языке. Они не могут определить разницу в звучании разных согласных звуков, поэтому часто путают звуки [ч], [кӀ], [чъ] и [чӀ]; [лӀ] и [лъ]; [хь] и [хъ]; [ш], [щ] и [шъ]; [ц] и [цӀ]; [шӀу] и [шъу]. Например:

ч – кӀ (кӀырбыщ, должно быть чырбыщ; хьачэщ, должно быть хьакӀэщ; тенэкӀ, должно быть тенэч);

чъ – кӀ (пкӀэхэр, должно быть пчъэхэр; шъхьангъупкӀэхэр, должно быть шъхьангъупчъэхэр);

шъ – щ (унащхьэ, должно быть унашъхьэ; щабэ, должно быть шъабэ);

кӀ–чӀ (кӀыун, должно быть чӀыун);

жь – жъ (жъыбгъэ, должно быть жьыбгъэ; жьы, должно быть жъы);

ч-чъ (чэпы, должно быть чъэпы);

чъ-ч (чъатэ, должно быть чатэ; пчъыкӀэ, должно быть пчыкӀэ).

Для закрепления в сознании студентов звуко-буквенных соответствий нам приходится использовать следующие виды упражнений: а) чтение вслух слогов, слов, предложений; б) списывание букв, слогов, слов и предложений с доски, с учебника, с прописей; в) заполнение пропусков в слове, в предложении; г) диктанты (слуховые, зрительные, зрительно-слуховые). Такие упражнения выявляют ошибки, которые допускают студенты. Явление смешения систем родного и неродного письма встречается у всех билингвов. Среди типичных ошибок турецких студентов можно выделить следующие:

1. Вместо букв одного алфавита пишется буква другого (путаются д–d, у–u, с–s, и–i, т-t, ı-ы, дж–с и т.д.). Например: **d**унай – **д**унай, о**в**зэгъу – обзэгъу, а**rı** – а**ры**, адыга**в**зэ – адыга**б**зэ, дэ**gu** – дэ**гу,** ди**с**тант – ди**к**тант.

2. Путаются звуки и буквы (**м**атэ –**m**атэ; **б**аджэ – **B**аджэ, **п**аӀо – **р**аӀо...);

Так, звук [п] в черкесском (адыгейском) языке обозначается буквой «п», а в турецком языке – буквой «р», что также может быть причиной ошибок: на начальных стадиях обучения на месте «п» студенты пишут букву «р». Аналогичные ошибки возникают при написании букв «м», «н», «р», «у» и некоторых других.

3. Появление вспомогательного гласного между двумя согласными в начале слова (*щхэпс* →[щыхэпс], *блыпэ* →[былыпэ], *тхылъ* →[тыхылъ], *пшахъо* →[пышахъо], *бжыхьэ* →[быжыхьэ]). Рассматривая фонетические ошибки в турецкой аудитории, Е.М. Напольнова

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отмечает, что «среди типичных фонетических ошибок следует указать появление вспомогательного гласного между двумя согласными в начале слова, обусловленное запретом на сочетание двух согласных в начале слова в родном языке» [Напольнова 2008: 96].

4. Путаются прописные и строчные буквы: тэТэжъ, МэЗым, ПцIАшхъу.

5. Неразличение произношения и написания в словах бувы **е** и **э** в разных позициях: ф**э**жьагъ, должно быть ф**е**жьагъ; щазм**е**, должно быть щазм**э;** къ**э**упчIы, должно быть къ**е**упчIы, ун**е**, должно быть ун**э.**

7. Смешивание парных звонких и глухих звуков [б]– [п], [ж]– [ш], [дж]– [кI]: на**б**шIэ, должно быть на**п**шIэ; шъа**п**эр, должно быть шъа**б**эр; ыу**ш**, должно быть ыу**ж**; **джэнджэ,** должно быть **кI**эн**кI**э.

8. При написании заимствованных из турецкого языка слов, студенты частично переносят написание, которое привычно для них: аслан (aslan) вместо аслъан, к**а**план (kaplan) вместо къэплъан, к**а**бы (k**a**bak) вместо къэбы.

Хотим отметить, что на начальном этапе студенты списывают тексты невнимательно и допускают ошибки разного характера, а потом, в ходе систематических работ и тренировок, они справляются с таким видом работы и списывают уже без ошибок или с небольшим количеством.

Проводим диктанты разных видов:

– слуховые (запись воспринятых на слух слов, предложений и текстов);

– зрительные (на доске записываются слова или предложения, объясняются особенности написания слов, затем слова и предложения стираются, и учащиеся воспроизводят их по памяти);

– зрительно-слуховые (предложения и слова записываются в тетрадях и на доске, затем записанное обсуждается);

– предупредительные (предварительно анализируются особенности написания отдельных слов, дается установка на запоминание графической формы этих слов, а затем студенты записывают текст со слуха);

– самодиктанты (учащиеся пишут по памяти ранее выученный текст).

Проводимые нами письменные работы выявляют часто допускаемые ошибки в процессе обучения черкесскому (адыгейскому) языку, а также учат студентов правописанию, проверяют уже усвоенные знания по грамматике.

Безусловно, формирование навыка письма и письменной речи осуществляется поэтапно. На первом этапе основное внимание направлено на овладение техникой письма: писать буквы алфавита; умение писать слово, предложение; списывание текста, словосочетания, простых предложений, потом запись слова, предложения под диктовку преподавателя; умение задавать письменные ответы на вопросы к тексту, к картинке и т.д.

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Изучение любого языка предполагает связь с родным языком обучаемого. Метод сравнительного анализа, как показывает опыт нашей работы, может значительно увеличить эффективность процесса обучения. Он предполагает такое построение процесса обучения, при котором обязательно учитывается опыт студента в области родного языка, анализируется его интерферирующее влияние на изучаемый язык, систематизируются типичные ошибки студентов, обусловленные взаимодействием разных языковых систем. Это способствует предвидению потенциальной сферы межъязыковой интерференции, создает предпосылки для выработки рекомендаций по устранению возможных ошибок и для подбора правильных приемов обучения.

Итак, в процессе обучения студентов черкесскому (адыгейскому) языку нам приходится сталкиваться с проблемами неправомерного переноса учащимися определённых структур и элементов родного языка в систему изучаемого, т.е наблюдается межъязыковая интерференция. Все эти трудности преодолеваются путем объяснения и запоминания, а также с помощью проводимых письменных работ, направленыных на устранение ошибок студентов.

В своей статье мы приходим к следующим выводам:

1) обучение технике письма – важнейший элемент в общей системе обучения черкесскому (адыгейскому) языку турецких студентов;

2) учебный процесс предполагает множество письменных упражнений и заданий;

3) при обучении письму, как виду речевой деятельности, нельзя обойтись без письменных упражнений;

4) письмо печатными буквами не может рассматриваться как альтернатива прописи, поскольку это гораздо менее быстрый способ письма.

Методика преподавания черкесского (адыгейского) языка как иностранного, на наш взгляд, предполагает комплексное использование различных методов, которое должно входить в любую систему обучения неродному языку, будь то формирование определенных навыков письма, произношения, использование лексического материала или навыков граматически правильного оформления высказывания.

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Providing effective feedback on L2 academic writing[1]

Rachael RUEGG[2]

Abstract

Different articles give different suggestions about how to provide effective feedback on L2 student writing. However, context is an important factor influencing research results. The suggestions in research articles may not be effective when taken out of the context of the article. The purpose of this article is to provide an overview of a wide range of feedback practices that can be effectively used with L2 learners to promote learning, based on a review of literature. As context is such an important factor, in this article suggestions will be organized based on the purpose of the class for which the writing is undertaken and the purpose of the feedback. In particular, suggestions will be made in terms of the focus of feedback, medium of feedback delivery, level of explicitness, amount of feedback and source of feedback. Finally, specific suggestions will be summarized for each stage of L2 writing learning, limitations of the article and suggestions for further empirical research will be made.

Key words: Feedback, L2 writing, academic writing, literature review.

İkinci dilde akademik yazmada etkili dönüt sağlama

Öz

Öğrencilerin ikinci dilde yazmalarına nasıl etkili dönüt sağlanabileceğine dair farklı makalelerde farklı öneriler bulunmaktadır. Ancak bağlam, araştırma sonuçlarını etkileyen önemli bir unsurdur. Makalelerdeki öneriler, makalenin bağlamından soyutlandığında etkili olmayabilir. Bu çalışmanın amacı, alan yazın taramasına bağlı olarak, ikinci dil öğrenenlerin öğrenmelerini geliştirmek amacıyla etkili bir şekilde kullanılabilecek geniş çaplı dönüt uygulamalarının bir taramasını yapmaktır. Bağlam önemli bir unsur olduğu için, bu çalışmadaki öneriler yazmanın öğrenildiği dersin ve dönütün amacına bağlı olarak düzenlenecektir. Öneriler özellikle dönütün odak noktasına, dönüt verme yoluna, direk dönüt seviyesine, dönüt miktarına ve dönütün kaynağına göre verilecektir. Son olarak, yabancı dilde yazmayı öğrenmenin her bir safhası için öneriler özetlenecektir ve makalenin sınırlılıklarının yanı sıra daha ileri deneysel araştırmalar için öneriler yapılacaktır.

Anahtar kelimeler: Dönüt, ikinci dilde yazma, akademik yazma, alan yazın taraması.

1.0. Introduction

Research shows that receiving feedback on writing has a significant effect on students' academic growth. Chickering and Gamson (1987) identified seven important principles of good practice in undergraduate education, and one of those seven principles was giving prompt feedback to students. Kuh, Kinzie, Buckley, Bridges and Hayek (2005) conducted a review of literature in order to identify 15 conditions

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that matter to student success. One of those 15 conditions was students receiving timely feedback on their work. Astin (1993) surveyed nearly 500,000 university students in the United States and found that receiving feedback on writing had a positive effect on general knowledge, knowledge in their field or discipline, critical thinking ability, analytical and problem-solving skills, writing ability and level of preparation for graduate school. Astin (1993) concludes that finding ways to encourage the provision of feedback on writing will substantially increase learning All of these studies consider tertiary educational broadly and all identify feedback as one of the most important factors contributing to educational quality.

As academic writing is a skill, it is best learnt through opportunities to practice and receive feedback on that practice. This approach was used in the traditional 'product approach' to writing, where students would practice writing and then receive feedback on that writing. It was hoped that the feedback would contribute to better performance in subsequent writing tasks. The same idea is also applied to the 'process approach' to writing, except that students receive feedback on drafts in order to achieve better performance on the subsequent draft of the same writing task rather than receiving feedback on a final draft with no opportunity to resubmit the writing.

Different articles give different suggestions about how to provide effective feedback on L2 student writing. However, context is an important factor influencing research results. The suggestions in research articles may not be effective when taken out of the context of the article. The purpose of this article is to provide an overview of a wide range of feedback practices that can be effectively used with L2 learners to promote learning, based on a review of literature. As context is such an important factor, in this article suggestions will be organized based on the purpose of the class for which the writing is undertaken and the purpose of the feedback.

2.0. Key considerations when providing feedback

There are two key considerations, that will be important in determining what kind of feedback will be the most appropriate in a given context. The first consideration is the purpose of the class for which the assignment is written. The second one is the purpose of the feedback. These two considerations will be discussed in more detail in this section.

2.1. Purpose of the class

As stated by Leki, Cumming and Silva (2008, pg. 9), "it is counterproductive to analyse English learners' writing or language development without embedding the enquiry in the ...contexts where they occur". Every student's learning journey is made up of a large number of stages. This paper will focus on the three main stages at which students write in a second language and receive feedback on that writing. Manchon (2011) discusses three stages in which students learn through writing in an additional language: Learning to Write, Writing to Learn Content and Writing to Learn Language. For the purpose of this article, I have rearranged these stages into the order in which most students go them. The three stages are shown diagrammatically in figure 1.

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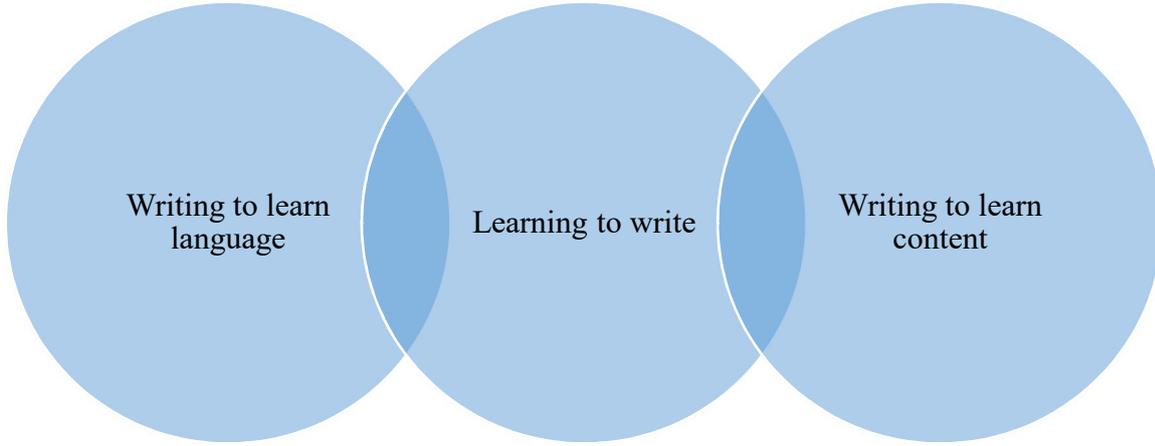
Figure 1: Stages of L2 writing

In the first stage, students do not have any imminent need to communicate in the second language in the written form (Weigle, 2013). Only their teacher and their peers read the L2 writing that they do. The purpose of writing tasks in this stage is to practice and improve their language proficiency. Writing can be an effective means of demonstrating their competence in language skills such as grammar and vocabulary, as well as developing such skills through practice and feedback. It is also the easiest type of language task for a teacher to assess, as the written product is very concrete. The fact that the real purpose of the writing is to learn the language does not imply that tasks in this stage should be mechanical and devoid of meaning. Indeed, Communicative Language Teaching was developed to equip students with the ability to communicate in the language, rather than just being able to answer grammar questions or translate L2 vocabulary into the L1. Some writing tasks in the writing to learn language stage provide the opportunity for controlled practice of communicating in the written form of the language and receiving feedback on that practice. Other writing tasks provide opportunities for free practice or fluency development. A large number of students around the world never move beyond this stage of L2 writing, taking compulsory foreign language classes as a part of their tertiary education but not having any real need to communicate in the L2.

Students do not arrive at the second stage until they have reached a sufficient level of language competence. Most would agree that students should have reached at least an upper-intermediate level of language proficiency (at least B2 on the Common European Framework of Reference) before they will be ready to move on to learning to write in the L2. In the learning to write stage, students have an imminent need to be able to write effectively in the L2. The most common example is English for Academic Purposes (EAP) courses in which students need to learn to produce effective academic writing before they move on to academic study in the L2. This is a stage at which learners also need to learn to write for specific purposes in their first language. Fully literate L1 adults who enter university are often required or recommended to take an academic writing course in their first year of study in order to gain the necessary skills to write for a new purpose. As stated by Hyland (2016), academic writing does not come naturally to anyone, there are no native speakers of academic discourse. Indeed, in the past ESL students who entered university in English speaking countries would take the same first year writing courses as L1 students. However, in time it has come to be realized that L2 writers have different needs and in most contexts separate classes for L1 and L2 writers now exist. Such courses offered specifically

for L2 writers aim to teach them the features of academic genres in a range of rhetorical modes while simultaneously enhancing their communicative language competence through focus on language form.

In the final stage, rather than language learners, the learners are considered as language users. Since they usually need to reach at least the C1 level on the Common European Framework of Reference they would be considered to have enough competence in the language to use the language autonomously. For example, after having successfully completed EAP study, the learner moves on to learning content matter through the medium of language. Manchon (2011) conceptualizes the writing to learn content stage for L2 learners as mainly occurring in Content-Language Integrated Learning (CLIL) or Task Based Language Teaching (TBLT) contexts. However, over the last ten years English-medium instruction (EMI) in countries where English is not the dominant language has grown rapidly. With this rapid growth in both full degree EMI programmes and ad-hoc EMI classes, EMI is perhaps the main context in which writing to learn content now occurs. Unlike Manchon (2011), I believe writing during TBLT would constitute Writing to Learn Language, and I believe that the writing that occurs in CLIL occurs at the point between the Learning to Write stage and the Writing to Learn Content stage, where the two stages overlap. On the other hand, when students enter an EMI course or programme, they move into the final stage: Writing to Learn Content. Although such learners may be competent users of the language, I will argue that they still require language-related feedback on their writing in order to prevent fossilization of persistent language errors. Which stage of L2 writing a student is at is crucial to the determination of the most effective feedback to provide, as well as the student's language proficiency level.

2.2. Purpose of the feedback

In addition to the purpose of the class the student is taking, instructors need to consider the purpose of giving feedback. This needs to be reconsidered for every task an instructor sets as different types of feedback will effectively serve different purposes. There are three main purposes which feedback can be serve: Reinforcement of classroom learning, supporting revision of writing, and supporting the development of writing skills in subsequent writing assignments.

Students cannot acquire items such as grammatical forms or vocabulary items without repetition. After coming across a grammatical form or a word or phrase in one class, it is highly unlikely that the item will be acquired by a student. Research shows that learners need to come across items anywhere from 6 to 20 times before they acquire them (Nation, 2001, pg. 81) and that there is a great deal of variability between learners in terms of the number of repetitions necessary (Tinkham, 1993). Furthermore, repeating the item again and again at the time of learning (for example, drilling the item 10 times in the classroom) is less effective than spreading out the repetitions over a longer period of time (Baddeley, 1990). Therefore, after learning a particular form, word or phrase in the classroom, learners need to come across it again and again in order to acquire it. This repetition can be gained through input or output, but ideally students should be exposed to input *and* have opportunities to practice the item through output outside of the classroom. Asking students to carry out controlled writing tasks and providing feedback on those tasks can provide reinforcement of classroom learning, creating the conditions necessary for acquisition to occur.

In the process era of writing instruction, in which students write multiple drafts of each writing task, feedback is provided on the preliminary drafts and students are expected to use the feedback to revise their writing, leading to an improved written product. The intention of such feedback is to lead to

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'noticing', on the part of students, of issues in their writing (Sachs & Polio, 2007). This noticing is intended to lead to learning in the long term if it is repeated throughout a course. Ruegg (2015a) found that students who received teacher feedback on their writing 16 times over the course of a year, improved significantly in grammatical performance in a subsequent timed writing task. This provides evidence that feedback on preliminary drafts with the immediate purpose of supporting revision does also help students with their acquisition of language forms. In addition, providing feedback on preliminary drafts has a more fundamental purpose. If the students did not receive feedback they would be unlikely to revise their writing. Thus, the process approach and the provision of feedback on drafts is intended to encourage students to develop the habit of rereading, rethinking and revising what they have written. This is an important aspect of the practice of writing; there are few professionals who would write and submit a text without rereading it.

Even in the process era, students will be required to do some writing tasks which only involve submitting a single draft. An instructor in a language class or an EAP class may combine some single-draft writing assignments and some multiple draft writing assignments, each with a different purpose. Additionally, in the writing to learn content phase most instructors will only require a writing assignment to be submitted once. The assumption is not that the students will not apply a writing process, but that they will be able to do so completely autonomously. Instructors assume that students will have written, reread, rethought, revised and proof-read an assignment before they submit it for grading. In the case of single draft writing, not all students will read the feedback they receive. However, many students will read such feedback and providing feedback on such assignments is important to help students understand why they received the grade that they did as well as what they could do in future writing tasks in order to receive a better grade. This different role of feedback calls for different kinds of feedback to be provided in this situation.

3.0. Effective feedback practices

3.1. Focus of feedback

Historically, in the 'product approach' to writing, feedback usually focussed on 'error correction'. The purpose of feedback at that time was considered to be to eradicate errors from students' writing. Unsurprisingly, error correction came to be questioned as instructors felt that even though they provided large amounts of feedback on learners' errors, the learners continued to exhibit the same problems in their subsequent writing. With the move to process pedagogy, in the L1 learning to write classroom, instructors were encouraged to provide feedback on global issues such as content and organization on the first draft and then feedback on surface-level issues such as grammar and vocabulary on the second to last draft (Ferris, 2003, pg. 7). In the L2 writing context, researchers started considering whether feedback on content or language use was more effective (Fathman & Whalley, 1990; Fazio, 2001; Kepner, 1991; Semke, 1984; Sheppard, 1992). More recently, it has been suggested that learners can effectively attend to both content and language at the same time (Raimes, 1983; Ruegg, 2015b). Moreover, a meta-analysis of research (Biber, Nekrasova & Horn, 2011) found that a combined focus on both content and language leads to greater gains than either feedback on content or feedback on language alone. It may be that providing feedback on a student's ideas demonstrates to them that we are interested in what they have to write and that our interest is enough to encourage them to make effort in the writing and revision process.

3.2. Form of feedback

There are two different aspects to take into consideration concerning the form of feedback. The first is the medium through which the feedback is conveyed. The second is the level of explicitness of the feedback (i.e. what exactly is written). These two different aspects will be discussed in this section.

3.2.1. Feedback medium

There are three different mediums through which feedback is commonly conveyed: written by hand, written in a digital form and oral feedback. These three mediums will be discussed briefly in this section before moving on to the level of explicitness.

3.2.1.1. Oral feedback

Feedback written by hand on a hard copy of an essay, which has been submitted by a student in the classroom is the conventional and by far the most popular method still today. However, oral feedback has been encouraged in the literature since the advent of the process approach. There are many different modes of oral feedback, including student-teacher conferences, and audio-recordings of oral feedback by the teacher.

Student-teacher conferences have been encouraged in the process era because they allow for two-way communication, thus encouraging the student to lead the conference and the teacher to respond. Walker and Elias (1987) found that teachers and students both find writing conferences to be more effective when they are student-led. However, holding writing conferences with students does not necessarily lead to a student-centred approach to feedback. Goldstein and Conrad (1990) found that there was a large variation in the extent to which students take control of writing conferences. Furthermore, writing conferences have been reported to be considerably time consuming for instructors. This makes them difficult to implement, especially in a context with large class sizes.

Audio-recordings of oral feedback have been recommended as early as 1989 (Moxley, 1989). Through the ninety's, teachers were encouraged to record their comments on a cassette tape or mini-disk and hand it to the student during class, and in the early 21st century instructors were seen to record their voice digitally and send the audio file by e-mail. However, currently there are a lot more options available for instructors who would like to try audio-recorded feedback (Seror, 2013). Although research on audio-recorded feedback is still in its infancy, most research has found it to be more effective than written feedback (Bauer, 2011; Nemec & Dintzner, 2016; Sipple, 2007). This is certainly a worthwhile area to consider for future feedback research as well as for effective classroom practice. However, one important consideration with any digital form of feedback is whether it will create inequality between students. For the method to be effective for all, students all need to have a great deal of access to the internet outside of class time. Unfortunately, in many contexts this is still not the case.

3.2.1.2. Digital written feedback

Another, more environmentally friendly alternative to handwritten feedback is similar feedback, typed on a computer and conveyed to students digitally. This can be done either synchronously or asynchronously. The most basic form of digital feedback delivery is using the comment function in word processing software and adding marginal comments before sending the document back to the student, another function which can be added to this approach is highlighting portions of the text. I have

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previously worked with instructors who use the track changes to offer direct correction of students' errors. This may not be a very effective method of providing feedback as students can simply click the "Accept all changes" button in the toolbar. This means that they do not need to read the feedback or know what feedback was given by the teacher in order to successfully revise their text. In research comparing digital feedback with handwritten feedback, Liu and Hansen (2002) reported that providing feedback digitally was more likely to lead to surface-level feedback, whereas handwritten feedback was more likely to focus on global issues.

3.2.1.3. Handwritten feedback

As mentioned above, handwritten feedback is still the most popular method of providing feedback to students. It can have environmental consequences, as it often requires students to print their written assignments several times in order to submit each draft for feedback. However, it also appears to be more effective in terms of leading to a greater proportion of feedback on global issues. The reason for this difference may be that when providing digital feedback, the reader can only see one portion of the text at a time, thus encouraging the reader to provide comments as they go, whereas in pen and paper feedback the reader can see the whole text at the same time, encouraging them to comment on the whole. In order to enhance this feature of handwritten feedback, instructors should read through the assignment once and think about which issues in the writing are the most significant before writing any feedback. Following this process will allow for principled feedback provision.

3.3. Level of explicitness

The different levels of explicitness of feedback should be seen more as a continuum rather than as a set of categories. Nevertheless, they can be roughly grouped into categories. These categories are demonstrated in figure 2.
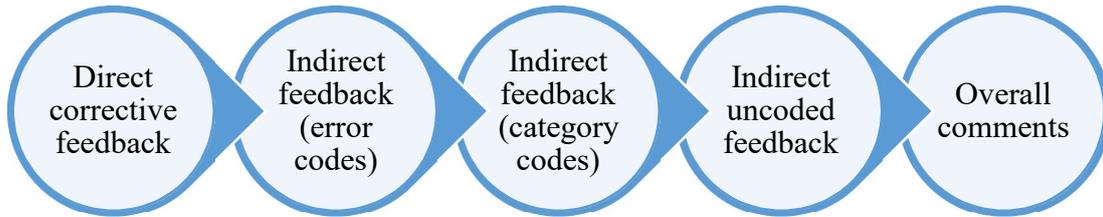
Figure 2: Levels of explicitness

3.3.1 Direct corrective feedback

Direct corrective feedback involves the instructor actively making the required corrections on the text. This could involve, for example, crossing out unnecessary words or phrases, crossing out incorrect forms and writing the correct form above or below and adding necessary words or phrases that have been omitted. This type of feedback is often referred to as Written Corrective Feedback (WCF for short). Direct corrective feedback is most often employed in a focussed way, focussing on (most commonly) one, or two different types of errors. Likewise, WCF has been found to increase accuracy in the particular

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form/s focussed on. As mentioned by Xu (2008), receiving direct corrective feedback on one particular type of error likely encourages the learner to focus on that specific language form, rather than others. Thus, the increased accuracy likely comes from increased learner attention and does not necessarily indicate increased learning of the form. Indeed, Bitchener (2009) states quite clearly that this is the intention of WCF. It is not intended to lead to learning new forms, but rather is conceived as additional controlled practice of forms that have been previously taught in the classroom. This demonstrates that direct corrective feedback is not appropriate to be used beyond the writing to learn language phase, as it is only in the language learning classroom that explicit grammar instruction usually takes place. Moreover, the direct corrective feedback should be given only on the particular form/s that have been recently covered in the classroom, in order to offer students additional repetitions of the items they have learnt. Thus, direct corrective feedback has the very limited purpose of reinforcing classroom learning of particular grammatical and/or lexical forms after explicit classroom instruction.

3.3.2. Indirect feedback with error codes

This is also a level of explicitness with a very specific purpose. The instructor prepares a coding system and provides it to students so that they can interpret the feedback. They then provide feedback only by indicating the location of the error and the type of error, without providing the correct form. Since the student knows what type of error it is, they can consult a dictionary, grammar or course book and determine the best way to correct the error. Since the kinds of issues covered by indirect feedback with error codes are classified by the teacher, such as common errors made by students in the context, they tend to be exclusively surface level issues such as grammatical forms and punctuation. Example error codes can be seen in Ferris (2006), Ferris, Liu, Sinha and Senna (2013), and Ferris and Roberts (2001). The main disadvantage of error codes is that providing feedback using them is a very time-consuming process for an instructor. Furthermore, research has compared both the revisions and the long-term writing development of students who have received indirect uncoded feedback with those of students who have received indirect feedback with error codes and it has been found that students do equally well in both conditions (Ferris & Roberts, 2001; Robb, Ross & Shortreed, 1986). It seems therefore that the additional time and effort required by a teacher to provide error codes with indirect feedback is not worthwhile.

3.3.3. Indirect feedback with category codes

Another kind of coded indirect feedback is indirect feedback with category codes. Unlike indirect feedback with error codes, this type of feedback codes the feedback only in relation to the general category of the issue. An instructor in a learning to write class is likely to give feedback relating to the categories that appear in the assessment rubric. For example, there may be feedback relating to: content, organization, grammar and vocabulary. In the learning to write classes in my current context, assignments are graded for: ideas, use of sources, organization and language. Each of these (usually only four or five) categories would be assigned a colour and the issues in the text relating to each category would be highlighted or underlined in that colour. This allows students to know broadly what type of issue is present, without telling them the exact problem. Also unlike indirect feedback with error codes, this system allows instructors to provide feedback on a wide range of issues that appear in student's writing, thus making it a more appropriate method in the learning to write phase.

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3.3.4. Indirect uncoded feedback

This type of feedback consists of simply underlining, highlighting or circling all issues in the writing, without any indication of the type of issues present. This type of feedback may be appropriate for learners at advanced levels, who are capable of determining and resolving their own problems, and who have few problems in their writing. This type of feedback is very efficient in terms of the time and effort involved to provide it, so it is often used in large classes. Additionally, it could be useful in a context in which student-teacher conferences are used as well as written feedback. The instructor could simply underline the issues in the writing and then discuss (some of) the issues with each student during their student-teacher conferences.

3.3.5. Overall comments

This is the least explicit type of feedback and involves the instructor in making marginal and/or end comments about the overall strengths and weaknesses of a piece of writing. This is by far the most common form of feedback (if indeed feedback is provided at all) at the writing to learn content phase and for L1 tertiary students in most educational contexts. Long and detailed end comments may be useful for supporting the development of writing skills in subsequent writing assignments.

3.4. Amount of feedback

Another aspect of feedback which instructors need to consider is the amount of feedback provided to each draft. Some feedback focusses on just one or two specific errors (focussed feedback), while some provides feedback on every error present in the text (comprehensive feedback). In the vast majority of cases, feedback is provided somewhere between these two extremes. For example, feedback may be provided on both global and surface-level issues, but only on the most important global issues and the most persistent surface-level issues in the text. In the context of Communicative Language Teaching, the first priority when providing feedback on surface-level issues such as grammar and vocabulary would be the issues that affect comprehension. Many experts in the field of writing have warned that providing too much constructive feedback can be overwhelming and damaging to a student's confidence (e.g. Andrade & Evans, 2013; Bitchener & Ferris, 2012; Ferris, 2002). On the other hand, studies of feedback on writing have involved the provision of as little as four instances of feedback on a single draft of a student text. We should be careful not to overwhelm students with too much feedback. On the other hand, we need to provide enough feedback to enable students to make progress in their L2 writing skills. While the phrase 'too much feedback' often appears in research of feedback on writing, to my knowledge no one has attempted to find out how much feedback is too much. Similarly, how much feedback students need in order to enable progress has also not been investigated.

Another point often made in relation to the amount of feedback that should be provided is that instructors should include praise as well as constructive feedback (e.g. Ferris, 2003; Grabe & Kaplan, 1996; Hyland, 1996). In fact, it has been suggested that as much as half of the feedback students receive should be praise (Ferris & Hedgcock, 2005). However, it has also been found that too much praise can have the effect of demotivating learners (Cleary, 1990; Cohen, 1987). Case study research has found that some learners find praise insincere and condescending (Hyland, 1998). Finally, there is a tendency for praise to be less specific than constructive feedback and to be somewhat formulaic in the way it is worded (Hyland & Hyland, 2001). Like constructive feedback, we need to be careful not to give too much praise

so as not to demotivate learners. Again, there is no empirical evidence as to how much is enough and how much is too much praise.

Based on the literature available on the topic, the following recommendations can be given relating to the provision of praise. Only praise that is sincere should be given (Hyland, 1998). Praise should be as specific as possible, so that it helps students to understand their strengths in writing rather than merely offering a platitude (Hyland & Hyland, 2001). For example, instead of a generic phrase such as "Nice work!" at the end of a writing assignment, such a comment should be given in relation to a specific portion of the text, such as a particular paragraph. However, just writing "Nice paragraph!" in the margin of a text still does not provide specific enough information to be immediately helpful. It would be much more useful to a student's further development if the comment read "This paragraph is well organized", or "This point is well supported". Finally, it has been found that mitigating praise which is included with a constructive comment leads to students not revising their writing on the basis of the constructive comment (Patchan, Schunn & Correnti, 2016). For example, a comment such as "This is a strong paragraph but you need to revise your topic sentence", is significantly less likely to lead to a revised topic sentence than a comment such as "You need to revise this topic sentence". Based on this finding, the final suggestion that can be made is to write constructive comments and praise comments separately, rather than combining them.

3.5. Optimizing feedback practices

Feedback can be seen as a balancing act. The amount of work required remains constant. The larger portion of the work is done by the teacher, the less is done by the student. Likewise, the reverse is also true. This means that the more effort a teacher puts in to doing the academic work, the more passive students can be. However, a learner-centred classroom, where students are required to actively participate in the construction of knowledge, does not mean that the teacher does less work, it means that the teacher does a different kind of work. This different kind of work involves more thinking and planning and less active participation in classroom activities, enabling the students to be the active participants in the classroom, while the teacher facilitates. The less direct the feedback form, the smaller portion of the work the teacher is doing and consequently, the more work the student is doing in revising their writing.

In the field of vocabulary learning, it has been found consistently that the greater the level of cognitive involvement is required to complete a vocabulary task, the more acquisition takes place (Eckerth & Tavakoli, 2012; Folse, 2006; Keating, 2008; Laufer & Hulstijn, 2001). The same could also be said of revision of writing; the more cognitive involvement is involved in the revision process, the more learning is likely to take place. Indeed, a similar argument has been made in favour of indirect feedback (Lalande, 1982; Robb, Ross & Shortreed, 1986). It has been stated that indirect feedback involves students in a problem-solving or troubleshooting task which necessarily requires cognitive involvement, thus increasing the chance of learning.

I previously conducted longitudinal research on feedback which involved collecting all drafts of all assignments over a period of a year. The students wrote three drafts each of 8 assignments over the one-year period. The 39 students in the teacher feedback group were required to submit their 16 preliminary drafts for feedback. Upon analysing the data at the end of the year, I found that three of the students had never made any changes between their first drafts and their third drafts, despite having received teacher feedback 16 times over the one-year period. Although 3 students only constitute 8% of the

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research participants, I spent 15 to 20 minutes providing feedback on each draft. Three students submitted 48 preliminary drafts for feedback, meaning that I had spent around 14 hours providing feedback that the students had no intention of using to revise their writing. This experience taught me that we should not force students to receive feedback on their writing if they have no intention of using it. Since this experience, I have made receiving teacher feedback optional in my writing classes. However, it is important that students receive some feedback on their multi draft writing. In the next section I will discuss alternative sources of feedback.

3.6. Source of feedback

3.6.1. Peer feedback

Peer feedback has existed in North American universities since the nineteenth century (Gere, 1987). With the introduction of the process approach to writing, peer feedback became popular all around the world at the end of the twentieth century. The main purposes of peer feedback are to provide a larger audience for student writing (beyond the instructor) and to promote discussion of the ideas about which students write. In addition, in the context of L2 writing, students reading and responding to each other's texts provides an opportunity for languaging, negotiation of meaning and authentic communication of ideas. Languaging is a process in which students think about and discuss language in order to complete a task (Swain, 2006). This results in not only the successful completion of the task but greater language awareness in addition, since learners co-construct language using their collective knowledge pool. Negotiation of meaning refers in particular to discussion of parts of a text which impede comprehension, in order to clarify the intended meaning (Foster, 1998). This usually results in a correct, or improved language form being reached through negotiation between the participants. Communicative Language Teaching methods encourage instructors to foster the authentic communication of ideas in the language classroom exactly to encourage these kinds of opportunities. Perhaps even more importantly than the above considerations, peer feedback increases opportunities for interaction in the writing classroom, creating a more comfortable and enjoyable classroom environment.

What exactly students do during peer feedback is crucial to the success of the activity. Berg (1987) differentiates between non-autonomous, semi-autonomous and autonomous peer feedback tasks. Non-autonomous tasks are ones which are teacher-led. For example, the teacher may form the pairs or groups and give them a very specific and closed feedback task, such as an editing checklist. Semi-autonomous feedback involves scaffolding from the teacher to help students with the peer feedback process. An examples of such scaffolding is providing peer feedback sheets with a combination of closed and open-ended questions. Berger (1990) suggests that students should begin with less autonomous forms of peer feedback and move towards more autonomy in peer feedback as they become more experienced. For example, students may start by answering closed questions about their peers' writing (such as yes/no questions) and writing an overall evaluation of the biggest strength and weakness of the writing. This might gradually involve less and less closed questions and greater and greater levels of evaluation of their peers' writing.

A fair amount of research has been conducted on different aspects of peer feedback. Min (2006), Stanley (1992) and Zhu (1995) have all found that students perform significantly better in the provision of peer feedback when they receive peer feedback training. Yu and Hu (2017) found that even when a student with higher proficiency is paired with a student with lower proficiency, peer feedback is still a useful process in terms of using the feedback they receive to improve their writing. Researchers do not suggest

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that peer feedback should be used instead of teacher feedback. However, training students to provide peer feedback and including peer feedback in addition to teacher feedback can enhance a writing class.

3.6.2. Self-feedback

Instructors often assume that students will read through their own text after writing it and before submitting it. Others may specifically discuss this with their students and ask them to read through their writing and make improvements before submitting it. Ten years ago, I began designating time during writing classes and asking students to provide feedback on their own writing. When I had the opportunity to observe students reviewing their own work I realized the need for self-feedback training, in order to become more effective at reviewing their own work. As has been suggested with peer feedback (Berger, 1990), I would encourage starting with less autonomous forms of self-feedback. For example, students can be trained to look for and correct common grammatical errors. As they get more experience in reviewing their own work, more evaluation will be possible, which can go beyond editing of language concerns and involve reviewing their organization and ideas.

Ferris (2003, pg. 82) states that "the mere act of rereading and rewriting, even without feedback from peers or teacher, may lead not only to substantive changes but improved writing quality". On the basis of this idea, Wakabayashi (2013) compared improvements in writing quality between one group who provided peer feedback before revising their own draft and one group who provided self-feedback before revising their own draft. She found that the self-feedback group significantly outperformed the peer feedback group in a timed writing task. Mawlawi Diab (2016) conducted a study comparing all three feedback sources (teacher, peer and self). In the immediate post-test, the students who had engaged in self-feedback performed significantly better than those who had engaged in peer feedback. In the delayed post-test, the self-feedback group significantly outperformed the teacher feedback group. There were no significant differences between the other groups. This research seems to show self-feedback to be more effective than either teacher or peer feedback for language learning. Few studies have been conducted in this area and this is certainly an area in which further research should be focussed. As with peer feedback, self-feedback should not be employed as a substitute for teacher feedback but in addition to teacher feedback in order to improve the effectiveness of writing classes. If self-feedback training begins at the early stages of learning to write in an L2, learners are likely to become proficient at reviewing their own work, which will certainly be a useful skill to take with them when they leave behind the support of the educational institution.

4.0. Suggestions for effective feedback provision

4.1. Writing to learn a language stage

In the writing to learn language stage of the L2 writing journey, a number of pedagogical recommendations can be made based on the literature presented above. Regardless of the language proficiency level and the purpose of the feedback, instructors should provide feedback on content. In some activities which focus on developing fluency in writing, feedback on content alone may be appropriate in order to encourage students to write more quickly without being concerned about language forms. However, for most writing assignments it is most appropriate to provide feedback on both language and content, as this has been found to be more effective in terms of improvement in language performance (Biber, Nekrasova & Horn, 2011). It may be appropriate to ask learners to do some controlled writing tasks in order to practice the language forms they have learnt in the classroom

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and receive direct corrective feedback on these tasks (Bitchener, 2009). However, taking this approach and teaching all language forms before providing feedback will allow only slow progress. Therefore, they should also be provided with some multiple draft writing assignments on which they receive indirect feedback and are asked to revise and resubmit their writing, allowing cognitive involvement in the language production process (Lalande, 1982; Robb, Ross & Shortreed, 1986). How indirect the feedback is should be determined by the student's length of study and proficiency level. They should begin with more direct forms and gradually move to less direct forms of feedback with time. Short overall comments may be the most effective way of providing content feedback. Even at the beginning of a learner's journey, learners should be trained in peer feedback and self-feedback. This too should be determined by the student's length of study and proficiency level. They should begin with non-autonomous peer feedback and structured self-editing activities and move on to greater and greater levels of evaluation as they progress. These suggestions are presented diagrammatically in figure 3.
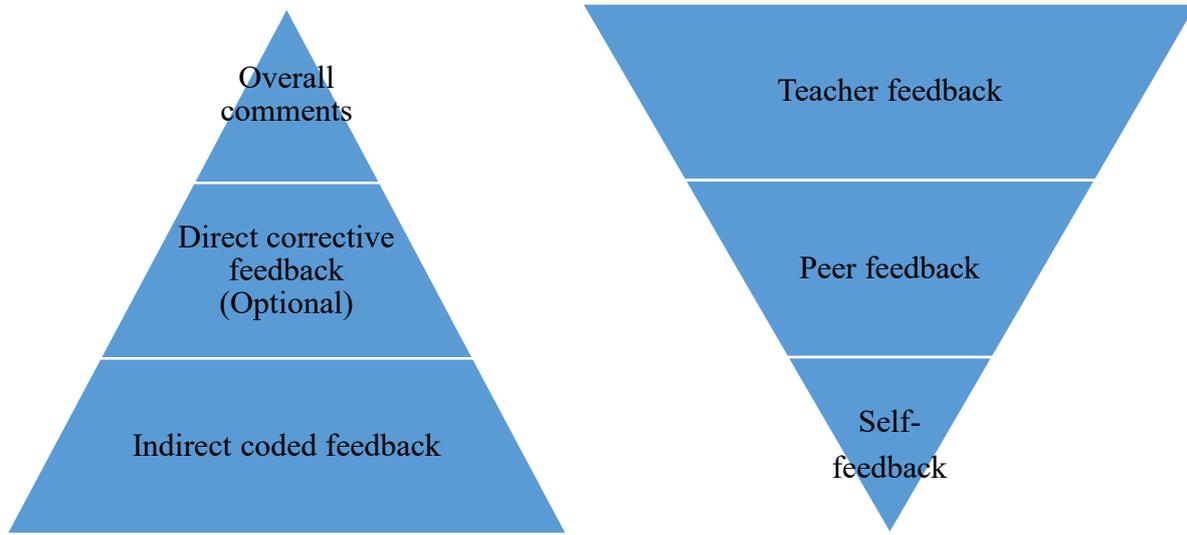
Figure 3: Effective feedback provision for writing to learn a language

4.2. Learning to write stage

In the learning to write stage, very little explicit grammar instruction takes place, if any. Therefore, direct corrective feedback is inappropriate at this level. At this level, both global and surface-level concerns are important for L2 writers. The majority of feedback at this level should be indirect feedback with category codes or indirect uncoded feedback. This allows feedback on a wide range of concerns and involves the students in maximal cognitive involvement while revising, thus increasing chances of learning. In addition, longer overall comments may be useful in order to deepen learners' understanding of their strengths and weaknesses in writing. Knowing where their strengths and weaknesses lie will aid the further development of their writing skills in subsequent writing assignments. At this stage, learners should continue to receive less and less teacher feedback and more and more peer and self-feedback, in an effort to become more autonomous learners. This will help them in the next stage when they will likely receive very little, or no, teacher feedback and will need to rely on peer and self-feedback. As learning to write instructors, part of our role is to prepare students for this situation. These suggestions are presented diagrammatically in figure 4.

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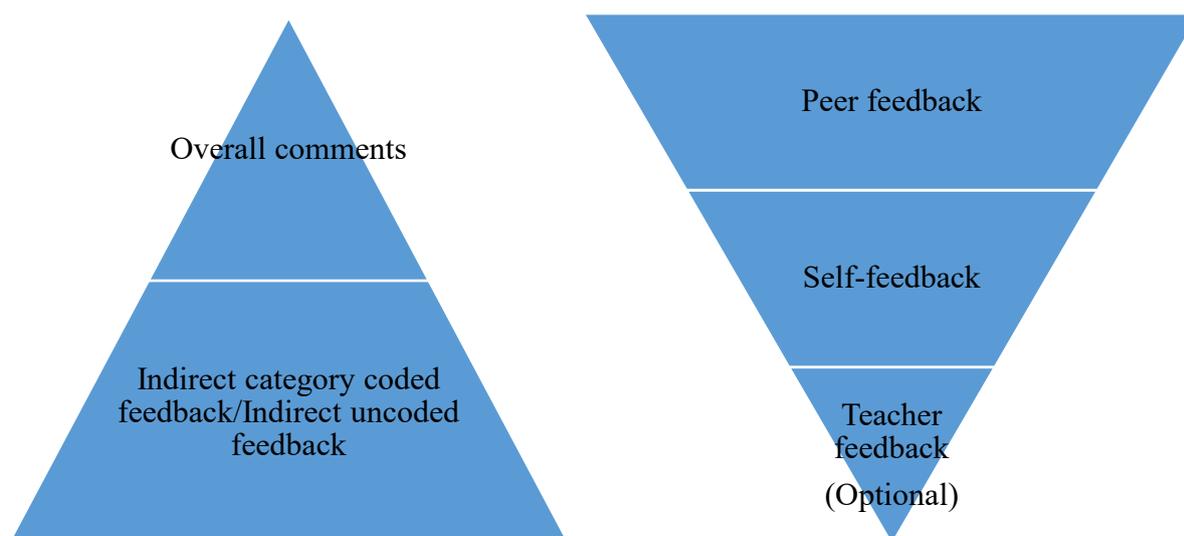
Figure 4. Effective feedback provision for learning to write

4.3. Writing to learn content stage

As mentioned above, at this stage, students often receive very little, or no, teacher feedback. This does not suggest that this is pedagogically appropriate, merely that this is often the case in reality. Ideally, every writing assignment a student completes at any stage of their learning journal should receive some teacher feedback (see Astin, 1993). It is expected at this stage that students are active participants in peer feedback and self-feedback practices. This may be taken for granted by instructors. However, it is good practice to discuss such expectations openly with students and let them know what is expected of them. In terms of teacher feedback, it is recommended that teachers provide overall comments about the strengths and weaknesses of a writing assignment, to serve as formative assessment. This kind of feedback, received incrementally over the course of their studies, allows students to work on their writing skills and to gradually improve them with time. In addition, for any L2 writers who enter the writing to learn content phase with persistent language errors, indirect uncoded feedback is quick and easy for an instructor to provide and supports an L2 writer's continued writing development. These suggestions are presented diagrammatically in figure 5.

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Figure 5: Effective feedback provision for writing to learn content

5.0 Conclusions

Naturally, this model of feedback provision is idealised. In reality, students will enter our classrooms with a wide range of educational backgrounds and previous educational experiences, which will influence the decisions we make about facilitating effective feedback on their written work. Ultimately, getting to know each individual student as much as possible and catering to their individual needs is important. Clearly, we can provide a larger amount of feedback to highly motivated students without overwhelming them, whereas students who lack confidence may need a higher proportion of praise. Such individual differences take time to understand, but should be a key consideration when providing feedback. In the meantime, we should consider the stage of the learning process at which the students are, the purpose of the class and the purpose of the feedback for each individual assignment. Such considerations should be made purposefully and should also be communicated to students, so that they are aware of what we are trying to achieve.

The main limitation of this article is that there is so much that has still not been determined empirically. Therefore, I would like to end this article with suggestions for further research. The two key areas about which little is known are related to the amount of feedback. There must exist a point of diminishing returns in relation to feedback; more feedback adds educational effect up to a certain point, but there is a point at which more feedback becomes negative, overwhelming students and damaging their confidence. Such a point will be at a slightly different place for each student depending on their intrinsic and extrinsic motivation. Furthermore, the point is likely to be change as students progress in terms of language proficiency level and as they move through the stages of L2 writing. A number of studies are required to determine where this point of diminishing returns is: How much constructive feedback is optimum and how much is too much? Such studies are needed at a range of different language proficiency levels and a range of different learning stages, as well as in a range of different cultural and educational contexts. Another point for which little empirical evidence is available is how much praise is optimal. It is difficult to conduct such an experimental or quasi-experimental study ethically, as it is clearly not pedagogically appropriate to withhold praise from students. However, this aspect could be included as one factor within a larger study. Alternatively, if all the necessary information is available (questionnaire data and completed student assignments with feedback), it may be possible to reanalyse previously collected data with this aim. Finally, a fair amount of research has been conducted on direct corrective feedback, as well as some on indirect feedback with error codes and indirect uncoded feedback, but little or no research has been conducted on indirect feedback with category codes. I believe this is the type of feedback with the most promise for L2 writers in the learning to write stage and would recommend this as a focus of future research.

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Think twice before you translate: What is read is not always said[1]

Fouzia ROUAGHE[2]

Abstract

One of the most difficulties Algerian learners of English encounter is the ignorance of the cross-linguistic differences between the first language (L1) and English. Students, whose first language is Arabic and majored in English do not necessarily excel at translation or interpretation in their written and oral productions; that is to say, being proficient in a foreign language does not guarantee the ability to translate into the native language. Accurately, it is widely maintained that what precedes any act of translation/interpretation is contrastive analysis (CA) and Error Analysis, i.e. it is believed that contrasting and comparing languages require greater cognitive depth, force attention, promote noticing; raise the learners' awareness of the L1-L2 differences and provide practice in the areas of these differences. What aggravates the situation is that French as a second language in Algeria may interfere as an additional language which can boost or hinder the translation process. In this paper, we will spotlight the importance of CA and Error analysis in translation, and then illustrating how language interference can hinder the translation process. Finally, some recommendations and suggestions about the betterment of learning and translation process will conclude this paper.

Key words: Contrastive analysis, error analysis, translation, written production, oral production.

Tercüme etmeden önce iki kere düşünün: Okunan şey her zaman söylenmez

Öz

Cezayirli İngilizce öğrenenlerin en güçlüklerinden biri, birinci dil (L1) ve İngilizce arasındaki dilbilimsel farklılıkların cehaletidir. İlk dili Arapça olan ve İngilizce olarak okutulan öğrenciler, yazılı ve sözlü prodüksiyonlarında çeviri veya yorumlamada mükemmel olmazlar; Yani, yabancı bir dilde yetkin olmak, ana dile tercüme etme yeteneğini garanti etmez. Kesin olarak, herhangi bir çeviri / yorumlama işleminin önceliğinin, karşıt analiz (CA) ve Hata Analizi olduğu, yani, dilleri zıt ve derinlemesine daha fazla bilişsel derinliğe, dikkati zorlamaya, dikkati yaymaya ve teşvik etmeye inanıldığı; Öğrencilerin L1-L2 farklılıklarına ilişkin farkındalıklarını arttırın ve bu farklılıkların bulunduğu alanlarda pratik yapın. Durumu daha da kötüleştiren şey, Cezayir'de ikinci bir dil olarak Fransızca'nın, çeviri sürecini hızlandırabilecek veya engelleyebilecek ek bir dil olarak müdahale edebileceğidir. Bu yazıda, çeviri işleminde CA ve Hata analizinin önemini belirledikten sonra, dil etkileşiminin çeviri sürecini nasıl engelleyebileceğini göstereceğiz. Son olarak, öğrenme ve çeviri sürecinin iyileştirilmesi ile ilgili bazı öneriler ve öneriler bu belgeyi sonuçlandıracaktır.

Anahtar kelimeler: Karşılaştırmalı analiz, hata analizi, çeviri, yazılı üretim, oral üretim.

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Introduction

The birth of linguistics as the scientific study of languages has changed our conception vis-à-vis languages. The language has become for the first time an object of study. In this perspective, language is considered as a system; a linguistic system that has an internal organization. Linguistics continues its development through time and works in linguistics abound giving rise to new theories and approaches. Over time, linguists are beginning to question the mechanisms acquisition and learning of language systems.

The term acquisition refers to the term of learning a language. In this framework, we often speak of the acquisition of mother tongues and the learning of foreign languages. In the second case the learner puts in contact at least two linguistic systems; the first is compulsorily acquired while the second is to be acquired through a learning process. Indeed, the confrontation of languages in learning and negative influences that can be transmitted on each other is one of the hypotheses of contrastive linguistics. This idea is not arbitrary since linguists belonging to this field of study found that indeed, it is the differences between the different linguistic systems that are causing the difficulties observed during the written/Spoken production of foreign languages.

1. Contrastive linguistics

Contrastive linguistics is not the only discipline which is generally interested in errors that may be the result of interference between languages. Indeed, it's inevitably for the learner learning any foreign language to commit mistakes and errors. Generally speaking, the level of skills is measured in relation to their occurrence. So it is estimated that there is a negative correlation between mistakes made and the level of learners; a reduced number errors implies high competence and vice versa. Now, it seems clear that error has a crucial and indispensable role in the learning process.

This paper is part of this movement that places importance on the mistake in order to facilitate the production in the foreign language (English) and hence a successful translation/interpretation. For this purpose, and pulling from my own experience as a teacher of English language at the tertiary level for more than 10 years, I have observed during writing and speaking classes that my students commit serious mistakes when they are required to translate/ interpret a short passage, idiomatic expressions, compound sentences, proverbs...etc. they also fail to give the same meaning of some words or expressions they know in French

The aim of this paper is therefore, on the one hand, to try to understand the difficulties experienced by learners during their writing and speaking through recurrences errors. We will try, if possible, to explain the causes of errors by categorizing them as interlingual errors that result interference between two languages, or as intralingual errors that emerge only as a result of a lack of knowledge of the rules of the target language by providing genuine examples. Before doing so, the subsequent sections will be devoted to a thorough explanation about the position of French and English in Algeria.

2. French as a second language in Algeria

Algeria is a French-speaking country because of its colonial past. The history that binds Algeria to France dates back several years. Algeria has been a French colony for 132 years. Recall that France landed in Algeria in the mid-nineteenth century. Following a problem between the two French and Algerian governments, France decided to conquer Algeria. From this time, Algeria becomes a French department,

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therefore an integral part of the hexagonal territory. But, unable to support the system to which France has submitted, the Algerians have decided to go to war against France in 1954 (Ageron, 2005). It remained from this period, among others, a cultural heritage of which the French language is a part.

In the aftermath of independence, the main objective of the Algerian authorities in terms of language was to give back to Arabic the place it had lost. Thus, they proceeded to the policy of Arabization . It is a policy aimed at giving back to the Arabic all its rights and proclaiming it a national and official language (Grandguillaume, 1983). As for French, it is given the status of second language. As a result, a series of reforms organizing its learning have been put in place. But since the decision of the state to Arabize the education system the place of French has been reduced in schools. We can say that with each reform, the place of this language narrows like the skin of sorrows of Balzac. Its weekly hourly volume continues to change, from 15 hours per week to 11 hours during the three years of the second (primary) level and nine hours per week during the three years of the third level (high school) (Taleb Ibrahimi, 1995).

2.1. French status in Algeria

In the linguistic practices of the Algerian speakers, the French language is always present. Nevertheless, these practices are different from one social milieu to another and manifest themselves in various forms. We find in these environments direct loans and integrated loans. It should be mentioned that, as pointed out (Benhamla, 2009), it is not necessarily a matter of necessity borrowing. Often, the borrowed sign keeps its original referent.

Direct loans: the lexical unit borrowed from the French language undergoes no transformation.

Normal Ex: **Normal** to (do)

Especially Ex: **Surout** (do not forget)

Car: (She is in) **Tomobile**

It should be noted that the words between brackets are pronounced by the Algerians in local language; however, those written in bold are pronounced in French language even by illiterate people. Integrated borrowing: the borrowed lexical unit undergoes morpho-syntactic and phonetic modifications in order to adapt to the Arabic language.

La table / tablə /

Le cinema / əssinima /

2.1.1. French in Algerians' daily life

Many signs, billboards are written exclusively in French and that since the law of generalization of the Arabic language. Similarly for the names of the streets, several streets in Algeria bear the names of French personalities.

Examples:

Store signs: cafeteria, boulangerie, boucherie, station, coiffeur, restaurant.

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The names of the streets: St. John, St. Cloud, Gambetta, Square, Corniche, Polygon Square. St.Arnaud

Advertising signs: Ifri, carte sim, l'eau, la marque, la siciété...etc.

2.1.2. Types of Francophones in Algeria

According to Rehal (2001), the Algerian sociolinguistic reality has identified 3 types of Francophones:

1. Real French speakers: people who speak French in everyday life and who communicate in French with those around them.

2. Occasional Francophones: These are individuals who use French in very specific situations (formal or informal) but in this category there is an alternative use of French and Arabic (dialect).

3. Passive Francophones: it is the speakers who understand French but do not speak it.

3. English language in Algeria

The status quo of French and English in Algeria are quite different. While the official language in Algeria is the first language 'Arabic' (precisely Modern Standard Arabic MSA), the first foreign language (or a second language) that is taught in the Algerian schools is French, starting from grade 4 to the tertiary level. English in Algeria is considered as a Second Foreign Language (FL) because it is taught as a subject in schools and exposure to it is only confined to the classroom setting. Outside the classroom, English is not spoken by Algerians in their daily life, as opposed to French, but used for particular academic or professional purposes.

In Algerian schools, English is introduced in the second year in the middle school as a foreign language after French which is taught in the fourth year at the primary level as aforementioned. Teachers utilize English textbooks designed by Algerian planners and these are used as the official materials in the classroom during two years of English in the elementary school, and three more years at the secondary school.

After completing the secondary schooling and obtaining the Baccalaureate certificate, various options are available for tertiary education according to previous intermediate schooling streams. The least degree is Senior Technician (ST) which is Technicien Supérieur in French version. There is bachelor's level whose duration is generally four years in the classical education system and with the introduction of LMD (Licence, Master, Doctorat) system, bachelor's program has been reduced to three years. In these programs, English may or may not a compulsory subject. It depends also on the specialization. The unsystematic approach in schools towards the teaching of English, the dearth of suitably qualified teachers and the lack of adequate teaching and learning materials have a negative cumulative effect when school leavers congregate at the national institutions for tertiary education.

4. Language interference

Studies on bilingualism or "languages in contact", which have been conducted by Weinreich (1953) gave rise to the term "interference" to reference to all the differences that exist between the speech of a monolingual and a bilingual; In this context, interference is a deviation from the standard of each language spoken by the bilingual and found in his speech. Thus, a bilingual speaker will be able to

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interfere as well in his first language than in his second. It is important to point out that in contrastive linguistics, the term interference comes to replace terms such as " negative transfer "which is considered a term conveying a pejorative connotation.

To better understand the interferential phenomenon, it is necessary to approach it from different angles by examining it according to various disciplines. Debyser (1970) outlines the general definitions of the term in psychology, linguistics and pedagogy.

4.1. In psychology

In psychology, linguistic interference is perceived as a Behavioral contamination, an earlier habit that will exert a negative influence on a new habit. The language can be defined, in this context, as a set of behaviors, regarding learned and learned behaviors.

These behaviors are set in linguistic habits. Indeed; there is omnipresent unconscious strength, namely a desire or a pent-up temptation to express oneself in the mother tongue. Indeed, these language behaviors prevent the acquisition of other linguistic behaviors. (Ibid, pp.34-45)

4.2. In pedagogy

In living languages pedagogy, terms are often used, as in the case of "Deviations", "slips", "transfers", "parasites", to qualify interference that is considered to be a particular type of fault, an obstacle that hinders the learning process by the emergence of elements of the language in the target language as a result of habits or structures already acquired. (Ibid: 34-61)

As previously explained by Debyser, the concept of interference is defined differently according to each discipline. However, interference in the target language is the use of elements belonging to another language; the source or target language. This definition is equivocal, since it also refers to the notion of code-switching or alternating code which is the conscious shift from one language to another, while the interference is unintentional and accidental.

The concept of linguistic interference is the pivot of contrastive linguistics. This concept has been framed by linguists to replace the notion of negative transfer, which, as we have already said, has a pejorative connotation. Interference appears when one encounters the target language, the language targeted by learning, unwanted linguistic elements belonging to the source language, or target. The following passage by Sores (2008) summarizes what we have just to express as follows:

"The mother tongue has an influence called *the negative transfer* on learning the foreign language. In order to avoid the negative nuance, the phenomenon also called "interference": a line of L1 appears in L2, or a feature of the "source" language appears in the "Target" language" (p.18)

5. Error analysis

Starting from an empirical view, researchers have developed from 1960s, a new approach that is closely related to learning and the acquisition of foreign languages. The error analysis has been developed so to understand the different constraints that hinder the assimilation of target languages

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The pioneer of this new approach is the illustrious Pit Corder, who built the bases and principles of this approach based more or less on previously established by other researchers, such as Noam Chomsky, in order to develop certain concepts. In this perspective Corder (1980) explains that: "We have seen in the exhaustive contrastive study of linguistic systems of the foreign language (LE) and L1 of the learner major contribution linguists to language teaching."

 He had to take out an inventory areas of difficulty encountered by the learner, this inventory contributing to direct the attention of teachers to areas of care and particular emphasis, in order to overcome, or even avoid, difficulties thus provided. Such a contribution has not always convinced the teachers who are already familiar in their practical experience with these difficulties. So they did not perceive this contribution of linguists as providing new and relevant information. They found, for example, many of the mistakes they were not familiar with anyway provided by linguists.

Teachers cared less about identifying these difficulties as the way of treating them, from where they have rightly felt that linguists ultimately had little information to bring to them. Corder (1980, p. 9)

Indeed, the essentially predicative vision of contrastive linguistics proved to be insufficient, with many shortcomings. However, it is crucial to note from this perspective that error analysis emerged as a new discipline following work in linguistics. In other words, contrastive linguistics precedes the analysis of errors in time. That is to say, it is imperative to resort to contrastive linguistics in order to explain certain mechanisms that contribute to the emergence of certain errors. In the explanatory phases of errors, contrastive linguistics turns out, sometimes, unavoidable.

Indeed, this analytical procedure comes to complement and not to supplant contrastive linguistics. The relationship between these two approaches is therefore reciprocal.

There is simply a change of strategy here: "Researchers working with real material produced by learners could not fail to notice that many of the errors predicted by CA did not appear at all, while many errors appeared without being predicted by CA. In such a situation, it is natural to reverse the procedure by starting genuine hardware, first by describing it systematically, then analyzing possible error causes." (Ringbom, 1994)

5.1. Simple categories

We call simple categories those that have only one level linguistic, unlike the combined categories that we will explain by the after. The linguistic levels constituting this part are: errors morphological, syntactic, and semantic.

5.1.1. Morphological errors

Morphological knowledge concerns "the way words are constructed from the minimal units of meaning, called morphemes (Bouillon, 1998: 13) They can be whole words like those found in the dictionary, "apple, for example" (ibid.), as they may be parts of words or rather affixes, "for example, anti + or + tion" (ibid.). Affixes become attached to the word; in the beginning, they are called prefixes, and in the end, they are suffixes. Finally, the central part is called root. The following table (ibid.) in a clear way:

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Prefix	Root	Suffix
anti	social	ist
	participate	tion
il	legal	
im	possible	ly

From these definitions, we deduced that morphological errors can only concern the form of words or parts of words. The category of morphological errors so includes subcategories that distinguish different types of errors: Derivative errors concerning the bad construction of the word from its affixes, which change the grammatical category of the word. Thus, errors of the canonical form, which concerns the wrong form of the root word, or in other words, the word that does not appear to be identical to the word in the dictionaries.

5.1.2. Syntactic errors

Syntactic knowledge "describes how words are combined in syntactically correct sentences and also encode their structural regularity; they make it possible to oppose the sentence (a), syntactically well formed (a) to sentence (b) ill-formed (where, by convention, the asterisk indicates a sentence syntactically ill-formed) "(ibid.: 14)

t. «I study English»

b. "English is studying me"

in our case, SVO (subject, verb, object) pattern in English and French is dissimilar to the syntactic pattern in Arabic which is VSO.

One may translate from Arabic into English: أكل القط الفأر

As * eating mouse the cat

Syntax is therefore concerned with the location and functions of the elements of the phrase. Syntactic information is subdivided into information categories including the different syntactic categories: noun, verb, pronoun, etc. (ibid.: 36) Thus in sub-category information which "Distinguish different subclasses within categories syntactically, by specifying the syntactic framework in which the word appears. The verbs, adjectives, prepositions and certain nouns differ in fact from according to their argumentative structure, that is, the number and type arguments they require (Grishman, 1990).

The verb could be transitive, intransitive or bitransitive depending on the arguments it

can take, Pierrette (ibid) explains it as follows: "A verb, for example, can take a single argument (verb intransitive), two arguments (a subject and a direct object complement or indirect - transitive verb) or even three arguments (a subject, a complement direct object and an indirect object complement - bitransitive verb). He can too have multiple argumentative structures (like giving which is either transitive or bitransitif) "(ibid.)

From these definitions, we deduce that syntactic errors must be linked only with the wrong location of the elements of the sentence or its constitution in a general way.

Among the errors we have noted are: the addition of superfluous elements to the sentence, the deletion of the mandatory elements such as a subject, verb or preposition, heavy sentences etc.

5.1.3. Semantic errors

Semantic knowledge "relates to the meanings of words and the way whose senses combine to form the overall meaning of the sentence ". What it allowed to detect the semanticity of the meaning is in the first place its relationship with the world outside. A syntactically correct phrase like "Orange ideas are popular?". (Ibid. 14) is semantically wrong since in the real world, "the ideas do not designate orange-colored objects (Cann, 1993, pp. 6-7)

So semantic errors are errors that have a strong relationship with the meaning only, provided that the sentence is syntactically correct. If it's not the case, we categorize the error into the category that combines semantics and syntax.

Syntaxes have relations only with the elements of the sentence, their functions, and their location. Finally, semantic errors concern the meaning of words and their relations with the outside world.

5.2.Pragmatic Errors

In addition to the lexical and semantic meaning at the sentence and word level, learners usually fail to interpret the pragmatic or discoursal meaning beyond the sentence level. Pragmatics and culture are much linked and an ignorance of the target language culture would lead to a communication breakdown; Byram (1989) believes that language is a tool to express speakers' knowledge and perception of the real world. Language, for him, reflects cultural concepts and values. He moves forward arguing that it is impossible to learn a language while neglecting its culture. Kramsch (1998) gives three links between language and culture: language expresses, language embodies and language symbolizes cultural reality.

Idiomatic expressions and proverbs are a typical example of cultural reality of any language. Algerian learners, most of the time, find it challenging to translate or interpret some expressions. The following are the most common examples that led to funny, weird and embarrassing literal meaning:

5.2.1. Discourse Meaning

A: do you fancy a cup of tea?

B: *is the pope catholic?*

5.2.2. Idiomatic Expressions

It is raining cats and dogs

Bob's your uncle

Under the weather

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To be off

A clever dick

5.2.3. Sayings and proverbs

I beg your pardon

K.O (knocked out: translated as COW, the animal)

Tit for Tat

6. False Friends

False friends is a word that is often confused with a word in another language with a different meaning because the two words look or sound similar: False friends have become a real problem for language learners. This paper focuses on false friends and on their role in the interlanguage of Algerian learners of English. From an EFL context, a false friend could be defined as an L2 word that is formally similar to an L1 word in spelling and/or pronunciation but whose meanings are totally or partially different in both languages. In this case, we can say that this definition could not apply on Algerian learners who are occasional francophone speakers and who generally have a rich background of French. That is to say, Arabic speaking learner would commit errors in English due to similar words found, not in Arabic, but in French. The most common errors that my learners frequently commit are the misuse of the following words and expression:

My little brother is **sensible***, = my little brother is *sensitive*

What **a deception!*** = what a *disappointment!*

I do not like people who interrupt my **parole*** = I do not like people who interrupt my *speech*

7. Suggestions and recommendations for curriculum designers

- Contrastive and error analysis play a crucial role in language awareness when it comes to dissimilarities between two or group of languages. For this reason, we suggest that contrastive and error analysis should be integrated in EFL curriculum.
- Language typology has become imperative to be taught at the tertiary level.
- CA should be integrated into teacher training programs
- Learners should be aware about the differences between the three languages spoken in Algeria and then there should be a translation/interpretation unit integrated at an early stage of learning; starting from elementary school.
- Learners should be encouraged to switch code at any point of learning.

Conclusion

This paper illustrated the root of errors Algerians learners of English commit when translating or interpreting from English into Arabic or French and vice versa. The main aim was therefore to identify recurring errors in order to understand the difficulties experienced the learner during the writing and

speaking classes. In this sense, recurrence has the meaning of difficulties. The ultimate goal is then to submit a balance sheet constituting information of educational importance

In order to reach the goal of our research, it was necessary to identify and categorize errors into general types that constitute levels languages adapted to writing: from the introductory book to automatic processing natural languages by Pierrette (1998) and his collaborators, we have could constitute a typology that allows us to put errors into categories and subcategories. This typology was of paramount importance. She told us allowed to organize the information gathered in a more or less precise way, facilitating their statistical processing.

We have subdivided the typology into simple categories (morphological, syntactic and semantic errors). Also, pragmatics errors and the failure to understand the meaning above sentence level are very common in learners" productions. This had often resulted in embarrassing, funny or ambiguous interpretation. And because French is considered as an omnipresent language in Algerians' life, it is also interfering language which may hinder the process of learning and translation. Similar words in French whose meaning is different in English are the most prominent mistakes learners commit.

All in all, the syllabus and curriculum designers are in the best position to implement changes on curriculum content. It is high time learner's knew about difference and similarities between the three spoken languages in Algeria and be aware of the different language origins and how these divergences may affect language learning and acquisition.

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Yaratıcı yazarlık ve şairin yaratması: Romantik bir bakış açısı / A. Alsyouf (189-195. s.)

Creative writing and the creation of the poet: A romantic perspective[1]

Amjad ALSYOUF[2]

Abstract

The term creative is based on the inventive powers the mind possesses. These powers are the source of imagination which is a main feature required for poetry composition. One of the major literary movements that placed an early emphasis on the powers of imagination is Romanticism. William Wordsworth regards imagination as one of the essential qualities the poet should have and employ in the process of creating poetry. Versification is among the higher forms of creative writing as it requires particular sense of rhyme and meter. However creative writing from a romantic perspective is centered on the figure of the poet as a creator who owns distinguished imaginative powers and techniques beside the skills of verse composition. Nature in the romantic tradition is deemed a major source from which the poet fills his reservoir of imagination needed to write poetry. Against this background, the study of creative writing from a romantic viewpoint should be based on the examination of the concept of the *creation of the poet*. This paper therefore aims to investigate the romantic conception of creative writing as an activity leading to an inventive production owned by a creator who has already passed a process through which he himself is created as a talented poet.

Key words: Creative writing, romanticism, creation of the poet.

Yaratıcı yazarlık ve şairin yaratması: Romantik bir bakış açısı

Öz

İbdâ terimi, aklın sahip olduğu yaratıcı güçlerle kuvvetli bir bağa sahiptir. Bu güçler, şiir, yazmak için istenen ana özellik olan hayalin kaynağıdır. Hayal güçlerine erken bir şekilde önem veren başlıca edebi akımlardan biri romantizmdir. William Wordsworth, hayali, bir şairin sahip olması ve şiir yazarken kullanması gereken başlıca sıfatlardan biri olarak saymaktadır. Şiirin nazmı, vezin ve kafiye için özel bir his gerektiren yaratıcı yazım şekillerinin en üstünlerinden biridir. Fakat bir romantiğin perspektifinden yaratıcı yazım, şiirsel beyitleri oluşturma mahareti yanı sıra üstün hayali kudret ve tekniklere sahip bir yaratıcı gibi şairin şahsiyeti etrafında döner. Romantik geleneklerde tabiat / mizaç, şairin şiir yazmak için lazım olan hayal deposunu doldurduğu temel bir kaynak sayılır. Yukarıdakilere binaen, Romantizmin bakış açısına göre yaratıcı yazımın incelemesi, şairin doğuşu mefhumunun incelenmesine istinad etmesi gerekir. Bu sebeple önünüzdeki sayfa, yetenekli bir şair gibi kendini inşa faaliyetinin bilfiil üstesinden gelen bir yaratıcının sahip olduğu orijinal üretime yol açan bir faaliyet olarak yaratıcı yazımın romantik mefhumunu incelemeyi hedefliyor.

Anahtar kelimeler: Yaratıcı yazarlık, romantizm, şairin yaratması.

Introduction

Creativity is based on the inventive powers the mind possesses and employs. These powers undergo a process of development through which the human mind externally communicates with the surrounding world, and then internally with itself. They are the primary source of imagination required for creative writing in general, and poetry composition in particular as far as the romantic worldview is concerned. The examination of English romantic poetry highlights the essential function of imagination in establishing the creative artistic value of the literary work. The romantic poet utilizes textual imagistic pictures and objects that grow to reach a state of artistic maturity where a masterpiece is finally generated. A romantic poem is therefore strictly considered a creative activity pursued by a unique creator who aids with his imaginative capacity its development and production as a creative piece of writing. It is against this background that this paper deals with selected English romantic poetry aiming to investigate the concept of creative writing through examining the process of the creation of the poet.

Discussion

William Wordsworth (1802), the major English romantic poet and poet laureate of his time, places imagination on top of the essential qualities that poets should enjoy and utilize for poetry composition. Wordsworth examines the concept of poetry creation in connection to imagination in the preface to his *Lyrical Ballads* where he points out that the primary objective of his poetry is "to *chuse* incidents and situations from common life... [and] to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual way" (1802, p. vii). The function of imagination in this context is technically essential due to its re-presentational powers that grant a special privilege to the work of art, and render the ordinary incidents and situations of life more enticing and captivating of the reader's mind and appreciation. The purpose of imagination consequently becomes twofold; it is supportive of the artistic value concerned with the making of the poem, and of the aesthetic value by adding pleasure to its reading experience.

Poetry is among the most refined types of creative writing in so far as it conveys thought in an exciting imaginative melodic manner, which demands particular skills of a genius creator. The romantic school conceives the poet as a creator who utilizes his experience with nature and employs his faculty of imagination to create appealing poems. Imagination is a seed watered by sense experiences during the life of man to grow to an enormous tree of creativity. The poet grows up side by side with his poetic imagination to finally deliver a distinct artistic product of versification. The process of the growth of man's poetic imagination and versification skills is at the heart of the concept of the creation of the poet inasmuch as verse creative writing is an activity leading to produce an inventive product generated by a poet/creator already having passed a process of being created as a genius bard.

The formation of the poetical character begins early at the stage of youth. There is almost no life experience whether great or low that is insignificant to the making of the poet. They all contribute to the growth of the poetical imaginative intellect required for the creation of the poet. Wordsworth's experience while "a babe in arms"[3] forms the solid roots and most significant part of the great tree of poetry he has planted. His autobiographical poem *The Prelude: Or, Growth of a Poet's Mind* (1850) is regarded by critics as "the account of the growth of an individual mind to artistic maturity"

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[3]   Wordsworth, W. (1850). *The Prelude*, p. 14. At this part of the poem Wordsworth introduces his experience with Derwent river while still "a babe in arms," meaning very young.

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(Wordsworth, Abrams, & Gill, 1979, p. ix). The artistic maturity is the summit the poet reaches when his poetical skills are perfected and his poetic character is well developed and created.

Nature and the Creation of the Poet

An essential part of the process of development of the romantic character that leads to the creation of the poet is concerned with the poet's relationship and communion with nature. The connection between the romantic poet and nature occupies a great part of the body of English romantic poetry. Nature accompanies the romantic poet in the different stages of his life and supports his growth and creation as a talented writer. Wordsworth (1850) in Book I of *The Prelude* argues about the very early influence of nature on him while still a little child:

> ___Was it for this
>
> That one, the fairest of all rivers, loved
>
> To blend his murmurs with my nurse's song,
>
> And, from his alder shades and rocky falls,
>
> And from his fords and shallows, sent a voice
>
> That flowed along my dreams? For this, didst thou,
>
> O Derwent![4] winding among grassy holms
>
> Where I was looking on, a babe in arms,
>
> Make ceaseless music that composed my thoughts
>
> To more than infant softness, giving me
>
> Amid the fretful dwellings of mankind
>
> A foretaste, a dim earnest, of the calm
>
> That Nature breathes among the hills and groves. (Wordsworth, 1850, p. 14)

The lines articulate the authority that nature enjoys, and through which it honors the poetical character and provides it with the soil it needs to grow a poetic plant that matures very quickly. Undoubtedly, nature is Wordsworth's source of knowledge demanded for the creation of his poetical identity. The relationship between the poet being created and nature becomes one of infatuation. The romantic poet holds great passions for that source of life and creativity which he would vanish and face mental and emotional demise away from. It is the very argument that induces Thomas De Quincey (1950) to describe Wordsworth as a poet with passion "for nature fixed in his blood" (1950, p. 66). He adds that "it [nature] was a necessity of his [Wordsworth] being, like that of a mulberry leaf to the silk-worm, and through his commerce with nature did he live and breathe" (1950, p. 66).

Wordsworth continues his "school-time" adventures in Book II of *The Prelude* given the title "School-Time (Continued)." Though he spends much time with his beloved nature, he feels great internal emptiness. It is the consequence of an early appetite for a marriage with nature that would help him to obtain a rapid growth of his poetic mind and creative imagination. Helen Darbishire (1966) interprets this condition as the poet's need for a mental bloom of imagination, depicting the young poet's mind as "an inner chamber of experience, empty of images" (1966, p. 99). Wordsworth reflects the early longing

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4 River Derwent in Derbyshire, England. A place Wordsworth used to visit when he was young.

for imagery knowledge he needs for his creation as a poet, a conclusion he vehemently aspires to, in a rejected passage which Darbishire finds in an early manuscript of Book II of *The Prelude*:

> By such communion I was early taught
>
> That what we see of forms and Images
>
> Which float along our minds and what we feel
>
> Of active or recognizable thought,
>
> Prospectiveness, or intellect, or will,
>
> Not only is not worthy to be deemed
>
> Our being, to be prized as what we are,
>
> But is the very littleness of life. (Wordsworth, 1850, cited in Darbishire, 1966, p. 99)

The creation of the poet is rendered a personal faculty that requires a sharpening of the poet's individual imagination through integration with nature sought as the source of poetic inspiration. The individual's experience of nature and the world is a necessity that results in awarding the poet with an authority given by nature where his subjectivity and self-centeredness are manifested. This authority the poet enjoys "gives rise to the expressive subject, that is, to the modern idea of expression as self-shaping and self-creation, i.e. the idea of self-development" (Murphy & Roberts 2005, p. 43). Subjectivity needed for self-development and self-creation is a pivotal characteristic that accelerates the steps toward the creation of the poet as far as romantic poetry is an expression of the internal artistic activities that carry the poet in a trip to the outer world of nature to interact with and then return back to the self with a poet being skillfully created to start the process of poetry composition.

Imagination as experience

The marriage with nature in the romantic tradition faces different moments of separation where the poet, though unwillingly, stays away from his bride. Experiences built during the former communion with the forms and scenes of nature carry great value in this condition. It is the time when the experience of nature turns into imagination developed away from it. In advanced stages of the creation of the poet, a poet could be sufficient with experience where the formula of deriving imagination from nature is reversed, and when the poet's imagination becomes the source of experience used to compose poetry. It is the moment of genius. It is in this context the time when Wordsworth "was deeply conscious of the power which fostered his genius, and when he probed into its sources he found that it came to him originally through a special awareness of Nature; it was there that a shaft opened which reached down a new world of life" (Darbishire, 1966, p. 107). Wordsworth's (1850) articulation of his former experiences of nature replaced by imaginary experience is treated in Book III of *The Prelude*:

> Of Genius, Power,
>
> Creation, and Divinity itself
>
> I have been speaking, for my theme has been
>
> What passed within me. Not of outward things. (Wordsworth, 1850, p. 62)

The moment of genius in which the poet arrives at advanced stages of the creation of the poet is relatively popular in different English romantic poetry. Percy Bysshe Shelley's "To a Skylark" (1820) is a demonstration of a poet's genius leading to poetry composition out of imagination turned into experience. Petru Golban (2012) states in this regard:

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> In this poem, the bird is 'blithe Spirit!/Bird thou never wert'. The skylark neither exists in reality to be 'imitated' in the art of poetry nor is described as a material presence in the text. It is the creation of the poet's mind, the poet imagining such a creature somewhere above him in the sky and being able only to hear its music, its song representing 'profuse strains of unpremeditated art'. (Golban, 2012, p. 137)

Poetic genius is also the theme of "I Wandered Lonely as a Cloud" by Wordsworth (1846). His imagination of himself flying over the charming hills and vales of nature has turned into a poetic experience which he employs finally to compose one of the most fascinating and highly philosophical romantic poems.

> I wandered lonely as a cloud
>
> That floats on high o'er vales and hills,
>
> When all at once I saw a crowd,
>
> A host, of golden daffodils;
>
> Beside the lake, beneath the trees,
>
> Fluttering and dancing in the breeze. (Wordsworth, 1846, p. 93)

The poem basically narrates the running stages of poetry composition where Wordsworth's definition of poetry as "the spontaneous overflow of power feelings: it takes its origin from emotion recollected in tranquility" (Wordsworth, 1802, p. L) is artistically expressed. The charming fantastic natural scenes become the emblem of the development of his poetic experience. The end of the poem is the moment of poetic genius where the poem and primarily the poet are created:

> For oft, when on my couch I lie
>
> In vacant or in pensive mood,
>
> They flash upon that inward eye
>
> Which is the bliss of solitude;
>
> And then my heart with pleasure fills,
>
> And dances with the daffodils. (Wordsworth, 1846, p. 94)

John Keats's "Ode on a Grecian Urn" is another instant of poetic genius in which the imagination of the poet is turned into experience needed for poetry composition. A Grecian urn is often used to preserve the ashes of cremation, thus it is ugly and uninteresting. The urn is therefore an inartistic object transfigured by the poet's imagination into a magical artistic experience. The richness of the scenes inside the urn – the mortals and immortals, mountains and valleys, men and women, lovers and singers, and music and cheer – is a reflection of the poetic genius that essentially contributes to the creation of the poet and consequently to the composition of poetry through turning imagined objects and scenes into beautiful verses that travel with the readers to magical worlds which they think of as real, though they are not.

> What leaf-fring'd legend haunts about thy shape
>
> Of deities or mortals, or of both,
>
> In Tempe or the dales of Arcady?
>
> What men or gods are these? What maidens loth?
>
> What mad pursuit? What struggle to escape?
>
> What pipes and timbrels? What wild ecstasy? (Keats, 1917, p. 209)

The moment of recognition of truth at the last stanza of the poem is the high aspiration of the poet to have his poetical self identified with the universe. It is the moment when he is created as a poet after his artistic poetical work is born and is able to address the reader directly with no need for a mediator of any sort. The creation of the autonomous poem that can speak on its own in this context becomes a clear evidence of a poet skillfully born and a poem "overwrought"[5] to fit the poet's artistic engagement.

> When old age shall this generation waste,
>
> Thou shalt remain, in midst of other woe
>
> Than ours, a friend to man, to whom thou say'st,
>
> "Beauty is truth, truth beauty,—that is all
>
> Ye know on earth, and all ye need to know." (Keats, 1917, p. 211)

Recognition of the universal truth that supports the process of the creation of the poet is also a concern of Wordsworth's autobiographical poem *The Prelude* early discussed in this paper. Truth for Wordsworth is a superior quality he aspires to realize, both the personal and the universal. He announces in Book I of the poem his intention to find "some philosophic song/ of truth" flowing from the depth of his heart to write an "immortal verse/ thoughtfully fitted to the Orphean lyre" (1850, p. 12). Once his song (poem) is fitted to the "Orphean lyre," a phrase signifying a poem perfectly composed and versified, it should have then be successful to soar to the world of truth where its artistic value blossoms so great that the poet's work gets highly valued, and his creation as a poet is masterfully accomplished.

Shelley openly claims the transcendence of his poetry to the realm of truth in his poem "Ode to the West Wind." He invokes the west wind to his aid to fly with his poems and "scatter" them all over the world. He compares his poetry to a prophetic inspiration that would leave unforgettable memories in the minds of people. The last part of the poem prophesizes that Shelley's genius and "immortality can be achieved through writing poetry that outlives him" (Alsyouf, 2013, p. 18), and through which he would fulfill the rites of his birth as a poet.

> And, by the incantation of this verse,
>
> Scatter, as from an unextinguish'd hearth
>
> Ashes and sparks, my words among mankind!
>
> Be through my lips to unawaken'd earth
>
> The trumpet of a prophecy! ... (Shelley, 1994, p. 403)

Conclusion

Romantic poetry can be examined as an elaborate form of creative writing produced by a genius writer. A romantic poet passes a quest of developing a poetical experience that helps him to enlighten and train his imagination needed for producing creative written material. The training of the romantic poet's imagination begins with a marriage between the poet and nature, followed by moments of separation causing the poet to retire to his self and the universe at once. This process accelerates the growth of the poetic imagination and results in the creation of the poet who is regarded as an ideal source of creative writing.

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[5] A word Keats uses in the poem to describe the skillful creation of the urn.

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Learning erros caused by the faulty use of the stress sign of the Russian language which leads to learning errors made by learners who are native Turkish speakers / Z. Bakal (p. 196-206)

Anadili Türkçe olan öğrenenlerde Rusçadaki vurgunun yanlış yazımından kaynaklı öğrenme hataları[1]

Zeynep BAKAL[2]

Öz

Bu çalışmanın amacı, ana dili Türkçe olan ve farklı bir alfabede yazma deneyimi edinmemiş öğrenenlerin Rusçadaki vurgunun yazımını yanlış öğrenmeleri sonucu ortaya çıkan hatalara dikkat çekmektir. Bu çalışma üç eğitim-öğretim dönemi boyunca 632 öğrencinin yazma becerilerinin gözlemlenmesi sonucu ortaya çıkmıştır. Çalışma şu başlıklar altında incelenecektir: Rusçada vurgunun sabit bir yerinin olmaması, köke, öneke, soneke, kaynaştırma harfine, kimi zaman edata ve ismin hal ekine gelebilmesi sonucu ortaya çıkan yazım hataları. Kişi zamirlerine göre fiil çekimlerinde vurgunun yerinin değişmesi sonucu ortaya çıkan yazım hataları ve bunların fonetiğe olan etkileri. Zamanlara göre fiil çekimlerinde vurgunun yerinin değişmesi sonucu ortaya çıkan yazım hataları ve bunların fonetiğe olan etkileri. Sözcüklerden türeyen kelimelerde vurgunun yerinin ana kelimeden farklı yerde olabilmesi sonucu ortaya çıkan yazım hataları. Bir sözcüğü diğerinden ayırt etmede yapılan yazım hataları. Özellikle Türk öğrenenler için harf benzerliklerinin karıştırılması sonucu ortaya çıkan yazım hataları. Tüm bu hatalara bağlı olarak gelişen fonetik hatalar.

Anahtar kelimeler: Rusça, Türk öğrenenler, vurgu, yazım hataları, öğrenme hataları.

Learning erros caused by the faulty use of the stress sign of the Russian language which leads to learning errors made by learners who are native Turkish speakers

Abstract

The aim of this study is to paying attention to the errors that arise as a result of the learners' being misunderstood in writing the stress in Russian. This study is the result of observing the writing skills of 632 students during three education-teaching periods. The study will be examined under the following headings: In Russian, the stress doesn't have a fixed place; it could drop to the root or prefix or suffix, the letter of inclusion, or prepositions. Sometimes it could drop to suffix of cases. This kind of errors causes writing and phonetic errors. Spelling errors resulting from the displacement of the stress in verb conjugation according to pronouns and their effects on phonetics. Spelling errors resulting from the displacement of the stress in verb conjugation according to the times and their effects on phonetics. In sentences derived from words, the location of the stress can be different than the main word. This may result in spelling errors. Spelling mistakes in distinguishing one word from another. Spelling errors, especially for Turkish learners as a result of mixing letters similarities. Phonetic errors due to all these errors.

Key words: Russian, Turkish learners, stress, spelling mistakes, learning mistakes.

Giriş

Bu çalışmada anadili Türkçe olan öğrenenlerin Rusça yazmada vurguyu öğrenirken yaşadığı zorlukların neler olduğunu ve bunların ortaya çıkış nedenlerini görerek bu zorlukların nasıl giderilebileceğine dair bazı öneriler bulabilirsiniz. Bu çalışmayı 3 eğitim-öğretim dönemi boyunca, seçmeli derslerine girdiğim mühendislik, mimarlık, lojistik, pilotaj, uluslararası ilişkiler, hukuk fakültelerinin 527, Turizm Rusçası derslerine girdiğim, Turizm ve Otel İşletmeciliği bölümünün 35, İkinci yabancı dil olarak Rusça derslerine girdiğim, İngilizce ve Çince Mütercim Tercümanlık bölümlerinin 70 öğrencisini gözlemleyerek yaptım. Mütercim tercümanlık öğrencileri seçmeli gruplarda bulunan öğrencilerden farklı olarak bu dili ikinci yabancı dil olarak almakta A1 seviyesi geçildikten sonra ders yükleri artmaktadır. Söz konusu 632 öğrencinin %90 'ı haftada 4 saat A1 seviyesi, %10'u ise haftada 6 saat A1 seviyesi ders almış öğrencilerden oluşmaktadır.

Ülkemizde Rusça eğitimi, fakültelerin Dil-Edebiyat ya da Çeviribilim bölümlerinde, fakültelerde seçmeli ders olarak, bazı özel okullarda ilköğretim seviyesinde ve dershanelerde verilmektedir. Öğretmenler dili öğretmeye alfabe öğretimi ile başlamakta, bu iki basamakta gerçekleşmektedir; kitap harfleriyle okuma ve yazma, el yazısı ile yazma ve okuma. Yazma kısmında el yazısı alfabeye ek olarak gelen vurgunun yazımının öğretiminde Türk öğrenenler çeşitli anlama ve uygulama zorlukları yaşamakta, hatalara düşmekte, bu yazım hataları fonetik ve gramer hatalarını tetiklemektedir.

Öğrenci 33 harften oluşan Kiril alfabesini basılı kaynaktan okumaya çalışırken, kitap harflerinden %75 farklı olan el yazısı harflerle de yazmayı öğrenmek durumundadır. Buna ek bir işaret olarak gelen vurgu, ilk dersi alfabe olan öğrenenlerde kafa karışıklığına yol açmaktadır.

Yöntem

Çalışmam deneysel bir çalışma olmayıp, söz konusu 632 öğrencinin derste, ders dışı etkinliklerde ve sınavlarındaki yazma becerilerini gözlemleyerek ulaştığım sonuçlar üzerine kurulmuştur.

Çalışmamda sırasıyla; öğrencilerin kiril alfabesini öğrenme, yazma, vurguyu öğrenme, yazma ve doğru olarak okumasına bakılmıştır.

Kiril alfabesinin öğretilmesi, iki aşamadan oluşmakta olup; kitap harflerinin öğretilmesi, ardından el yazısının öğretilmesi biçimindedir. Söz konusu öğrencilere ilk derslerinde kitap harfiyle okuma ve yazma öğretilmiş, vurgu bilgisinden bahsedilmemiş, ikinci derslerinde el yazısı harflere geçilmiş ve yine vurgu bilsinden bahsedilmemiştir. Bu derse kadar öğrencilere okuma bilgisi verilmemiş, öğrencilerin sadece kiril alfabesine ait harfleri ve bu harflerin seslerini tanımaları istenmiştir. Öğrenciler bir sonraki derslerinde vurgu bilgisiyle ilk defa karşılaşmış ve ilk defa harflerden kelimeler üretip okur duruma gelmişlerdir. Yeni bir alfabeyi doğru okuma ve yazma bilgisi bütünleşik olarak verilmiştir. Vurgunun işlevi ve fonetiğe olan etkisi ile ilk kez karşılaşan öğrencilere el yazısı pratiğini geliştirmeleri adına el alıştırmaları verilmiştir. Bu alıştırmalar, '**O**' harfinin ve '**E**' harfinin ses değişimini fonetik transkripsiyonlar üzerinden gösteren alıştırmalar olup, toplamda 4'er saatlik birer çalışmayı gerektirmektedirler. Bu alıştırmalara gereken süreyi harcayan (yaklaşık %20) öğrencilerin konuyu kavrama başarısının, gerekli süreyi harcamayanlara oranla daha yüksek olduğu, yazımda vurguyu başka bir harfle karıştırma oranlarının (yaklaşık %10) daha düşük olduğu, fonetik hatalara daha az düştükleri (yaklaşık %20) gözlemlenmiştir. Ders içi etkinliklere katılan, ancak verilen görevi tamamlamamış

öğrencilerde başarı oranının birinci gruba göre yaklaşık % 15 oranında daha düşük olduğu, bu öğrencilerin alıştırmalarla desteklenmedikleri sürece başarı oranlarının giderek düştüğü gözlemlenmiştir. Vurgunun öğretimi, yazma ve okuma çalışmasıyla birlikte verildiğinden öğrencilere ders içinde dinleme çalışması yaptırılmış, ders içi etkinliklerde sunulan bu sesli materyallere odaklanan öğrencilerin, vurgunun yazımında yine hatalara düştükleri ancak ilginç bir şekilde fonetik hatalarını en aza indirdikleri gözlemlenmiştir.

Vurgu bilgisinin toplam dört ders saatine yayılan bu kısa anlatımı, ders saatleri içinde verilen görevlerin sağlıklı bir şekilde tamamlanamaması, ev ödevlerinin konunun tam anlaşılması için yeterli süreye ulaşmadan verilmiş olması; öğrencinin konuyu tam kavramamış olmasından kaynaklı hatalara düşmesine, daha önceden çok fazla ödev ve yazma pratiği geliştirmemiş öğrencilerin ödevlerini yeterince kontrol etmemesine ve bunun sonucunda hatalarını tesbit edememesine, hataların tesbitinin sınıf ortamına bırakılmasına, dolayısıyla bireysel hataların gözden kaçmasına neden olmuştur. Bu çalışmada öğrencilerin yaptığı genel ve ağırlıklı hatalara odaklanılmıştır.

Vurgunun yazımının öğretilme amacı

Rusçanın yabancı bir dil olarak öğretiminde vurgunun yeri, önemi ya da karşılaşılan zorluklarla ilgili Rus kuramcıların çeşitli çalışmaları mevcuttur. "Rusçadaki padej (ismin hal ekleri) sisteminin, Rusçadaki zamanların ya da hareket fiillerinin öğretilmesinden önce öğrenci, yeri değişen bir vurgu ile savaşmak zorundadır." (Беженарь О.А.)

Öğrenciler ikinci bir dili öğrenirken kimi zaman kendi anadillerinden farklı bir alfabeyi öğrenmek durumunda kalırlar. Farklı bir alfabeyle dil öğrenen öğrenci ise bunu kendi el yazısı pratiği ile geliştirmek durumunda kalacaktır. Rusçayı ikinci dil olarak öğrenenler için de durum aynıdır. El yazısı harfleri öğrenmek ve yazmak durumunda olan öğrenci vurguyu da beraberinde yazmayı öğrenir. El yazısı kullanımında bahsedilen kaligrafi olmamakla birlikte öğrencilerin akıcı ve anlaşılır bir yazı kullanmalarına yönelik bir eğitim verilmektedir. Bu süre 112 saatlik toplam eğitim süresinin %3'ü kadardır. Bu sürenin sonunda vurgu bilgisi verilir ve artık öğrencilerden kelimeleri vurgusu ile yazmaları beklenir. Vurgunun yazımının öğretilmesi fonetik ve gramer kaygılardan ötürüdür diyebiliriz.

Rusçada vurgunun, iki işlevi olduğunu biliyoruz. Bunlardan biri vurgulu hecenin uzun, güçlü ve net okunması, ikincisi ise vurgusuz hecedeki sesli harflerin değişime uğramasıdır.

Sesli harfler olan У, И, Ы seslerinin uzayarak değişmesi; sesli harfler olan О, Е, Я ve Э' nin ise foneminin değişmesi söz konusudur. Bunu aşağıdaki tabloda izlersek;

Tek sesli harfler	
Vurgulu	Vurgusuz
О А Е Э Я	Λ Λ И И И

Sırasıyla bakacak olursak öğrenciler, fonem bilgisini, sözcükte vurgunun yerini ve el yazısını birlikte öğrenirler.

Vurgunun öğretimi sırasında karşımıza çıkan hatalar

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Vurgunun yazımını öğretirken karşılaşılan hataları şu başlıklar altında sıralayabiliriz:

1. Alfabeden kaynaklı sorunlar:

Vurguyla gelen sorunlara tek tek bakacak olursak ilk sırada alfabenin kendisinden kaynaklı iki nokta dikkatimizi çeker. Bunlar «Й» ve «Ё» harflerinin yazımının vurguyla karıştırılmasından kaynaklı hatalardır.

a. «Й» ünsüz bir sestir. Ancak harfin adının «Kısa i» olması ve yazımında, üzerinde kendi çizgisinin bulunması, yazımı yanlış öğrenildiğinde vurgu ile karıştırılabilmesine yol açmaktadır. Bu durumda öğrenci:

Kısaltma İşareti

yerine

Vurgu İşareti

yazacaktır.

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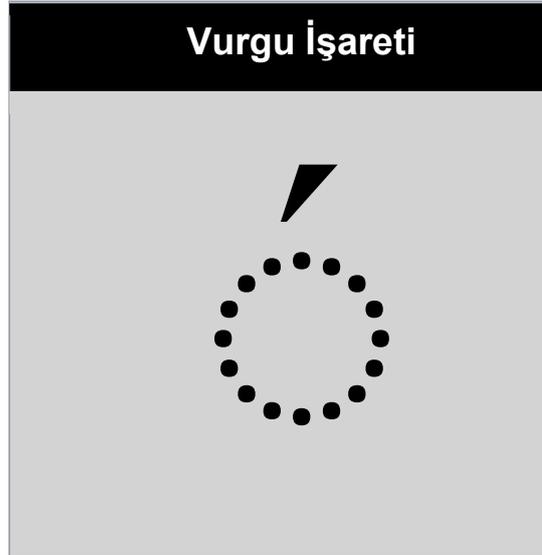
«Й» sesinin yazımının yanlış öğrenilmesinin nedenlerinden biri de, öğrencilerin yazma sırasında özensiz davranmaları ve harfin üzerinde yer alan kısaltma çizgisi yerine vurgu işaretini kullanmaları sonra da bunu vurgunun kendisiyle karıştırmalarıdır.

Aynı kelime içinde "Ру́сский" kelimesinde olduğu gibi sesli bir harf olan "И" harfi de bulunabileceğinden öğrenci vurguyu yanlış öğrenmişse kelimeyi kısaltabilmekte, başkalaştırabilmekte ve sonucunda da yanlış okumaktadır. Burada karşımıza harfin yazımının vurguyla karıştırılması sonucu fonetik bir hata çıkar. Vurgunun yanlış öğrenimi yüzünden harfi başkalaştıran ve kelimeyi değiştiren öğrenci bu defa da kelime çekim eki aldığında, bir gramer hatasına sürüklenmiş olur.

b. **«Ё»** harfi kendinden vurgulu bir harftir dolayısıyla vurgunun kendisi ile karıştırılması çok olasıdır. Bundan kaynaklı hatalarda öğrenci;

İki Nokta

yerine yine,

Vurgu İşareti

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getirmek suretiyle hataya düşmektedir. Burada yine öğrencinin yazarken özensiz davrandığını görüyoruz. Ancak buradaki özensizlik bir fonetik hataya yol açmaz. Çünkü öğrenci harfi her türlü doğru okuyacaktır. Buradaki öğrenim hatası, aynı kelime içinde vurgusuz **«E»** harfinin de bulunması durumunda, vurgunun **«Ё»** harfine mi yoksa **«E»** harfine mi getirileceği, öğrencinin aradaki farkı ayırt edememesi ve kelimeyi yanlış öğrenip, yanlış okumasıdır.

Bu durumdan kaynaklı hataların %35 civarında olduğu gözlemlenmiştir. Aynı şekilde bu hatayı ortadan kaldırmak için, yazma alıştırmasının fonetik çalışmalarla desteklenmesi gerektiği gözlemlenmiştir.

2. Fonetik sorunlar;

Bu sorunun iki parçası bulunmaktadır; ses değişikliği ve tonlama.

a. Türk öğrenenler için Rusçada vurgunun yazımının öğrenilmesi ve bunun doğru kullanımı, vurgunun fonetik olarak öğrenilmesinden daha zor bir konudur.

Her dilde olduğu gibi Türkçede de kelimelerin vurgu ile ayrımı söz konusu iken;

ORdu - orDU, KURtuluş- KurtuLUŞ, GİTme- GitME

gibi anlam farklılığı yaratan fonetik ayrımlar olsa da, yazımda bir farklılık olmadığından öğrenenlerin bu konuya odaklanmaları zor olmaktadır. Bunun nedeni öğrencinin vurguyu sadece bir ses vurgusu olarak algılaması ama neden olduğu fonem değişikliklerine ilk etapta odaklanamamasıdır.

b. Fonetik hatalara başka bir örnek de vurgunun yanlış öğrenilmesinden kaynaklı isimlerin cinsinin karıştırılması sorunudur.

Фо́то

Yukarıdaki örnek kelimede vurgu doğru konabilmiş ancak okuma çalışması sonrasında, kelimenin cinsiyetinin yanlış tespit edildiği gözlemlenmiştir. Burada yazma ya da okuma hatası bulunmamakta ancak vurgudan gelen fonetik değişiklik, yazma alıştırmasıyla öğretilmiş bir gramer kuralının kullanımında kafa karışıklığı yaratmaktadır. Burada vurgudan kaynaklı ses değişiminin gramer kuralına aktarılırken yazma becerisi ile karıştırıldığını gözlemliyoruz ki bu durum başlı başına ayrı bir araştırma konusu olabilmektedir.

Bu nötr cins kelimeye bir örnektir ve Rus kuramcıların (Т.М Балыхина.) en çok üzerinde durduğu konudur. Bu cinsin çoğullarında vurgunun yeri mutlaka değişmektedir. Aşağıdaki tablo bu değişimi, ismin hallerinin tekil ve çoğul durumlarına göre göstermektedir. Yanlış öğrenme sonucu özellikle bu tür kelimelerde öğrencinin ismin yalın durumunun çoğuluyla tamlayan durumunun tekil halini karıştırdığı gözlemlenmiştir.

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İsmin Durum ekleri	Tekil	Çoğul
Yalın durum	окно́	о́кна
Tamlayan Durumu	окна́	о́кон
Yönelme Durumu	окну́	о́кнам
Belirtme Durumu	окно́	о́кна
Araçlı Durum	окно́м	о́кнами
Kalma Durumu	окне́	о́кнах

3. Vurgunun yerinin değişkenliğinin ya da hareketliliğinin yol açtığı sorunlar yazım hataları ve gramer hataları;

a. Rusçada vurgunun sabit bir yerinin olmaması; köke, öneke, soneke, ismin hal ekine hatta bazen edata gelebilmesi sonucu ortaya çıkan yazım hatalarına örnek verecek olursak;

Vurgunun; -вы (вы́йти , вы́копаться) - вице (ви́це-чемпио́н , ви́це-губерна́тор) örneklerindeki gibi öneke gelmesi,

-овк /-ёвк (путё́вка), -ура (литерату́ра), -ель (мете́ль, колыбе́ль, но ги́бель, ме́бель), -от(а) (доброта́), -изн(а) (новизна́), -б(а) (ходьба́), -отн(я) (беготня́) örneklerindeki gibi soneke gelmesi,

-по, -во, -в gibi edatlara gelmesi.

b. Zamanlara göre fiil çekimlerinde vurgunun yerinin değişmesi sonucu ortaya çıkan yazım hatalarıyla oldukça sık karşılaştığımızı görüyoruz. Bu tür hatalar gramer bilgisinde kalıcı yanlış öğrenmelere neden olabilmektedir.

Aşağıda altı çizili sözcüklerde (doğru olarak konan) vurguyu yanlış yere koyan öğrenci çekim eki almış bir şahıs zamiri ile fiil çekimini karıştırma hatasına düşmektedir. Gözlem grubumuzda bu tür hatalarla karşılaşma oranımız % 73'tür.

<u>Мою́</u> сестру́ зову́т Лю́да.

Я <u>мо́ю</u> руки́ пе́ред едо́й

c. Bir sözcüğü diğerinden ayırt etmede yapılan yazım hataları.

Aşağıdaki örnekte sesteş iki sözcüğün ismin –in halinde çekime uğradıklarını ve ilk sözcükte vurgu kelimenin ilk hecesinde iken ikincisinde 2. hecesinde olduğunu görüyoruz. Böyle iki sözcüğün karıştırılma oranı ise oldukça yüksektir. Yaklaşık %74.

На две́ри <u>за́мка</u>

Нет <u>замка́</u>.

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Aşağıdaki örnekteki gibi tekerlemelerde ise, ek almamış bir isim ile ismin –in halinde çekilmiş başka bir ismin sesteş iki sözcükmüş gibi algılanabildiğini görüyoruz.

И у́тром бе́лка из белка́

Ему́ сбива́ет го́голь-мо́голь

Aşağıdaki örnekte ise tekil halde –in halinde çekimlenmiş bir kelime ile aynı kelimenin çoğul halinde vurgunun hareketliliğinden kaynaklı algı hatası olabileceğini görüyoruz.

Далеко от берега́ - Бе́рега красивы

4. Vurgunun yerinin hareketliliği sonucu ortaya çıkan hatalar.

Vurgunun yeri kimi kelimelerde hareketli olabilmektedir. Bu ismin tekil ya da çoğul haline, durum eklerine göre değişebilir.

Aşağıda vurgunun yerinin «hareketli» olmasına örnek teşkil eden bir tablo bulabilirsiniz.

İsmin Durum ekleri	Tekil	Çoğul
Yalın durum	голова́	го́ловы
Tamlayan Durumu	головы́	голо́в
Yönelme Durumu	голове́	голова́м
Belirtme Durumu	го́лову	го́ловы
Araçlı Durum	голово́й голово́ю	голова́ми
Kalma Durumu	голове́	голова́х

Tablodan takip edilebileceği üzere vurgunun yeri bazı kelimelerde hareketli olabilir ve yine yanlış öğrenmelerde, öğrencinin isimlerin çoğul durumlarını ismin tamlayan durumunun (-in hali) tekil haliyle karıştırdığı görülmüştür.

5. Ritmik modelleme sorunu:

Vurgunun yazımı öğretilirken ritmik modelleme yöntemi, kullanılan bir diğer yöntemdir. Şöyle gösterilir:

TAta -´-,

taTA --´

Tatata-´--,

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taTAta   --´-

...vb.

Ritmik modelleme çizgileri fonetikten ayrı olarak verildiğinde öğrenci bunları Rusçadaki tonlama çizgileriyle;

—— — —/?

-Это книга?

—, —— — —_.

-Да, это книга.

Karıştırabilmekte, böylelikle hem kelime vurgusunu koymayı unutmakta, hem de cümlenin anlamını veren tonlama çizgilerini yanlış yorumlamaktadır. Ancak bu %10 gibi oldukça düşük bir orandır.

Otomatik sistemlerin sağladıkları ya da sağlayamadıkları

Akıllara vurgunun doğru kullanımının öğretiminde teknoloji çağının getirilerinden faydalanılmakta mıdır sorusu gelebilir. Pratikte bu programlar mevcuttur ve iş yükünün çoğunu almakta yardımcıdır ancak henüz yeteri kadar gelişmiş değillerdir ve öğrenmeye katkı sunamamaktadırlar. Burada vurguyu otomatik yerleştiren bir programın, vurguyu edat yerine kelimenin ilk hecesine getiren yanlış bir uygulamasını görebilirsiniz.
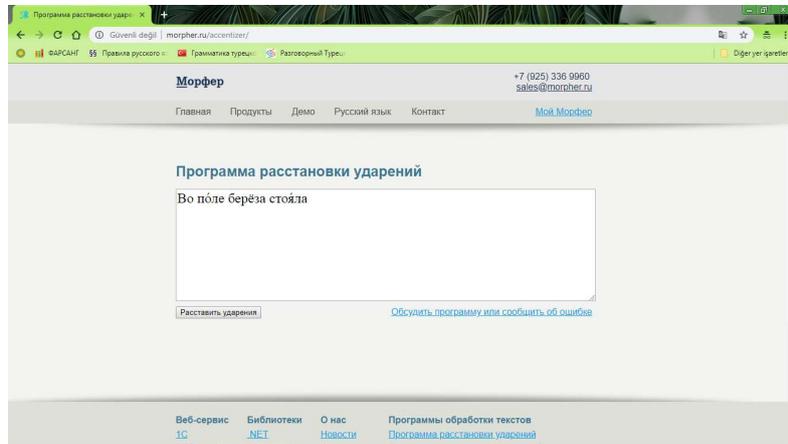
Bu, başka bir araştırmada kapsamlı bir şekilde ele alınması gereken bir konudur.

Sonuç ve öneriler

1. Alfabe sorunlarının giderilmesine yönelik öneriler.

Alfabeden kaynaklı sorunlara baktığımızda yazım hatalarının karşımıza çıktığını görüyoruz. Ek dilde yazma bir beceri alanıdır, uygulamaya ve pekiştirmeye ihtiyaç duyar. Yazma hatalarının giderilmesi yazma alıştırmalarının çokluğuna ve sürekliliğine bağlı olarak geliştirilebilir. Ancak yazma alıştırmalarına yönelik yeterli basılı kaynak ülkemizde olmadığından manuel olarak hazırlanan ders içi

ve ders dışı etkinlikler yol gösterici olabilecektir. Bu etkinliklerin, Türk öğrenenlerin tespit edilmiş hataları üzerinde yoğunlaşmış olması, tekrara yönelik olması hedefler arasındadır.

2. Fonetik sorunların giderilmesine yönelik öneriler.

Vurgunun yazımının doğru öğrenilmesi Dil - Edebiyat ya da Çeviribilim dallarında öğrenim gören ve fonetik alfabe dersi alan öğrenenlerde yüksek oranda olurken, bu çalışmaya konu olan öğrenenlerde ve fonetik alfabe dersi görmeyenlerde % 20 civarındadır.

Fonetik alfabeyi bilmeyen öğrenci hangi konuda çalıştığının farkında olmayacaktır. Ses değişimlerini somut olarak algılayamayacak, edindiği bilgiler ezber seviyesinden öğrenme seviyesine geçemeyecektir.

Rusçadaki tonlama ile vurgunun karıştırılmasının önüne yine fonetik dersinin bu öğrenenlere ek ders olarak konulması ile geçilebilir.

3. Yazım hatalarının giderilmesine yönelik öneriler.

Yazım hataları bu hatalar içinde en önemli yere sahiptir çünkü yazımdan kaynaklı hatalar gramer hatalarına yol açabilmektedir. Yazım hatalarının giderilmesine yönelik olarak О. А Беженарь şöyle bir yöntem teklif eder; öğrenenlere önce sonu sert sessizle biten eril isimlerden ve sonu – a ile biten dişil isimlerden genellikle çoğulda "–ы" eki alanları öğretelim. Sonra biz kelimelerin tekilleri verelim ve öğrencilere çoğullarını söyletelim. 4-5 kelimeden sonra ping-pong prensibine göre bir çalışma yapalım; bir öğrenci tekil formu söylesin diğeri çoğul formu. Sonra tersi olsun. Bu pratik bize, ikili çalışma ile kelimelerin tekil, çoğul formlarında vurgunun yerinin anlaşılmasının kolaylığını gösterir. Sonra sınıfı ikiye bölüp, bu defa kelimeleri kendilerine bulduralım. Böylece rekabetten doğan öğrenme güdüsünü tetiklemiş oluruz.

А.А Поначевная ise Rusçada vurgu diye bir fenomen olduğunun öğrenenlere daha ilk dersten anlatılması gerektiğini savunur. Çeşitli yöntemler önerir: koro, grup çalışması, zincirleme gibi yöntemlerdir bunlar. Dikte ve kelime ezberlemeyi ek olarak alır.

Yazım hatalarının giderilmesi için öncelikle öğrenenlerin en çok vurgunun hareketliliğinden olmamasından kaynaklı hatalara düştükleri gözlemlenmiştir. Buna ders dışı etkinliklerin ciddiye alınmaması, öğrencinin verilen ödevleri yapmaması, tekrar çalışmalarında eksik kalması gibi faktörler de eşlik ettiği için bu süreç gereğinden uzun olmakta, bazen hata öğrenci tarafından olduğu gibi bırakılmakta, bu da yanlış öğrenme yüzünden öğrencinin ileri seviyeye geçmesine engel teşkil etmektedir. Bunların önüne geçmek için yazımda vurgusu hareketli kelime gruplarının en çok kullanılanlarıyla yapılan etkinlikler öğrenci için faydalı olacaktır.

Öğrenme etkinlikleri sırasında, öğrencilerin vurguyu yeni kelimeler ile beraber öğrendiklerinde doğru yere koydukları ancak dinleme etkinliklerinde karşılarına ilk kez çıkan kelimelerde hatalı yerlere koyabildikleri gözlemlenmiştir. Buna göre yazma etkinliğinin vurgu öğrenirken dinleme etkinliğinden daha etkili bir yöntem olabileceği görülür.

4. Gramer hatalarının giderilmesine yönelik öneriler.

Tek başına vuruğunun yanlış öğrenilmesinden kaynaklı gramer hatalarını çözmek için en başa bakmak yerinde olacaktır. Öğrenci el yazısı alfabeyi nasıl kullanacağını ve vurguyu çözememişse burada takılı

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Learning erros caused by the faulty use of the stress sign of the Russian language which leads to learning errors made by learners who are native Turkish speakers / Z. Bakal (p. 196-206)

kalacak, öğretilen gramer kuralını sindiremeyecektir. Gramer kuralları içinde kaybolmadan ve neyi yanlış anladığını bile anlayamadan öğrenci yazım aşamasında desteklemek gerekmektedir. Vurgu konusu gramer kurallarına girildiğinde verilecek bir konu olmayıp, başlangıç seviyesindeki öğrencinin ilk derslerine denk gelen bir yazım meselesidir.

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İçerik temelli yazma öğretiminin öğrencilerin ingilizce yazma becerileri üzerine etkileri / Z. Elgün Gündüz (207-219. s.)

Exploring the effects of content-integrated writing instruction on students' English writing skills in an EFL context[1]

Zennure ELGÜN GÜNDÜZ[2]

Abstract

One of the main purposes of foreign/second language instruction is to improve language learners' writing skills. A way that is often preferred by language instructors may be to teach vocabulary and grammar of the foreign language and expect the students to write in that language automatically. An alternative to such a traditional way of form oriented instruction can be to organize writing instruction around a theme or a content in order to enable the students to acquire not only linguistic forms but also thematic units within a context. The present research study tried to explore the effects of these two approaches on writing development of foreign language (L2) learners at a state university in Turkey. In order to make a comparison between these two orientations, two groups were determined as experimental and control groups and they were involved in writing instructions designed in accordance with these two instructional approaches. The research study was conducted through a quasi-experimental pretest - posttest research design. The results of the study suggest that the method which offered a content-integrated writing instruction has been more effective in developing students' L2 writing than the traditional way of instruction.

Key words: Foreign language teaching, writing in foreign language, content-integrated instruction.

Öz

İçerik temelli yazma öğretiminin öğrencilerin ingilizce yazma becerileri üzerine etkileri

Yabancı/ikinci dil öğretiminin başlıca amaçlarından biri, dil öğrencilerinin yazma becerilerini geliştirmektir. Yabancı dil öğretmenleri tarafından sıkça tercih edilen yöntemlerden birisi, öğrencilere yabancı dilin kelime ve dilbilgisi yapısını öğreterek bu yabancı dilde otomatik bir şekilde yazmalarını beklemek olabilmektedir. Bu şekildeki yapı-odaklı geleneksel yöntemin bir alternatifi yazma öğretiminin bir tema veya bir içerik etrafında düzenlenerek, öğrencilerin sadece dilbilgisi yapılarını değil aynı zamanda belli bir bağlam içinde sunulan konuları da öğrenmelerini sağlamak olabilir. Söz konusu çalışma, bu iki yöntemin Türkiye'de bir devlet üniversitesindeki yabancı dil öğrencilerinin yazma becerileri üzerine etkilerini incelemeye çalışmıştır. Bu iki yaklaşım arasında bir karşılaştırma yapmak için iki grup deney ve kontrol grupları olarak belirlendi ve bu gruplara çalışmaya konu olan iki yaklaşıma göre düzenlenmiş olan yabancı dilde yazma dersleri verildi. Araştırma, öntest-sontest araştırma desenine sahip yarı-deneysel bir çalışmadır. Çalışmanın

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sonuçları, içerik temelli yazma öğretiminin öğrencilerin yabancı dilde yazma becerilerini geliştirmede geleneksel yöntemden daha etkili olduğunu ortaya koymaktadır.

Anahtar kelimeler: Yabancı dil öğretimi, yabancı dilde yazma, içerik temelli öğretim.

Introduction

Writing is one of the most essential skills that should be developed for second/foreign language (L2) learners. When the fact that writing even in one's own native language requires extensive instruction and it does not develop all by itself is considered, the importance of L2 writing instruction may be better inferred. As writing is an action involving a number of elements such as the conveyance of one's thoughts and feelings, the use of lexical units, rhetoric, language use, text organization, cohesion and coherence, the development of writing skill for L2 learners is a multi-dimensional process. As a result, throughout the history of L2 writing research, various conceptions about L2 writing have been suggested.

A review of the theories of writing and the instructional processes of writing that have been subject to research studies yields that it is not possible to arrive at a prescriptive and "one size fits all" type of instructional perspective that results in effective teaching of writing skill in L2. However, a review of the basic approaches to L2 writing can provide a framework for organizing L2 writing instruction. The literature on L2 writing research presents various classifications of the approaches to L2 writing under various titles such as process-product oriented approach, content-form oriented approach, cognitive-social oriented approach to writing (Agustin Llach, 2011). Grabe (2001b, p. 53) presents a list of conditions that should be taken into consideration during the process of L2 writing instruction, which is like "knowing the language, knowing how to use the language, the human learner, individual abilities and preferences, the social context, attitudes and motivation, opportunities for learning and practice, formal instructional contexts, processing factors, cultural variability, content and topical knowledge and discourse, genre and register knowledge." All these conditions are considered to be effective in the L2 writing. Another illustration of the different approaches to writing is provided by Hyland (2003, p. 2) as the different foci of L2 writing instruction such as "language structures, text functions, themes or topics, creative expression, composing processes, content, genre and contexts of writing." The basic concepts in teaching L2 writing as suggested by Hyland (2003) may be briefly explained:

Focus on language structures implies that learning to write in L2 is possible through learning grammatical and lexical knowledge. It is considered that if learners have enough knowledge about syntactic patterns and cohesive devices and can make appropriate vocabulary choices, they can produce texts. Accuracy is considered to be vital for a good writing and grammatical and lexical knowledge is considered to be a pre-requisite for successful writing. Writing exercises often involve guided production of compositions such as filling in gaps, completing sentences or transforming certain units of sentences like pronouns or tenses (Agustin Llach, 2011; Hyland, 2003; Zúñiga, 2006).

Focus on text functions emphasizes the idea that in order to achieve certain communicative functions, certain models should be applied. Texts are viewed as composed of structural units such as introduction, body and conclusion; therefore, writing exercises often involve reordering sentences, and choosing appropriate sentences to fill in the gaps in a paragraph. It is considered that in order to ensure that students write effective paragraphs, they need to be taught how to write topic sentences, how they can make transitions between paragraphs or sentences; and it is believed that students should be provided with models which they can follow to produce their own texts. Composing tasks that often include so-

called types of writing such as narration, description or argumentation are taught and students are expected to structure their texts based on the distinctive models of writing (Agustin Llach, 2011; Hyland, 2003; Matsuda, 2003; Silva, 1990).

Focus on creativity suggests that students' creativity needs to be encouraged and students should be fostered to express themselves and reflect their own meanings. Teachers try to stimulate writers' ideas and to provide them with opportunities to reflect their own meanings in their scripts. Instead of focusing on formal features of written texts, teachers respond to students' ideas (Murray, 1985).

Focus on the writing process emphasizes cognitive processes involved in writing. Writing process is considered to involve various steps such as "planning, drafting, revising, and editing" (Hyland, 2003, p. 11). Teachers try to guide their students from the beginning to the end of the writing process for the purpose of increasing their metacognitive awareness about the stages they follow / should follow when producing their texts. Process approach to writing is often supported by most researchers and teachers in L2 writing field; however, it should be also considered that writing is a process influenced not only by cognitive stages showing writers how to write but also by an understanding of the relevant topic, audience, psychological factors, purpose, social, and cultural norms (Hyland, 2002; 2003).

Focus on content emphasizes the role of integrating content in writing courses as it is conceived that studying content provides writers with the knowledge to write about. When students are asked to write on a specific topic, it may be often the case that they may not have any idea (or very little) on that topic; therefore, they may not develop a coherent and meaningful text. Therefore, familiarizing students with certain themes may contribute to their writing. This is often done through extensive reading (Grabe & Kaplan, 1996), which also provides students with relevant information about the use of certain language structures and also rhetorical patterns.

Focus on genre proposes that there are certain social conventions that should be followed to be able to achieve certain purposes. Different social purposes call for different genres; for example, a prescription differs from an essay or a poem is different from a novel depending on the purposes for which they are produced. Language is used in particular ways in order to accomplish certain purposes (Halliday, 1994). In order to enable students to produce texts in compliance with certain genres, teachers provide them with texts written in target genre for an explicit awareness of language and style for that genre.

It is clear that due to the multi-dimensional nature of L2 writing instruction, the approaches to the development of writing skill have focused on different aspects of writing instruction. The prevalent view is to consider these orientations not as opposing views that replace the previous one, but as curriculum options complementing each other (Cumming, 2010; Hyland, 2003; Matsuda, 2003; Silva, 1990). As Cumming (2010, p. 19) states "No single theory might ever explain such complex phenomena as second language writing, which necessarily involves the full range of psychological, cultural, linguistic, political, and educational variables in which humans engage," each of these orientations towards L2 writing can be viewed as a piece of a puzzle in order to explain the nature of writing in foreign language.

Although the general tendency towards L2 writing is to view it as an eclectic process, it is often the case that one theory becomes more dominant for a teacher and therefore s/he conceptualizes his/her work and organizes the instruction around this theory (Cumming, 2003). For instance, it is common to focus on the correct use of language structures during L2 instruction in traditional language teaching settings, which also affects the way instructors view writing instruction; that is, focus on language forms may

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become the "dominant" (in Cumming's terms) approach in instructional processes. The research study that is the topic of this paper has been conducted in such an instructional environment where L2 instruction was organized around a single approach, which was focus on language forms. As an alternative to such a one-dimensional approach, the researcher aimed at introducing another alternative that is content integrated L2 writing instruction as use of content and context has been considered to address L2 writing as an end in itself not an automatic outcome of grammar-focused instruction (e.g. Agustin Llach, 2011; Cumming, 2001; 2003; Grabe & Kaplan, 1996; Hyland, 2003). Before presenting the details about that current research study, the following section will provide an illustration of content integrated writing instruction.

Content-integrated (theme-based) L2 writing instruction

Content based approach suggests content integration in language teaching can provide the attainment of language skills and acquisition of content at the same time (Brinton, Snow & Wesche, 1989; Crandall, 1987; Met, 1991; Mohan, 1986). It is thought that learning takes place effectively when language learners are exposed to meaningful input and when they are required to complete purposeful tasks. The curricula in content based settings are organized around content rather than being determined by mere forms and structures (Stryker & Leaver, 1997). In content based instruction, language is considered to have a function of being a medium for learning a subject matter and communicating (Coyle, Hood, & Marsh, 2010). Content is viewed as a curricular subject matter of various fields such as history, geography, arts or literature (Banegas, 2012).

In order to engage students in teaching and learning process, teachers try to select authentic texts and tasks that are compatible with the students' cognitive and affective needs, socio-demographic background and language proficiency, and such a consideration can contribute to students' motivation to discover and learn target points during a language course (Genesee, 1994, Leaver & Stryker, 1989). In language learning contexts, students are provided with texts which are used not only for the development of language proficiency of the students but also for learning something new. In addition to use of authentic texts, diverse materials are also used to stimulate students to complete meaningful and purposeful tasks that are considered to be similar to real life experiences (Brinton et al., 1989; Crandall, 1987).

There is not only one type of content-based instruction, instead, depending on the instructional purposes of a learning environment, it is possible to offer a range of types of content-based instruction. For instance, Met (1999) provides a continuum of content-based models ranging from content-driven types to language driven types of content based instruction. If the basic purpose of a language class is to teach a certain content through language, content-driven types such as sheltered courses and immersion programs can be preferred; on the other hand, if the basic purpose is to teach language through content, language-driven courses such as theme-based models can be implemented. The most frequently applied model of CBI is theme-based model (Stoller & Grabe, 1997). In theme-based model, themes that are intended to provide the content for language instruction are determined considering learners' profiles. The use of themes in language classes ensures a meaningful, purposeful and contextualized learning environment (Snow, 1991). That continuum can imply that there is no single way or model to integrate content and language (Coyle, Hood & Marsh, 2010) as each language learning environment has unique properties, the integration of content and language can be shaped in accordance with those distinct features (Banegas, 2012).

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One of the basic premises of content based instruction is the idea that people can learn a new language more effectively if they are given chances to learn new knowledge through that language (Larsen Freeman & Anderson, 2015; Richards & Rogers, 2001). The use of content from diverse subject matter areas can enrich language learning environment leading to a more motivating and interesting teaching-learning processes and this can lead to an increase in students' success in language learning (Chapple & Curtis, 2000; Crandall, 1987; Met, 1991).

When considered within the framework of L2 writing instruction, content integration can be an alternative to the idea that students' writing skill can develop automatically as a result of grammar focused language classes where language forms and vocabulary items are taught as isolated bits and pieces. As in many situations writing activities are organized around issues such as "pollution, relationships, stress, juvenile crime, smoking, and so on," implementing a writing instruction around such a content or a theme can form the necessary background knowledge about which language learners may have little or no knowledge (Hyland, 2003, p. 15). In addition to the development of background knowledge, integrating content in writing instruction can also provide students with opportunities to see how they can organize their opinions about a topic, how language is used and which lexical items are used about a given topic. In order to achieve these goals, intensive and extensive reading activities are most frequently preferred techniques for the development of writing skill in a content-oriented language classroom as reading texts from various subject areas provides learners with new knowledge in a subject area, and with the "rhetorical and structural knowledge" that they need to possess to produce written texts (Ferris, 2011; Grabe, 2001; Grabe & Stoller, 1996; Hyland, 2003, p. 17).

On the basis of the theoretical framework suggesting that integrating content in writing classrooms can have positive effects on students' writing development in L2, the current study tries to explore the effects of integrating content in L2 writing instruction in an EFL context in which writing development had been considered to develop automatically as a result of grammar-focused language courses.

Method

The study was a quasi-experimental research with a pretest-posttest research design involving a control and an experimental group. As the groups had been already formed before the research, it was a quasi-experimental study; however, the control and experimental groups were determined randomly.

Participants

The participants of the current research study consisted of 47 EFL students. 24 of them were in control group and 23 were in the experimental group (see Table 1). They were students at preparatory classrooms, and they were at the age of 17-18.

Table 1: Frequency and Percentage of the Participants According to Groups

	Experimental		Control		Total	
	Freq.	%	Freq.	%	Freq.	%
Female	18	38.3%	21	44.7%	39	83%

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Male	5	10.6%	3	6.4%	8	17%
Total	23	48.9%	24	51.1%	47	100%

At the beginning of the research study, the researcher asked the participants to respond to a survey which consisted of questions about their language learning experiences. The survey consisted of questions such as "When / where did you start to learn English? Is there anybody who is a native English speaker in your family? Have you ever had the chance of being abroad? What are the learning environments that you are (or have been) exposed to English? Which department did you graduate from at high school?" Students' answers to the survey questions yield that all of them have been exposed to English at state schools starting from fourth grade. They have never been exposed to English intensively, instead they have been exposed to English approximately three or four hours a week throughout their education life. None of the students have had chance of being abroad, and the only environment that they have had chance of being exposed to English has been English classes at school. All of the participants have entered university based on their verbal ability points (not on foreign language examination points). At the beginning of the semester, they were given a proficiency exam, and their level of English was determined to be pre-intermediate based on their scores of proficiency exam, and they were distributed to their current classes randomly at the beginning of the semester; they had been learning English at preparatory class for one month – 20 hours of English a week – when the research study started. As the researcher tried to make a comparison particularly on their writing development, at the beginning of the research, the researcher gave a writing test to both groups to see whether the groups were similar in terms of their L2 writing level. In order to analyze the participants' scores, Mann Whitney Test was administered as the number of the participants was below 30 in both groups and the dependent variable (pretest means) was not normally distributed for both groups according to Kolmogorov-Smirnov Normality Test. Pretest scores of both experimental group (D (23) = .251, p= .001) and control group (D (24) =. 371, p= .000) did not have a normal distribution.

The results of the Mann Whitney Test analysis for the pretest scores are given in Table 2.

Table 2: Mann Whitney Test Results for Experimental and Control Groups in Writing Pretest

Group	N	Mean Rank	Sum of ranks	U	P
Experimental	23	25.04	576.00		
Control	24	23.00	552.00	252.00	.578

As presented in Table 2, in order to find out whether there was a statistically significant difference between two groups in terms of their English writing scores at the beginning of the research study, Mann Whitney Test was applied on pretest means. The results showed that there was not a significant difference between experimental and control groups in writing pre-test (U= 252.00, p= .578, z= -.556, r= -0.081). Therefore, it could be concluded that both groups were similar in terms of their English writing scores at the beginning of the research study.

Data collection instruments

Two writing tests were given to the both groups before and after the study as pretest and posttest. Students' essays were evaluated by two raters using a rubric adapted from C. Weir (1990, as cited in Weigle, 2002, p. 117). The rubric was an analytic rubric that consisted of seven criteria which were content, organization, cohesion, vocabulary, grammar, punctuation and spelling. Each criterion was divided into four levels with score points ranging from 0 to 3. Therefore, the minimum possible score would be 0 while the maximum one would be 21. However, for the reasons of convenience, the researcher preferred to make scoring over 100; however, the levels of the rubric were kept as in the original. As a result, the possible maximum total score was 100 while the possible minimum score was 30. The raters scored the essays analytically taking the rubric as the basis for objective and reliable scoring; however, the analyses were conducted on the total scores of the participants in order to present the findings in a more concise way.

Data collection procedure

At the beginning of the research study, both groups were given a writing task as a pretest. They were required to write an essay on a topic they had already covered in their previous classes. Then the writing instruction process started and lasted for four weeks, that is 24 hours of writing courses. The experimental group received content-integrated writing instruction while the control group received their regular, traditional way of instruction. At the end of the study, they were required to write another essay on the topic covered during the study as a posttest.

During the instructional process, the researcher instructed both the control and the experimental groups as it was the case before the research study and both groups were taught during their regular class hours. The control group did not receive any implementation different from their previous courses, that is they were instructed in the same way as before. The teaching and learning materials involved reading texts provided by the instructor; the learners did not follow a specific textbook; instead the instructor provided students with a bunch of texts from different sources such as English teaching websites, textbooks or English newspapers. The basic focus of the courses was grammar instruction. The instructor taught the target grammatical forms in isolation and provided students with examples out of context. The students were also asked to make sentences using the target grammar form without any context. When they were reading the texts the instructor tried to attract students' attention to the use of particular forms. Another focus of the courses was memorization of new words. In order to learn some vocabulary items, the students were required to read texts and memorize the word lists related to those texts. Writing activities involved answers to reading comprehension questions, fill-in-gaps exercises, completion of sentences. In general, writing activity was seen as a way of practising the target linguistic structures and lexical items, expecting that writing skill would develop "automatically" as a result of grammar instruction and memorization of vocabulary items.

The experimental group was provided with a content integrated writing instruction. In order to integrate content in the writing courses, the instructor basically used reading texts from different textbooks or internet resources instead of following one course book. When designing the classroom activities, the instructor considered the suggestions by Ferris (2011) in order to make ultimate use of content resources for the development of writing skill. These involved processes such determining some key words related to the topic and talking about the topic of the text before reading the texts, requiring students to determine lexical items or phrases that are unfamiliar to them while reading, and asking students how language features were used in context. The teacher mentored the students to analyze the language use and attend to particular lexical usages and guided them to apply such usages to their own writing.

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Writing was seen as a goal, and students were stimulated to write to convey a meaning within a context and to achieve a purpose, not just to practice a target grammar point.

Data analysis

Before conducting statistical analyses on the essay scores, first the researcher tried to ensure that essays were scored in an objective and reliable way. For that end, focusing on various aspects of the essays such as text organization, coherence or mechanics would make it easier to score the essays objectively and reliably as suggested by Wolcott & Legg (1998); therefore, analytical scoring was preferred. However, within the scope of the present paper, instead of handling each criterion in the rubric one by one and conducting analyses on each of them and presenting tables separately for each level, the data analyses were conducted on the total scores of the participants for the reasons of brevity as the basic aim of the research was to make an overall comparison between content integrated method and traditional way of instruction in terms of L2 writing development.

In addition, as it is strongly suggested that teachers should score the students anonymously for objective scoring and - if possible - the same person had better score the written work twice or a second person had better score the written piece for the second time using the same rubric (Airasian & Russell, 2011), the participants' essays were scored by two raters anonymously for objective and reliable scoring. The interrater reliability for pretest essays was found to be .82 and for the posttests .80, suggesting that scoring was conducted in a reliable way. In order to analyze the participants' pretest and posttest scores, Mann Whitney Tests were administered as the number of the participants was below 30 in both groups, and pretest means of both experimental group (D (23) = .251, p= .001) and control group (D (24) =. 371, p= .000) did not have a normal distribution according to Kolmogorov-Smirnov Normality Test. In terms of posttests, although posttest scores of control group (D (24) = .171, p=. 069) were normally distributed, the fact that posttest scores of experimental group (D (23) = .231, p=. 003) were not normally distributed according to Kolmogorov-Smirnov Normality Test necessitated the administration of Mann Whitney Test on posttest scores as well. In addition to these analyses, in order to make a comparison between pretest and posttest means of either group, Wilcoxon Signed Ranks Tests were applied for each group.

Findings

The findings of the research study will be presented based on the data analyses conducted on the students' total scores for pretest and posttest. Although it would be possible to conduct analyses on each criterion in the analytic rubric used for scoring the essays and make comparisons for each criterion between and within the groups, the present paper prefers to conduct the analyses on the total scores of the participants as it basically tries to make an overall comparison between two methods.

First of all, in order to compare pretest and posttest scores of control group, Wilcoxon Signed Ranks Test was applied. The results are presented in Table 3:

Table 3: Wilcoxon Signed Ranks Test for Control Group Pretest and Posttest

	N	Mean Rank	Sum of Ranks	Z	P

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Writing posttest-writing pretest		N	Mean Rank	Sum of Ranks	Z	P
	Negative ranks	1a	13.00	13.00	-2.899	.004
	Positive Ranks	15b	8.20	123.00		
	Ties	8c				
	Total	24				

a. writingposttest < writingpretest

b. writingposttest > writingpretest

c. writingposttest = writingpretest

The data in Table 3 present that there was a significant difference between pretest and posttest writing scores of control group (z = -2.899, p = .004) suggesting that regular implementation had positive effects on improving writing skills of the control group.

In order to make comparison between pretest and posttest scores of experimental group, Wilcoxon Signed Ranks Test was conducted. The results are given in Table 4.

Table 4: Wilcoxon Signed Ranks Test for Experimental Group Pretest and Posttest

Writing posttest-writing pretest		N	Mean Rank	Sum of Ranks	Z	P
	Negative ranks	1[a]	1.00	1.00	-4.105	.000
	Positive Ranks	21[b]	12.00	252.00		
	Ties	1[c]				
	Total	24				

a. writingposttest < writingpretest

b. writingposttest > writingpretest

c. writingposttest = writingpretest

The data in Table 4 present that there was a significant difference between pretest and posttest writing scores of experimental group (z = -4.105, p = .000) suggesting that content-integrated writing instruction had positive effects on improving writing skills of the experimental group.

Considering the results of the statistical analyses presented in Tables 3 and 4, it may be inferred that both instructional methods seem to have positive effects on L2 writing skill development if the external variables such as maturation, being exposed to English in other courses or reading English books for pleasure etc. are not considered. Therefore; in order to compare experimental group and the control group to see which instructional application was more effective, Mann Whitney Test was applied on posttest scores of both groups. Table 5 presents the results on post-test scores for both groups.

Table 5: Mann Whitney Test Results for Experimental and Control Groups in Writing Posttest

Group	N	Mean Rank	Sum of ranks	U	P

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Experimental	23	31.70	729.00	99.00	.000
Control	24	16.63	399.00		

The data in Table 5 present that there was a significant difference between the control group and the experimental group in terms of their means in writing posttest (*U*= 99.00, *p*= .000, *z*= -3.808, *r*= -0.555). Therefore, it can be suggested that the content-integrated technique implemented in experimental group was found to be more effective than the regular method implemented in the control group in developing students' L2 writing skills.

Conclusion

The findings of the present study put forward that integrating content in writing classes had positive effects on students' L2 writing within the context in which research was conducted. The basic rationale for that finding can be the fact that organizing writing instruction around a content can enable students to see real examples of the various aspects of L2 writing such as language use, organization, use of lexical items, coherence and cohesion (Ferris, 2011; Hyland, 2003). As students are frequently exposed to authentic reading texts they had chance for recognizing various patterns of language use, vocabulary usage, text organization used in various types of texts, which could lead to an awareness of the elements involved in writing (Banegas, 2012; Zuniga, 2006). When the participants' pretest essays were considered, it was clearly seen that most of the essays consisted of sentences or only phrases that did not make any sense as a whole. The raters stated that it was difficult to score those essays as they thought they consisted of bits and pieces of sentences. The posttest essays of the experimental group showed that the essays had an organization, at least. In addition, it was observed that the students tried to make use of cohesive devices, and they tried to organize sentences or paragraphs around a certain idea. They also showed evidence of the fact that the participants tried to use vocabulary items in proper places to convey a content not just to show that they knew some vocabulary items. In terms of the posttests of the control group, it was also found that there was a significant difference from pretest to posttest of the control group. This case might have resulted from the fact that they could also learn new vocabulary items and used grammar forms in a more correct way when compared with their pretest essays. However, it was also clear that in terms of content, text organization, coherence and cohesion, there was not much improvement in posttest essays of the control group observed by the researcher and the raters. At that point, considering the means of the experimental and control groups in pretest and posttest can also provide insights about the writing development of both groups. The pretest and posttest means for the experimental group were 31.74 and 47.00 respectively while those of the control group were 32.00 and 35.88 respectively. Although the increase in means are considered to be significant statistically, it is clear that experimental group had a "sharper" increase compared with the control group.

It is not possible to expect an overall increase in students' L2 writing without dealing with each dimension of writing process separately. Content integrated approach to writing enabled instructor to attract students' attention to each dimension of writing besides seeing the overall picture of a written text. As content integrated writing instruction provides learners with authentic use of content, students can build knowledge of content in order to write about a subject matter (Beckett & Gonzalez, 2004; Ferris, 2011; Grabe & Stoller, 1996; Met 1999). In a parallel way, students also have the opportunity in order to learn new vocabulary items within a context. When the knowledge of vocabulary is considered as one of the cornerstones of producing written texts (Agustin Llach, 2011), building up a knowledge base for vocabulary through content can be viewed as another reason for the findings of the present

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study that put forward that experimental group had significantly higher mean scores in posttest writing. Another important issue about writing is considered to be accurate use of language forms. During the process of the implementation of content integrated instruction, students were provided with explicit instruction of certain grammar rules in accordance with their needs; in addition, they could also see the use of those grammar points in various texts. As a result, it may be inferred that as put forward by Zúñiga (2006) and Schneider (2005), organizing lessons around a content within a context can lead to effective grammar instruction. A context in which content and language are integrated can also provide students with knowledge of the types of communicative styles in order to convey knowledge of content in an acceptable way (Beckett et al., 2004). This knowledge can enable students to construct their texts effectively, contributing to an overall improvement in students' writing, as well.

Besides focusing on particular language forms or new vocabulary items separately when needed, content integrated writing approach enables students to see how they can use those particular forms within a context. That is, instruction is not limited to isolated practising of target forms or words. As students are expected to make meaning in various contexts, and as it is great importance for students to achieve real communicative purposes in accordance with the social and linguistic norms of a variety of contexts (Colombi & Schleppegrell, 2002; Eggins, 1994), use of authentic contexts that provide the required social and linguistic knowledge to construct meaning (Halliday, 1994; Mohan & Beckett, 2001; Vygotsky, 1986) can help them meet that expectation. There are quite a number of previous research studies suggesting that in order to enable students to acquire and use language to convey their thoughts and present their knowledge on a topic of a discipline appropriately, authentic subject matter content can be utilized instead of mere drilling or practising of basic language forms (Adamson, 1993; Early & Hooper, 2001; Eggins, 1994; Mohan & Beckett, 2001; Smoke, 2001). However, further research is still needed to find out the effects of content integrated L2 writing instruction in various contexts.

As in many research studies conducted in the field of education, the present study has certain limitations as well. The basic limitation was that it was conducted with a limited number of participants. Another one can be the fact that it was conducted through a relatively short period of time in which it may be difficult to expect students to develop their writing skill although the researcher tried to overcome that limitation by asking students to write on a topic covered during the lessons. Despite such limitations, it can be suggested that the findings of the current study can imply that organizing L2 writing instruction around a theme or a content may have positive effects on students' L2 writing development compared to the traditional approach emphasizing only grammar instruction and memorization of vocabulary items and acknowledging writing skill development as a "by-product" of practising language forms.

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Main ideas: An investigation into student writing[1]

Cetenay KAGHADO[2]

Abstract

Written final exams of many ESL or EFL students attending college or university are often written and memorized before the actual test in some manner. Often, the students will usually have some sort of idea of what they will be tested on in the final exam. As such, they are under pressure to perform and not only that, but to obtain a certain percentage on their final exam. From my personal observations, these students usually memorize their answers beforehand and simply rewrite them during their final exams. The students may or may not have adequately prepared for their final exams and may at times forget the material that they tried to memorize. This paper addresses the issue of whether or not students are able to independently compose a solid main idea in the writing process (n=39). Furthermore, additional observations will be made. For instance, can these students connect ideas and arguments based off of their main idea? This paper aims to contribute an analytical approach for instructors at Duzce University so that they may assist students with their composition writing skills in the future.

Key words: Memorize, main idea, observations, arguments, writing.

Ana fikirler: Öğrencilerin yazma becerilerinin incelenmesi

Öz

Liselerde ve üniversitelerde ikinci dil veya yabancı dil olarak İngilizce öğrenen öğrencilerin final sınavlarında yazdıkları metinler genellikle sınavdan önce bir şekilde yazılıp ezberlenir. Genellikle öğrenciler sınavlarda kendilerine sorulacak yazma konusu hakkında bir şekilde bir fikre sahiptirler. Öğrenciler bir edinç baskısı altında ve final sınavlarından belli bir puan almak zorundadırlar. Benim kişisel gözlemlerine göre, bu öğrenciler cevapları sınavdan önce bir şekilde ezberleyip sınav esnasında sadece bunları yazarlar. Öğrenciler bazen final sınavlarına yeterince çalışmamış olabilirler ve bazen de ezberlemeye çalıştıkları materyalleri unutabilirler. Bu çalışmada, öğrencilerin yazma sürecinde somut bir ana fikri kendi başlarına oluşturup oluşturamadıkları incelenmiştir (n=39). Bunun yanı sıra, ek gözlemler de yapılacaktır. Örneğin, bu öğrenciler ana fikirden soyutlanmış fikir ve görüşleri ilişkilendirebiliyorlar mı? Bu çalışma, Düzce Üniversitesi'ndeki öğretim görevlilerine gelecekte öğrencilerine kompozisyon yazma becerilerinde yardımcı olabilmeleri için analitik bir yaklaşıma katkıda bulunmayı amaçlamaktadır.

Anahtar kelimeler: Ezber, ana fikir, gözlem, görüş, yazma.

Introduction

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Ana fikirler: Öğrenci yazarlığı araştırması / C. Kaghado (220-225. s.)

This paper is the culmination of close analysis and investigation which I conducted on the samples of written exams completed by Hazirlik students. I personally transcribed all 39 handwritten exams and uploaded them online for my colleagues and other teachers at the university to review. My findings revealed that much insight can be gained from the way in which students write because there is a link with the way they process and remember information and their writing. This paper will provide the point of view from a native English language teacher after having observed written work from ESL and EFL students. As English (2011, pg. 102) points out, "Learning is not a neutral process of acquisition of skills sets, as implied in skills discourses, but a transformative process in which our different identities and our different frames of knowledge intermingle." My hope is that my contribution will help transform future generations of teachers and students to view writing in English differently and to work on developing their weak points and expand on their strong points.

Since I am a teacher at Hazirlik, I have been exposed to how students prepare themselves for exams as well as how they perform on exams. I know because I have actually sat in and tested students in speaking exams, which test their capacity for speaking and comprehending the English language. It is from my own personal experience and observation where I am able to say that students often enter the examination rooms with some sort of prior knowledge of what the exam content is. That being said, the question of whether or not the students have a full grasp and have in fact learned the course material still lingers. The patterns of writing I have discovered suggest a direct correlation with the memorization of a set of sentences, and then transferring them onto the exam paper during the time of the actual exam itself.

Method

In total, I have sampled the writing exams of 39 students from the Hazirlik written exams. With 25 being the highest grade able to be earned by a student, most students averaged in at about 14 out of 25 points. That being said, only three of the 39 students earned a 25 out of 25 on their final exams. Meanwhile, only seven other students had grades ranging within the 20's. When divided in half, 14 is just a little over the halfway mark of 12.5. This means that the majority of these students sufficiently passed the written portion of their Hazirlik final exams. However, it is safe to say that the three students who earned a 25 out of 25 grade on their final exams excelled beyond their peers in writing skill and the seven other students who ranged in the 20's, possessed able qualities which allowed them to also perform well.

As Mitchell explains,

> "...inherent within the cognitive perspective is this notion of technique. The belief was that once successful techniques were delineated through the study of successful writers, these strategies could be imparted to students. These very strategies in many ways began to represent, or in fact constitute, a body of knowledge, one easily codified into a set of techniques or rules for carrying out the writer's task."

Taking my search and grading criteria into consideration, I had several rules or techniques with which I conducted my evaluations of the student writing samples. These rules include: composing a main idea, connecting their ideas together, vocabulary comprehension, overall use of language, wording style, length and organization of the piece, and any grammatical errors that were present. When considering the cognitive writing approach, if students could incorporate such strategies into their writing, then essentially, they would be able to successfully carry out their writing task. These were some of the key factors that I reflected on while surverying the written portion of the Hazirlik final exams because I felt

that they were the most essential parts that come together as a whole, unified experience while reading a composition piece and trying to interpret it.

1. Findings

The writing patterns of this are evident because for instance, a student will be midway through a sentence or thought and the writing will just abruptly stop. This clearly indicates that a student memorized their answer and simply just forgot the rest of their answer. One example of this would be when a student wrote, "People don't improve themselves." This student wrote this sentence without even including a period at the end. As a result, the work is left incomplete due to the sudden ending. As readers, we are left wondering *how* and *why* people don't improve themselves. Usually, while students are trying to commit themselves to writing an ending to their composition, they will improvise with information that is relevant or in close connection to the subject matter. However, that is not the case with the student exams from the written portion of the Hazirlik finals. More often than not, students can be seen merely making a claim in a proposed argument and without warning, ending their piece unexpectedly and without making a further attempt in finishing what they initially started.

Moving on, the students at times wrote in sentence fragments, which sends a message of the temporary inibility to recall one's memory to a certain degree. In short, they simply could not get their thoughts together while trying to remember what they had to write for the exam response. This leads to the issue of connecting ideas based off of their main idea. Often times, the students would branch off and veer into a different direction entirely, as opposed to where they originally began in their writing. This leads to the endings of compositions written by the students to be fractional and lacking any sort of final resolution. What is essentially missing is elaboration or evidence after having made a claim or statement.

The three students who did earn the maximum of 25 points on their written exams did indeed stand apart from the rest of their peers. They stood apart in terms of formation, content, and execution. That includes but is not limited to being able to introduce their subject matter, form a solid main idea, supporting their main idea with legitimate reasons, constructing the highlight of their piece, and including a proper conclusion. The students who did attain a 25 would do things in their writing that clearly established both their understanding of the exam topic, and their writing skills.

The capability of these students was exhibited when they would do things in their writing such as defining words or phrases in their introductions, and explaining the points that they established with logical thinking and reasoning within their body paragraphs. One concise example of this would have to be when a student wrote, "Influenc[ing] people['s] behavior means according to movies or television, people make some different changes [in] their speaking, opinion, and daily routine[s]." This ability of expanding on a subject displays that the student is ready to provide more information when requested to do so, i.e. connecting ideas, while at the same time staying focused on the objective in front of them; their main idea. One may say that memorizing the definition of something is fairly easy, however, considering having to build an entire response based off of that definition is where the real challenge is—the explanation part of the writing task.

For instance, one of the three students who got a 25 on their paper wrote the following: "Influencing people's behavior means effecting people to change their ways [of action.]" In some rare cases, such as the aforementioned sample, students choose to define or paraphrase a quote in their writing. This distinguishes them from their peers in the way that they choose to approach their writing: which is the

systematic method of setting their main idea into motion. In essence, they have cleared the way so there is no room for errors to be made; the subject matter has been defined so we can delve right into dissecting it.

Furthermore, these students would try to impart messages to their readers as well as try to give advice to them. To illustrate once more, the same student who scored a 25 on their paper also wrote the following: "[a] television [show] or a movie will try to give you a message, saying something like 'be brave' or 'if there [are] humans, there is hope.' If you catch these messages and apply them to your life, [then] your behavior will become better." Not only are these well-thought-out quotes, but the advice that is given at the end is in harmony with the quotes. There is a clear indication of unity that is prevalent throughout this student's writing; which is why it was one of the most successful submissions in the Hazirlik final exams. Surely, not only is higher-level thinking showcased in these instances, but so is higher-level writing.

2. Findings

Moving on, something these stronger writing pieces all have in common is a calculated introduction. The subject is introduced to the readers while also giving a brief insight into what will follow later on in the rest of the writing. An accurate example of this would be the following introduction from a different student that scored a 25 on the Hazirlik final exam as well: "Do you watch television? If yes, [then] what kind of TV programs do you watch? As everybody [already] knows, there are a lot of people who watch television frequently [and] there are TV programs and movies that affect people easily." The type of introduction that begins with a question works really well at pulling readers in; it is an attention grabber and it was effectively deployed by this particular student.

Next, a statement or argument is presented for the readers to consider. Following which, evidence is relayed to the readers and this compels the readers to really believe the writer and side with the writer and their perspective on the subject. Thus, we are faced with such an example from the third and last student that scored a 25 on the Hazirlik final: "TV or movies might make people asocial. According to research, people who always watch TV [tend to be] more asocial than others." As mentioned before, this is an appropriate example of a statement being made and then being backed up—in some way, what is stated is reinforced.

Upon further reading, what İ like to call the highlight moment of the writing piece will be sure to follow. The highlight moment of the piece is what makes it academic and exceptional in the scope of writing analysis. An example of a highlight moment will usually be something along the lines of a fact or a set of facts pulled from researchers or quotes that are synchronized with the rest of the piece. An example that stood out to me while I was reviewing the final exams would have to be this one from a student who scored in the high 20's: "...people who watch TV can [be isolated] from society. To illustrate, scientific research shows that 47.25 % of people stay [at] home [and] watch TV instead of [going] outside." As can be seen, this is where the student's writing skills are fully engaged.

As such, another exemplary feature these select students displayed in the written portion of their final exams was how they imparted a little piece of themselves onto their readers. They would do this by giving their opinion on the subject matter and not just stop at that—they would go on to account for why they felt so in the first place. A decided example of this put into play would have to be the following excerpt from a student who scored a 20 on the Hazirlik final written exam: "A year ago, when I [was watching]

TV, I saw a man who [studied] mechatronic engineering and I [chose] this major because I [was] impressed [by] him…[another] beatutiful example [would have to be] cartoons. For instance, when a [super] hero save[s] a normal [person's] life, [a child] want[s] to save their friend's life in their game."

The latter is something I hardly ever saw while spending the many hours that I did reviewing the Hazirlik written final exams. What is normally seen is that the students would just declare something and leave it at that—with little to no exploration of what they had just previously written. Not only that, but what they are writing about is not being argued in any way. Essentially, it leaves the reader so to say "hanging" and also searching for more information that is not presented in the writing. The following example was selected from the work of a student who scored a 5 out of 25 to demonstrate an inconclusive ending: "…we usually [turn on the] TV or [watch] a movie for [purposes] of relaxing, but the television we watch for relaxing influences our behaviors. In my opinion, it influences us badly. The reasons are as follows:" The student failed to express just *how* exactly watching television influences our behaviors and *why* it is so that watching television influences our behavior badly. What's more, the student did not even go on to list the reasons for their stance on the matter. They just showed their intention for wanting to do so but did not fully execute the entire task at hand.

This nonperformance to not follow through can be clearly seen in a number of writing samples from students who took the Hazirlik finals. Another noteworthy example of a collapse in further explaining or elaborating would have to be from the following excerpt from a student who scored a moderate 13 on the writtten final exam: "So really, people must not spen[d] time [watching] television or movie[s]. Perhaps they [can do] different activities." The student proposes a suggestıon on how to find a possible solution for people who watch, what seems to be, harmful television. However, examples of such supplementary activities are not provided by the student. This dissappointing finding was accompanied by a further claim made by the same student in their writing. The student goes on to write: "Finally, the [programs these people watch bring] damage onto themselves, whereas people must look at themselves." Once more, an assertion is made later on in the writing which seems to point to self-reflection. But one must ask, *why* is self-reflection relevant to this subject matter? The student, once more, did not clarify or demonstrate this purpose in their writing.

Another matter that is worth mentioning is a consolidated ending, or conclusion to a student's writing. The key terms that I searched for while reviewing the final writing exams from the Hazirlik group included: "in summary, in conclusion, to sum up, and finally." The application of these terms in a given student's writing signifies to me, that the student knows and is familiar with the writing process, and can confidently bring a sound ending to their work. A positive example of such an ending would have to be that of one of the three students that scored a 25 on the Hazirlik written final: "To sum up, [the] media has been affecting our [lives] in bad terms. [I believe] people should decrease watching TV or movies. With this ensured, our future will be better." Although I detected a little ambiguity towards the end, it still exemplifies to me, a fairly solid ending to their work.

Conclusion

Presently, the observations made all had one focal point in mind: can students in fact compose an authentic and concrete main idea in the writing process? Only 16 students out of the 39 students in total, who took the Hazirlik final writing exam, demonstrated that they can construct an original main idea and connect ideas and arguments together which are related to their main idea. In short, a little less than

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half of the total number of students were successful in this. I carefully scrutinized the papers and despite the fact that I was sincerely hoping for a higher number, this is what my findings yielded.

In conclusion, I hope that the findings in my paper assist or inspire the academic community and teachers at Duzce University to approach and view writing in a different way. There are so many components to consider in writing that make the challenge in truly finding or creating quality writing, a journey more than worth embarking on. The fact of the matter is that not only is writing a creative process, it is an experimental one as well. Especially when considering student writing, there are many cues that present themselves on how we can better guide and assist students in cultivating their written works. Encouraging students to express and explore themselves as they write is one of the surefire ways in steering them away from the memorization of discourse, and fostering individual and scholarly writing pieces.

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A cognitive approach to writing skill and the importance of practice[1]

Ahmet Remzi ULUŞAN[2]

Abstract

When language learners read paragraphs, texts, stories etc. in or outside the language classroom, they are able to comprehend the messages by relying on key content words aided by contextual clues, knowledge of the world, and guessing. However, relying merely on this kind of lexical processing is not possible during writing. The psycholinguistic demands of composing messages through writing cause the learners to put much more effort on syntactic processing while handling lexical processing as well. While semantic processing is the focus of a reader's brain, both semantic and syntactic processing are the focus of the writer's brain. This study involves the latest information about how brain handles the task of writing, and what role practice plays in the development of cognitive processes related to writing skill while the objective is to achieve automaticity. The importance given to the writing skill in Turkey has been surveyed through questionnaires and analysis of exam results and these findings have been interpreted in the light of these recent findings on cognitive processes concerning writing. It is hoped that it will provide some explanation for the gradual decline in the writing performance of the language learners in recent years.

Key words: Cognition, production, writing, processing, practice.

Yazma becerisine bilişsel bir yaklaşım ve pratiğin önemi

Öz

Yabancı dil öğrenenler, paragraf, metin ya da öykü gibi yazılı metinleri okuduklarında, bu metinlerdeki mesajları anlamak için bağlamsal ipuçlarından, dünyevi bilgilerinden ve tahmin etme yeteneklerinden faydalanmaktadırlar. Fakat iş yazı yoluyla mesaj oluşturmaya gelince, bu tür sözcük işleme yöntemleri tek başına yeterli olmamaktadır. Yazı yoluyla mesaj oluşturmanın psiko-dilbilimsel gereklilikleri öğrencilerin beyinlerinde sözdizimsel işleme üzerinde daha fazla yoğunlaşmalarına neden olmaktadır. Okuyucu anlamsal işleme odaklanırken yazar hem anlamsal hem de sözdizimsel işleme odaklanmaktadır. Bu çalışma, beynin yazı yazma işini nasıl yürüttüğü ve pratik yapmanın yazım becerisiyle ilgili bilişsel süreçlerin gelişiminde ve otomatikleşmenin gerçekleşmesinde oynadığı rol hakkında en son bilgileri içermektedir. Türkiye'deki İngilizce öğrenim ve öğretim süreçlerinde yazma becerisine verilen önem anketler ve sınav sonuçları bu bilgiler ışığında değerlendirilmiş ve yorumlanmıştır. Çalışmanın nihai amacı son yıllarda yazma becerisinde gözlemlenen gerilemenin nedenlerine bir nebze olsun ışık tutmaktır.

Key words: Bilişsellik, üretme, yazma, işleme, pratik.

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1. Introduction

Anyone who deals with the teaching of a foreign language knows quite clearly that writing is more than just putting on paper what is already in a person's mind. Contrary to what audiolingualists thought years ago, when a language learner writes, what he does is much more than exercising grammar, spelling or vocabulary. Everything would be much easier if the mastery of the language system sufficed. Because as Kellogg (2008) puts it, "writing poses significant challenges to our cognitive systems for memory and thinking as well." A good writer can make use of almost everything he has learned and stored away in his long-term memory, but that knowledge should be rapidly accessible and retrievable. The mostly agreed way among scholars to be able to reach this productive ability seems to be practice.

In this presentation, recent information in cognitive psychology about why the cognitive demands of writing, as a productive skill, on mental processes are much bigger and more complicated than those of comprehension is provided, and correspondingly, the importance of practice in writing as the most significant remedy to overcome this gap is displayed. Later, how much emphasis Turkish learners and teachers of English place on this skill will be scrutinized through questionnaires. In this way, it is thought that lack of practice as the first and foremost reason for the problems that Turkish learners of English have in writing skill will be revealed, and it is also hoped that a common insight will be built among teachers and educators to provide more challenges and opportunities for their students to practice writing.

1.1. Cognitive Demands on Comprehension and Production

When a foreign language learner hears or reads a sentence like *"Yesterday Mehmet walked five kilometers."* it is possible for him to understand what is meant by this sentence just knowing the meanings of *yesterday, walk*, and *five*. This is because comprehension does not usually demand the full processing of forms, and he can get the gist of messages by relying on key content words. Of course, he is also aided by knowledge of the world, contextual clues and guessing. In short, when trying to comprehend a message he hears or reads his focus is on meaning. What he resorts to for this purpose is what we call semantic processing or lexical processing (Ortega, 2013: 62).

On the other hand, when it comes to producing the same sentence, the situation gets more challenging. This time, knowing the meanings of those three words will not suffice and he has to go much beyond the meaning of these words. In other words, it is less possible to rely merely on lexical processing during production, because, speakers or writers, when composing messages, focus mainly on form and employ syntactic processing to a much greater extent, especially when they push themselves to express their intended meaning more precisely and when the nature of what they are trying to do with words is cognitively and linguistically demanding. As Swain proposes, "producing the target language may be the trigger that forces the learner to pay attention to the means of expression needed in order to successfully convey his or her own intended meaning" (1985, 249).

I asked my ELT students in one of my Second Language Acquisition courses to brainstorm and figure out what a person has to know to be able to accurately produce the sentence, *"Yesterday Mehmet walked five kilometers."* After an hour they reached the number 81, i.e. to my students, this person has to know the answers to at least 81 questions in his mind for an accurate production of such a simple sentence. It is certain that language professionals, linguists or language teachers would come up with a much bigger number than my students did. And remember, accuracy is not the only challenge for this person to

produce this sentence. He should be able to retrieve the answers (the necessary information) very fast (say, in a time shorter than a millisecond) and without the slightest difficulty or putting much effort.

1.2. Additional Cognitive Demands of Writing

If production is considered at a much higher level such as essay writing, it will be seen that the task is much more complicated than the task of producing a simple sentence, as it requires, in addition to lexical and syntactic processing, strategy, creativity, planning, organization, artistic concerns as well. Imagine a person who is writing an essay intro. He is in a position to find answers to the following questions and many more (and each question may involve many additional questions in it):

- "What should I do to grab the attention of the reader? What should I do to make it interesting? Should I begin with a quote about the topic?"
- "What is the aim of this essay?"
- "How can I move from the general to the specific in regard to the topic? Or should I?"
- "Should I write a thesis statement here? If so, what should I write?"
- "I need to give a *road map* of the essay in a logical order. But how?"

1.3. Automatization and the role of practice

Cognitive psychologists see human mind as a kind of symbolic processor which is constantly occupied with mental processes. And these mental processes operate on mental representations and intervene between input (whatever data get into this symbolic processor, the mind) and output (whatever the results of what the mind produces).

Bialystok and Sharwood-Smith (1985: 105) use a library metaphor and resemble human cognitive architecture to a library which is composed of representation and access. Representation is about knowledge, i.e. knowing what is in this library and how the contents are classified and related to one another. Access, on the other hand, is about processing, i.e. retrieving desired information from the books at a given time. To put it more concretely, any new input or L2 knowledge is stored in the mind as a linguistic representation which may be grammatical, lexical or schematic (world-related), and is accessed and retrieved every time it is needed for use in comprehension and production (Ortega, 2013: 83). And, the person who produces the sentence, "*Yesterday Mehmet walked five kilometers.*" has to retrieve answers to all those questions my students figured out from the long-term memory, the location in the brain where linguistic representations are stored.

Cognitive psychologists state that access involves the activation or use of relevant knowledge (linguistic representation) by means of two mechanisms; automatic processing and controlled processing (Goldstein, 2011: 91-2). All human perception and action, as well as all thoughts and feelings, result from the interaction of these two kinds of processing.

As Ortega informs (2013: 83), during automatic processing, cognitive activation is triggered bottom up by external sources in the environment. It requires small effort and take up few cognitive resources, therefore many automatic processing routines can run in parallel. For example, you can drive a car while listening to music and chatting with your friend sitting next to you.

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Contrary to automatic processing, controlled processing is activated top down, by internal sources (by something inside the processor), i.e. by voluntary, goal-directed motivation in the individual's mind. This job is assumed by central executive, a flexible system responsible for the control and regulation of cognitive processes. It is known that controlled processes allow us self-regulation but they require a lot more effort and cognitive resources than automatic processes (ibid).

We need controlled processing when we intentionally set out to control our behavior, when no automatic routines have been acquired yet (as in a new language) or when some kind of a problem is encountered during automatic processing (as when some noise makes it difficult to understand what we listen to). In such cases, we let our control executive system to intervene and assume the control of the processing task (Goldstein, 2011: 92-3).

One other aspect of access is the fact that performance that draws on controlled processing is more variable and vulnerable to stressors than performance that draws on automatic processing. Therefore, being a fluent speaker or a writer of a language requires the use of automatic processing. A fluent speaker or writer resorts to control processing very rarely. In this respect, language learning can be described as the gradual transformation from controlled to automatic processing. This transformation is called proceduralization or automatization. It is a process of moving from declarative (or explicit) knowledge, i.e. knowing about something explicitly, to procedural knowledge, i.e. knowing how to do something. And, it is through relevant practice that this transformation happens.

Practice enables controlled processes gradually to be withdrawn during performance and automatic processes to take over the same performance. But, in order for practice to ensure this effect it should involve reception and production in the context of communicative activity with, as Krashen puts it (2002: 37), a low affective filter. The contribution of writing practices like mechanical writing, putting on paper whatever learned during the lesson or writing to teacher's dictation is very limited.

In very simple terms, declarative knowledge is the knowledge that enables a student to describe a rule or perhaps apply it in an exercise or gap-fill. But, as Eccles *et al* (2003) state, procedural knowledge enables the student to apply that rule in real language use. And through practice, declarative knowledge learned by an instructed learner in the classroom can convert into ability for use outside the classroom, i.e. implicit-procedural knowledge made up of automatic routines. Because practice helps proceduralization (automatization) of new knowledge by allowing the establishment and strengthening of corresponding links in long-term memory. The more this knowledge is accessed through practice, the easier it becomes to access it without effort and without resorting to the central executive at a future time. In other words, practice lowers neural activation.

The forerunners of skill acquisition theories such as Deheyser (2007), Speelman (2005), VanPatten & Williams (2007) and Ellis (2009) share the view that skills are learned through practice, and practice needs to be skill-related. They see automatization as skill-specific, i.e. practice that focuses on L2 comprehension should help automatize comprehension, and practice that focuses on L2 production should help automatize production. So, if a learner of English wants to improve his reading skill, he should practice in processing input, and if he wants to improve his writing skill he should practice in written production. To these people, procedural knowledge is uni-directional, i.e. automatization of reading does not directly assist automatization of writing. However, automatization of one skill may have an indirect effect on another skill by improving and strengthening declarative knowledge which is bi-directional (i.e. can be utilized in the development of different skills).

Studies in the field of Second Language Acquisition reveal that practice contributes to the automatization process by:

- changing the representation itself by making the stored knowledge become more elaborated and well specified, or more analyzed through processes of accretion, tuning and restructuring of knowledge,

- enabling learners to test and learn if what they think correct is actually correct when they receive feedback from the teacher or interlocutor,

- making learners reflect on the language they learn, and thereby enabling them to control and internalize linguistic knowledge (Ortega, 2013).

Schmidt (1983), Swain (1985) and Sato (1990) share the view that input is undoubtedly necessary for the development of productive skills but cannot be enough, whereas Ellis and Schmidt (1998) state that "the power of practice is not constant over time." Practice will at some point yield no large returns in terms of improvement, because optimal performance has been reached. It is at this point that input assumes an active role in contributing to the improvement of the writing skill. In this respect, those who state that "if you don't read much, you cannot be a good writer" seem to be quite right.

As Torrance and Galbraith (2005) put it, while a person is writing, his mind is either simultaneously engaged in or rapidly switching between processes which perform all or most of the following functions:

- monitoring the thematic coherence of the text,

- searching for and retrieving relevant content,

- identifying lexical items associated with this content,

- inflecting words to give them the necessary morphology,

- formulating syntactic structure,

- ensuring that intended new text is tied into the immediately preceding text in a way that maintains cohesion,

- monitoring for appropriate register,

- formulating and executing motor plans for the key-strokes that will form the text on the screen,

- establishing the extent to which the just-generated clause or sentence moves the text as a whole nearer to his intended goal,

- revising his goals in the light of new ideas cued by the just-produced text.

Considering the way mind works and how the demands of productive tasks in hand are handled through cognitive processes, this person's attempts to perform all these processes simultaneously may result in overload if he hasn't reached automaticity in certain aspects of language or writing skill and hasn't developed the ability to coordinate and schedule these processes through limited processing resources afforded by the mind. It is highly possible that his writing will stop or shift away from its original purposes. So, practice again seems to be the key to success.

2. Method

As briefly mentioned above, attaining a high level of writing skill requires, without doubt, a lot of practice. The goal of this study is not to display that practice makes it possible to write much better, because, in the light of whatever is explained above, this is a fact that there is no question about. Two

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questions were asked to the Turkish learners of English in order to see how eager they are to improve their writing skill, because it was thought that if they feel the need to improve their command of writing, they are ready to practice a lot, and if not, that means they are not eager to devote much of their precious time to practice writing, and they are bound not to achieve higher levels in this skill. Moreover, it was also hoped that these two simple questions would shed light on why we have so big problems in the development of this skill in Turkey. The questionnaire was implemented with the contribution of 772 students who were about to start their prep class training at a private university in Turkey. One of the questions was "Which language skill of yours do you think is the most developed one?", and the other was "Which language skill of yours do you think you should develop?"

Secondly, scores in speaking and writing skills of students who were successful in proficiency exams and exempted from prep class English training in the last three years were compared to see which productive skill has been emphasized more than the other throughout pre-university English language training in Turkey, with the presumption that speaking skill scores would be better than the writing skill scores because of their higher interest in speaking skill since the day they started to learn English.

And lastly, it was possible to analyze the responses of 46 English teachers in Turkey who answered the question, "As an English teacher, which skill do you like teaching most?" It was thought that the importance given by teachers to the writing skill would directly affect the time and effort allocated to practice in writing, and this fact would have certain contributions to the problem mentioned above.

3. Results

The following graphic shows how 772 students at a university who were about to start their prep class training answered the question, "Which language skill of yours do you think is the most developed one?":

Graphic 1: What Learners Think of Their Language Skills
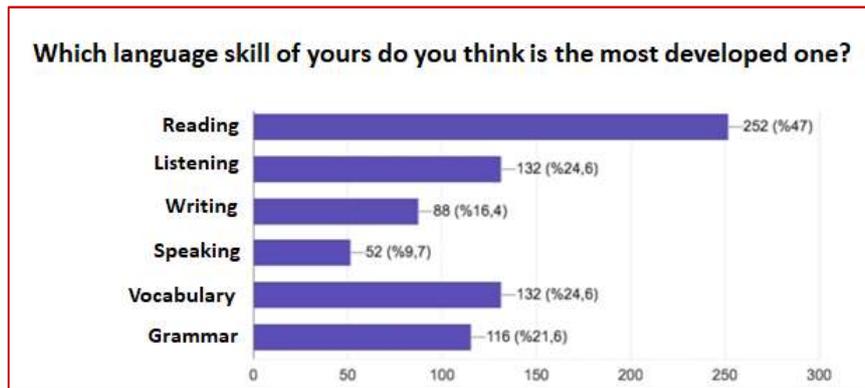
As seen in the graphic, students think that writing is their second least developed skill after speaking. But, what makes the situation very interesting is the answer that they gave to the question, "Which language skill of yours do you think you should develop?". As given in the following graphic, although they think that writing is their second least developed skill, they don't think that there is much need to develop it. But, when it comes to speaking skill, the situation is just the opposite. And, as briefly outlined above, productive skills demand highly complex mental processes that necessitate a lot of practice. That's their nature. Researches conducted by MacIntyre & Gardner (1989), Kurk & Atay (2007) and Latif

(2007), and possibly many others, have shown that most language learners at all levels believe that writing is one of the most difficult language skills to master or a sophisticated skill compared with other skills. And, if the responses of these 772 students reflect the overall attitude of their generation (it is highly possible that it is so), then it is normal that there is, as Carter and Harper (2013) put it, a gradual decline in the writing skill in recent decades. This attitude might be one of the most important causes to this decline and extra focus on the reasons for this attitude might be the first and foremost step to find a way out.

Graphic 2: Skills Learners Think They Should Develop
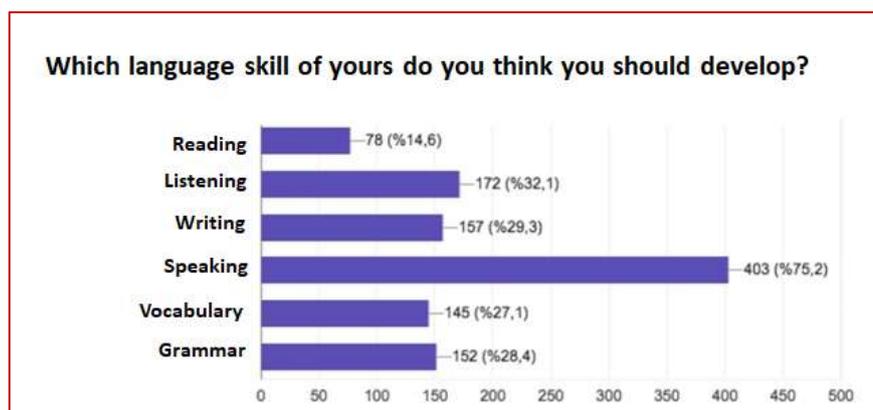
The following table provides a comparison of the scores in speaking and writing skills of students who were successful in proficiency exams and exempted from prep class English training in the last three years. This comparison was made in order to see the reflections of the above-mentioned students' negligence in writing on their performances in formal exams, so that more confident conclusions could be reached.

Table 1 : Speaking and Writing Scores of Learners of English

	SPEAKING	WRITING	DEPARTMENT
2016	13,8 / 20	11,7 / 20	American Lit., ELT
2017	15,0 / 20	11,6 / 20	American Lit., ELT, Translation
2018	16,6 / 20	12,5 / 20	American Lit., ELT, Translation, Medicine, Dentistry

As it is seen, students' scores seem to have changed slightly over the last three years. But, one thing has never changed. Their speaking scores have always been higher than their writing scores. This clearly displays that they or their former English training had valued speaking more than writing, and they had spent much more time on the practice of speaking than writing. It is not certain if these results reflect

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the general tendency of the learners of English in Turkey, because the number of students whose speaking and writing skills are compared is very limited. However, even this small-scale research displays the fact that it is necessary to see whether this superiority of the speaking skill over the writing skill originates from too much emphasis on oral tasks imposed by today's popular communicative teaching tendencies or from the fact that students are not equipped with other necessary skills to write well since the elementary school.

And, here's the table that shows the responses of 46 teachers who answered the question, "As an English teacher, which skill do you like teaching most?" in a questionnaire I asked through the internet. They simply don't like teaching writing.

Table 2 : Skills English Teachers Prefer to Teach

As an English teacher, which skill do you like teaching most?		
Listening	⟹	12 %
Speaking	⟹	56 %
Reading	⟹	23 %
Writing	⟹	9 %

English teachers' responses can be interpreted in three ways. They, as the students do, might be believing that writing is not a skill that deserves so much emphasis. Or teachers can't find ways and methods to direct their students to practice in writing due to the fact that they don't like writing, and, as a result, they don't get the expected results. And finally, writing practices require the teachers to provide their students with a lot of correction and feedback, which is very tiresome and time-consuming, therefore, they might be tired of reading and correcting the writings of their students and they avoid giving writing tasks. No matter what the reason is, doesn't it seem again normal that writing skill is on a course of decline, considering the responses given by English teachers?

4. Conclusion

Writing is a skill which requires both quality and accuracy, and thus, requires a great demand on mental processes. Cognitive research has revealed that practice is essential for automatization of the writing skill, and in turn, developing a good command of writing both in native language and foreign language. 30 or 40 years ago major problem concerning writing for the language teachers and academicians was to determine how to handle the writing skill in foreign language teaching (guided writing, free writing, creative writing, journal writing, etc.). However, despite all those efforts to improve the writings of the students, there is an undeniable truth that writing skill is on a process of gradual decline all throughout the world. Not in foreign languages but in native languages as well. And, Turkey is not an exception on this issue.

Today's major problem is the lack of enough time dedicated to writing skill and the tendency of teachers and students to postpone the mastery of this skill to an unknown future. We are living in an era where receptive competence is favored over productive competence, and fluency is favored over accuracy and

speaking skill is favored over writing skill. And these seem to be the inevitable repercussions of the enormous social changes both in Turkey and throughout the world. The results of the small-scale research, which have become the inspiration for the writing of this article, on the attitudes of students and teachers towards the writing skill in foreign language education have revealed the fact that research on writing skill should be shifted towards the affective domains, because it seems that today's learners and teachers are not so motivated towards putting much effort on writing, whose development, though, requires dedication and a lot of practice.

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YAYIN İLKELERİ

*RumeliDE Dil ve Edebiyat Araştırmaları Dergisi, **dil, edebiyat, folklor, kültür, çeviri bilimi, dil ve edebiyat eğitimi*** alanında, 2014 yılında yayın hayatına başlamış; akademik, bilimsel ve araştırmaya dayalı makalelerin yayımlandığı bir dergidir. Yayın dili Türkçe olmakla beraber İngilizce, Fransızca, Almanca, Rusça, Arapça ve Farsça makaleler de kabul edilir.

RumeliDE Dil ve Edebiyat Araştırmaları Dergisi yılda dört defa, Bahar sayısı 21 Mart, 21 Haziran, 21 Eylül ve 21 Aralık tarihlerinde olmak üzere elektronik ve matbu olarak yayımlanır. Her sayı için makale gönderme son tarihi yayın tarihinden bir ay öncedir.. Arada çıkarılacak özel sayılar için de ayrıca tarihler belirlenip ilan edilir.

Derginin yayın dili Türkçedir. Ancak dergi her kurumdan ve her milletten bilim insanlarının çalışmalarına açık olup İngilizce veyha başka dillerden yazılmış çalışmalar da yayımlanabilir.

Dergiye gönderilecek makalenin daha önce herhangi bir yerde yayımlanmamış olması gerekmektedir. Ulusal veya uluslararası sempozyumlarda sunulan bildiriler, yine başka bir yerde yayımlanmamış olması ve dipnotta belirtilmesi koşuluyla dergimizde yayımlanabilir. Bu konuda bütün sorumluluk yazara aittir. Bir araştırma kurumu ya da fonu tarafından desteklenen çalışmalarda, desteği sağlayan kuruluşun adı ve proje/çalışma numarası verilmeli, bu kurum veya kuruluş çalışmada dipnot olarak belirtilmelidir. Daha önce herhangi bir yerde yayımlandığı belirtilmediği ya da belirlenemediği için yayımlanan çalışmalar ile ilgili telif haklarına ilişkin doğabilecek hukuki sonuçlar tamamen yazar(lar)a aittir.

Dergiye gönderilen çalışmalar *Yayın Kurulu* kararıyla en az iki hakemin değerlendirilmesine sunulur. Yayın Kurulu gerekli gördüğü durumlarda çalışmayı ikiden fazla hakeme inceletebilir. Yayımlanacak çalışma ile ilgili nihai karar hakem çoğunluğunun görüşü de dikkate alınarak*Yayın Kurulu* tarafından verilir. Dergi, gönderilen yazılarda düzeltme yapmak, yazıları yayımlamak ya da yayımlamamak haklarına sahiptir.

*Yayın Kurulu*nun gerekli görmesi hâlinde, hakem görüşleri de dikkate alınarak yazar(lar)dan gerekli düzeltme istenebilir. Yazar(lar), hakemin ve kurulun belirttiği düzeltme önerilerini verilen süre içinde yerine getirmek zorundadır.

Yazar(lar) hakemlerin olumsuz görüşlerine karşı kanıt göstermek koşuluyla itiraz edebilirler. Bu itiraz *Yayın Kurulu*nda incelenir ve gerekli görülürse farklı hakem görüşüne başvurulur.

Çalışmaların yayımlanabilmesi için yazar(lar), hakemler ve *Yayın Kurulu*nun görüş ve önerilerini dikkate almak zorundadır.

Yayımlanmış yazıların yayın hakları *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*'ne aittir. Kaynak gösterilmeden alıntı yapılamaz. Yazar(lar)a herhangi bir şekilde telif ücreti ödenmez.

Dergide yayımlanması için gönderilen çalışmalar belirtilen sayıda yayımlanmazsa telif hakkı yazara iade edilmiş olur.

Hakemler, *Yayın Kurulu*nun kendilerine belirleyeceği süre içerisinde çalışmayı değerlendirmezler ise *Yayın Kurulu* ilgili çalışmayı değerlendirmek üzere farklı hakemlere gönderebilir.

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Dergiye gönderilen çalışmalarda dil bilgisi kurallarına (imla, noktalama, açıklık, anlaşılırlık vs.) azami derecede riayet etme ve TDK'nin en son yayımladığı *Yazım Kılavuzu*'na uyma mecburiyeti vardır. Bu nedenle oluşabilecek problemler ve eleştirilerden tamamen yazar sorumludur.

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MAKALE YAZIM KURALLARI

Makalelerin aşağıda belirtilen şekilde sunulmasına özen gösterilmelidir:

Yazı, **Makale Takip Sistemi** aracılığıyla, e-posta adresi ve parolayla girilen kişisel sayfadan gönderildikten sonra, aynı sistemden hakem süreci takip edilebilir. Bu aşamadan sonra, düzeltmelerin yapılması için, bütün hakemlerden raporların gelmesi **beklenmelidir**. Çünkü yazarlar, sisteme **bir kez düzeltme** ekleyebilmektedirler. Bir hakemin istediği düzeltmeyi yapıp yazı sisteme eklendiğinde, sonraki aşamada ikinci bir hakemin de düzeltme istemesi durumunda istenen düzeltmeler yapılamayacaktır.

Başlık: İçerikle uyumlu, onu en iyi ifade eden bir başlık olmalı ve **11 punto** ile koyu harflerle ve genel ortadan, girinti sol ve sağ 0, aralık önce 12 sonra 12 satır aralığı 14 ile yazılmalıdır.

Yazar ad(lar)ı ve adresi: Yazının başlığının altında yazar adı, unvanı, görev yaptığı kurum ve kendisine ulaşılabilecek e-posta adresi gibi bilgilere yer **verilmemelidir**. Yazar adları, sistem yöneticisi tarafından görülebildiğinden, bu bilgiler, yazıya editör tarafından eklenecektir. Yazılar sisteme eklenirken, yazara ait herhangi bir bilginin yazıda yer almadığından emin olunmalıdır. Bu husus, makaleyi inceleyecek hakemlere daha rahat hareket imkânı tanınması açısından önemlidir.

Öz: Makalenin başında, konuyu kısa ve öz biçimde ifade eden ve en az **200** en fazla **250** kelimeden oluşan Türkçe ve İngilizce öz (**Abstract**) bulunmalıdır. Özün altında bir satır boşluk bırakılarak, en az **3**, en fazla **5** sözcükten oluşan anahtar kelimeler (Key words) verilmelidir. **Öz** metni Georgia normal 9; genel sağa sola yaslı; girinti sol ve sağ 1 cm; aralık önce 12 sonra 12 satır aralığı 14 ile; **Öz** başlığı Georgia normal 10 koyu; genel ortadan; girinti sol ve sağ 1 cm; aralık önce 12 sonra 12 satır aralığı 14 ile yazılmalıdır.

Anahtar kelimeler (Key words) Georgia normal 9; genel sağa sola yaslı; girinti sol ve sağ 1 cm; aralık önce 12 sonra 12 satır aralığı 14 ile yazılmalıdır.

Ana metin: A4 boyutunda (29,7×21 cm.), Word programında, **Georgia** yazı karakteri ile **10 punto**, genel sağa sola yaslı, girinti sol ve sağ 0, aralık önce **12**, sonra **12, satır aralığı 14 ile** yazılmalıdır. Sayfa kenarlarında **2,5** cm. boşluk bırakılmalı ve sayfalar **numaralandırılmamalıdır.** Öz ve kaynakça sayfası hariç, ana metin 5 sayfadan az olmamalı ve 30 sayfayı aşmamalıdır. Makale metninde paragraf başı **yapılmamalıdır.**

Dipnotta yer alan bütün bilgiler Georgia normal 8; genel sağa sola yaslı; girinti asılı 1 cm; aralık önce 0 sonra 0 satır aralığı tek ile yazılmalıdır.

Bölüm başlıkları: Makalede, düzenli bir bilgi aktarımı sağlamak üzere ana, ara ve alt başlıklar kullanılabilir ve gerektiği takdirde başlıklar numaralandırılabilir; ancak otomatik numaralandırma yapılmamalıdır.

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Metnin sonunda **Kaynakça** başlığı altında, atıfta bulunulan kaynaklar soyadına göre sıralanmalıdır. Kaynakça için Georgia normal 10; genel sağa sola yaslı; girinti asılı 1 cm; aralık önce 6 sonra 6 satır aralığı tek uygulanmalıdır.

Kaynak gösterme ve kaynakça kuralları için **APA** düzenine bakınız. (http://www.apastyle.org)

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Çalışmalarınızda kolaylıklar diler, dergimize göstermiş olduğunuz ilgiye teşekkür ederiz.

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