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Editor's message;

Dear researchers/ practitioners,

As NOVA Language Journal family, we are delighted to commemorate the first issue with your gracious support. During this journey, we have witnessed the publication of exceptional studies, affirming our commitment to fulfilling the vision of taking a leading role in scientific publications. We appreciate and welcome the invaluable interests and contributions of our field editors, authors, referees and readers, all of whom have played a leading role in the success of our journal.

We look forward to your ongoing interest and contribution to NOVA and hope to meet in the next issue.

Assoc. Prof. Dr. Fatma YUVAYAPAN
Editor in Chief

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TÜRK OTEL SİTELERİNİN İNGİLİZCE ÇEVİRİSİNDE KULLANILAN YABANCILAŞTIRMA STRATEJİLERİNİN ANALİZİ

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Özet

Turizm, bir ülkeye veya bölgeye turist çekmek için yapılan ekonomik ve kültürel faaliyetlerin tümüdür. Günümüz dünyasında turizm kavramı altında tatil yapmak için birden fazla seçenek bulunmaktadır. En çok tercih edilen seçeneklerden biri de otelde konaklamaktır. Bu nedenle otellerin hem yerli hem de yabancı turistleri çekmek için tanıtım ve reklamlarını çok iyi yapmaları gerekmektedir. Bunu gerçekleştirmenin etkili yolu ise otellerin bir internet sitesi oluşturması ve bu internet sitelerini tercüme etmesidir. İnternet siteleri daha spesifik özelliklere sahip ve daha karmaşık olduğu için çeviri sürecinde bazı stratejiler kullanılır. Bu çalışmanın amacı, Türk otel internet sitelerinin İngilizce çevirisinde kullanılan yabancılaştırma stratejilerinin dağılımını ve kullanımını belirlemektir. Bu amaca ulaşmak için Antalya'da bulunan 35 otel internet sitesi incelenmiş ve Venuti'nin (1995) yabancılaştırma taksonomisi uygulanmıştır. En çok kullanılan yabancılaştırma stratejisi kelimeyi olduğu gibi aktarma, en az kullanılan strateji ise açıklama veya açıklama ile çevirmedir. Konaklama sektörüne ait terimler genellikle alıntı kelimeler olduğu için birebir tercüme edildiğinden veya olduğu gibi aktarıldığından dolayı bu sonuçlar şaşırtıcı değildir. Bu çalışmanın turizm alanındaki çeviri çalışmaları konusunda farkındalık yaratması ve gelecekte kullanılacak internet sitesi çeviri stratejileri konusunda çevirmenlere fikir vermesi beklenmektedir.

Anahtar kelimeler: İnternet sitesi çevirisi, Çeviri stratejileri, Yabancılaştırma, Otel internet siteleri.

AN ANALYSIS OF FOREIGNIZATION STRATEGIES IN THE ENGLISH TRANSLATION OF TURKISH HOTEL WEBSITES

Abstract

Tourism is all the economic and cultural activities carried out to attract tourists to a country or region. In today's world, there are multiple vacation options under the concept of tourism. One of the most preferred options is staying in a hotel. Therefore, hotels need to do their promotion and advertising very well to attract both local and foreign tourists. An effective way to do this is for hotels to create a website and translate these websites. Websites have more specific characteristics and are more complex so some strategies are used in the translation process. The essence of the present study was to figure out the distributions and use of foreignization strategies utilized in the English translation of Turkish hotel websites. To achieve this aim, 35 hotel websites located in Antalya were analyzed and the taxonomy of foreignization suggested by Venuti (1995) was applied. The most used foreignization strategy was transferring the word as it is and the least used strategy was translating with explanation or paraphrasing. Since the terms of the lodging industry are often transferred or translated literally as they are loanwords, these results are not surprising. It is expected that this study will raise awareness of translation studies in the field of tourism and provide insight to translators about the website translation strategies that will be used in the future.

Key words: Website translation, Translation strategies, Foreignization, Hotel websites.

1. INTRODUCTION

Tourism is all the economic and cultural activities carried out to attract tourists to a country or region, as well as trips people make for purposes such as relaxing, entertainment, sightseeing, and discovering new things. Today, tourism is considered one of the largest industries in the world, both in terms of market and economic potential (Kozak et al., 2013). This is because tourism is an economically and socially important activity, which contributes to the economic development of countries. Thanks to tourism, people discover the beauties both in their own country and in other countries, creating a time when they can get away from stress, workload, and daily problems and have a good time. Tourism which began with the existence of humanity has undergone significant changes in its causes, quality, and quantity with the progression of history, and travel activities have become a pleasurable process and experience today thanks to technological advances (Çallı, 2015).

In today's world, there are multiple vacation options under the concept of tourism. Vacation options are basically divided into two domestic and international vacations. In both options, there are more relaxing activities such as camping, swimming in the sea, traveling by caravan, and staying in one place, as well as more cultural activities such as visiting historical sites and visiting museums. However, in general, both in domestic and international vacations, people prefer to stay in hotels, motels, and pensions instead of camping or caravanning, as they prefer relaxation, rest, and comfort.

Hotels need to do their promotion and advertising very well to attract both local and foreign tourists. There are many different methods of advertising and promotion such as brochure distribution, magazine ads, social media ads, influencer marketing, advertising on local radio or television, billboards, SMS, and e-mail marketing. However, now that we live in the internet era, people access the information they want to reach through the internet. Therefore, one of the best ways to promote and advertise in today's digital world is to create a well-designed website and promote it on other websites. Creating a website allows a business, institution, or company to promote its services and products, make marketing activities more effective, increase customer satisfaction, and reach a wider customer base. In this sense, since the tourism sector is a global industry, hotels need to create their websites for both local and foreign tourists, which brings about the translation quality of the hotel websites.

The present study aims to determine the distribution and use of foreignization strategies in English translation of Turkish hotel websites. To achieve this goal, first, the data and research method were determined and the data were collected. Then, the data collected were analyzed and categorized according to the foreignization categories suggested by Venuti (1995). In the next step, the findings obtained from the analysis were explained and discussed with examples. In the last step, a general summary of the study was provided.

1.1 Literature Review

Given the importance of quality content and the technical requirements for the effective functioning of websites, some of the features of “promotional English” become more pronounced, as is evident in the choice and distribution of keywords (Cappelli, 2006). The limited space allowed for advertisements by some portals, for instance, results in increasing lexical and expressive conciseness and in the widespread use of premodification as a form of relative clause reduction (Gotti, 2006). Several verbal techniques typical of promotional tourism discourse to “persuade, lure, woo, and seduce millions of human beings” (Dann, 1996, p. 2) are commonly found, such as abundant use of adjectives and emphatic language (language euphoria); the frequent use of the imperative mood and the formulae of direct address to the reader (ego-targeting); common collocations meant to satisfy the personal and cultural expectations of potential customers and to describe an attraction by resorting to certain

sociolinguistic perspectives (e.g. authenticity, stranger hood, etc.) and topics (keywords) (Cappelli, 2007).

Translation is the act of transferring from one language to another. Through translation, people can find common ground in many areas. Therefore, for hotels to advertise more and reach more customers, they need to show their services to people who speak different languages through translation. The translation is not only in written or printed versions, but also in the forms of website pages, and website translation is popular in the global industry (Purwaningsih & SS, 2015). Undoubtedly, the internet is the main source of information retrieval and a tool enhancing the tourism attractiveness of a destination, which means that while translating hotel websites one should pay great attention to the language content (Korolkova, et al., 2017). The reason for this is website content translation is a type of specialized translation that requires special skills and competencies at various levels (Cappelli, 2007). For this reason, website translation has more specific characteristics compared to other translation products (Purwaningsih & SS, 2015).

Web pages tend to be more complex and more mixed than traditional paper or electronic documents (Santini, 2006). Hence, one of the most important aspects of website translation is to convey information accurately and appropriately to the target culture. For this reason, some strategies should be used when translating in a cultural context. The most popular strategy among these strategies is Lawrence Venuti's "domestication" and "foreignization" strategy. Since hotel websites aim to reach people from many different nations and cultures, these strategies are mostly utilized in translating hotel websites.

Domestication and foreignization are two basic translation strategies providing linguistic and cultural guidance. They are suggested by American translation theorist Venuti. According to Venuti (1995), domestication refers to "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home," while foreignization is "an ethnodeliant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad."

Despite the importance of foreignization strategies in hotel website translations, there remains a paucity of exploring how translators maintain the foreignization strategies. Previous studies have mostly dealt with the localization of website translation (Brandon Cr, 2001; Cyr & Trevor-Smith, 2004; Jiménez-Crespo, 2013; Maroto & De Bortoli, 2001; Sandrini, 2005) and far too little attention has been paid to foreignization strategies in hotel website translation. Given the importance for hotels to prepare their websites in an appropriate way for different cultures and nations, this study investigated foreignization strategies in the translation of hotel websites from Turkish to English. The reason for the choice of foreignization strategy was the fact that Turkish hotels mostly host foreign visitors from all around the world. Therefore, it was assumed that they mostly tend to employ foreignization strategies in the English version of their websites. With this aim in mind, the following research question constitutes the essence of this study:

- What are the distributions of foreignization strategies used in the English translation of Turkish hotel websites?

2. METHODOLOGY

The present study employs a quantitative method to analyze the foreignization strategies in hotel website translations. Quantitative research design involves data collection procedures that result primarily in numerical data which is then analyzed primarily by statistical methods (Dörnyei, 2007).

2.1 Data Collection

This study aimed to investigate the foreignization strategies in the English translation of the web pages of all-inclusive hotels in Antalya. To create the data, all all-inclusive hotels in Antalya available at Trivago in 2024 were chosen. To ensure the validity of the data, the hotel websites that make up the data were selected from one of the most popular holiday booking websites in the world. Trivago available at <https://www.trivago.com.tr/tr> is a hotel comparison engine for accommodation prices and offers presented by many different online booking sites, and it works with many booking sites around the world, as well as accommodation chains and independent hotels. 369 hotels located in Antalya were found at Trivago. 9 all-inclusive hotels from the Aksu district, 8 from the Muratpaşa district, 7 from the Serik district, 6 from the Manavgat district, 3 from the Konyaaltı district, 2 from the Kemer district were nonrandomly selected and a total amount of 35 hotels in Antalya constituted the data of the present study. The only criteria in determining the hotels are that they are all-inclusive and located in Antalya. The reason for selecting hotels in Antalya is that Antalya is one of the most preferred cities as a holiday destination by both local and foreign tourists.

2.2 Data Analysis

The main concern of the present study was to examine the foreignization strategies and their distributions in all-inclusive hotel website translations. Foreignization is a strategy for maintaining information from a source text that requires purposely violating target language rules to preserve meaning. It is a strategy adopted by translators who aim to preserve the linguistic and cultural characteristics of source text. To categorize the foreignization strategies in the data, the foreignization taxonomy suggested by Venuti (1995) was used. Venuti proposes six sub-categories of foreignization:

- adding notes
- using footnotes
- word for word translation
- transferring the word as it is
- translating with an explanation or paraphrasing
- emphasizing the difference with quotation marks or italics

In the present study, each hotel website was investigated in terms of the use of each category of foreignization strategy. Firstly, by comparing the Turkish and English versions of the hotel websites, the foreignization strategies were found in each of the hotel websites selected and were copied to an Excel file. Then, the instances of the foreignization strategies were categorized based on the foreignization categories suggested by Venuti (1995). The overall distribution of foreignization strategies and their categories were explained in Figures which include frequencies and percentages. For a better understanding of the examples, both English and Turkish screenshots of the website were given.

3. FINDINGS AND DISCUSSION

The ultimate aim of this study was to figure out the distribution of foreignization strategies in hotel website translations. In the foreignization strategy, there are six sub-categories: adding notes, using footnotes, word-for-word translation, transferring the word as it is, translating with explanation or paraphrasing, and emphasizing the difference with quotation marks or italics. However, we did not find the occurrence of every category in the data. A total amount of 103 foreignization strategies from 3 different categories were found in the hotel websites examined.

Figure 1 presents the overall distribution of sub-categories of foreignization strategies found in the analysis of hotel website translations. In total, 39 examples of *transferring the word as it is* were found in the data with a percentage of 39,38 %. The data indicated 38 examples of *word-for-word* translation with a percentage of 38,37 %. Finally, 26 examples of *translating with explanation or paraphrasing* were observed in the data with a percentage of 26,25%. The absence of strategies such as *adding notes, using footnotes, and emphasizing the difference with quotation marks and italics* can be attributed to the incongruence between these strategies and the structural characteristics of hotel websites.

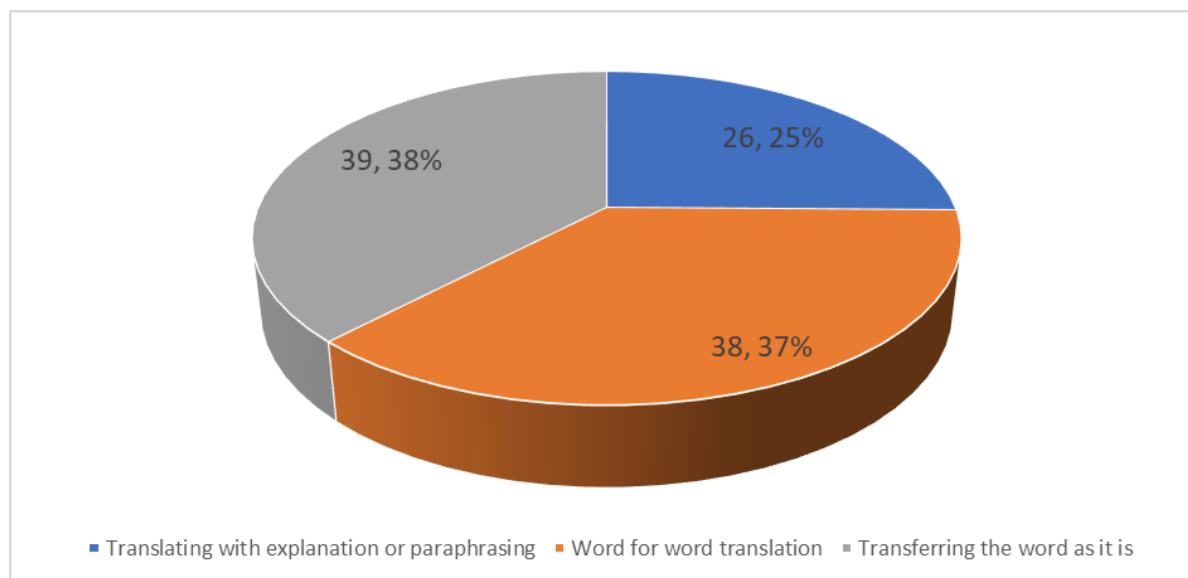


Figure 1. Percentages of the foreignization strategies

These results are in accord with recent studies. Arman (2023) studied domestication and foreignization strategies in two animated movies, *Coco* and *Encanto* using the translation model of Vinay and Darbelnet (1995). Regarding the foreignization strategies, the *borrowing* strategy in the model of Vinay and Darbelnet (1995), which is similar to the subcategory of *transferring the word as it is* in Venuti's (1995) foreignization strategy, was most used in the translation of the movie. The second most used strategy was *literal translation* which corresponds to the subcategory of *word-for-word* translation strategy. Gündoğdu (2022) studied domestication and foreignization strategies in the translation of the *Hitchhiker's Guide to the Galaxy*. She used the the translation model of Newmark (1988) and also found that the most used strategies were *literal translation* and *borrowing* which corresponds to the subcategory of *transferring the word as it is* and *word-for-word translation* strategy. Başhan (2022) studied domestication and foreignization strategies in children's movies and Obeidat (2019) examined these strategies in Awlad Haratina's novel. In line with our findings, Başhan (2022) and Obeidat (2019) found that the most used strategy was *preservation* which corresponds to the *word-for-word* translation strategy.

The most obvious finding to emerge from the analysis is that *transferring the word as it is strategy* was the most used strategy when translating hotel websites, as most of the terms in the lodging industry and hotel websites have been borrowed from another language into Turkish. As Yan and Deng (2009) stated, "loanwords" have become an integral part of almost every language and have contributed greatly to the clarification and richness of native languages. This is due to factors such as the rapid advancement of science and technology and the increase in international communication. Especially with the universal acceptance of the internet, the interaction between different languages has increased even more. This has facilitated the transfer of terms from one language to other languages. Especially in the lodging

industry, with the development of international tourism, the use of terms from different cultures has become widespread and these terms are frequently encountered in Turkish texts.

The second most commonly used strategy was the *word-for-word* translation strategy. It was not surprising for this strategy to have nearly the same percentage and frequency as the most commonly used first strategy. Because, within the scope of this study, although words are often transferred in the lodging sector and on hotel web pages, many other words and word groups from Turkish to English have exact equivalents in English that cannot be translated from Turkish to English using the transferring the word as it is strategy. Therefore, the word-for-word translation strategy was used to express words or word groups that could not be transferred from Turkish to English using the transferring the word as it is strategy without losing their meaning in the target language. As Venuti (1995) points out, in cases where there are more linguistic and cultural differences in foreign texts, translators often use an approach similar to transferring the word as it is strategy. They aim to express the meaning of the source text in a way that is appropriate to the target text, taking into account linguistic, cultural, or contextual differences. This strategy may have been preferred, especially when faced with expressions that cannot be directly transferred or are culturally sensitive, such as those used on hotel websites.

The least used foreignization strategy was *translating with explanation or paraphrasing*. As mentioned above, the terms of the lodging industry were often transferred or translated literally as they are loanwords. According to the findings obtained from the analysis, the reason for the lower usage of the translating with this strategy is also related to this. In this strategy, the word is translated by paraphrasing or explaining the meaning of the word instead of providing the direct equivalent of the word or translating the word as it is. The aim here was to convey the intended meaning to the target language, which often leads to different translations of words. Translating with explanation was generally used for cultural elements, and since there were not many cultural elements found on hotel websites, this strategy was not frequently employed.

Now that we have examined the overall distributions of foreignization categories, it would be better to illustrate the most common foreignization strategies found in the analysis. The term *DJ* in the source text is the abbreviation of the “disk jockey” and is a loan word borrowed from English into Turkish. Hence, in the translation process, it was translated as *DJ* the strategy of *transferring the word as it is* was employed to maintain the authenticity of the borrowed term. Similarly, the term *SPA* (Sanus Per Aquam) is a loan word that originated from Latin and was integrated into Turkish. As a result, to maintain the authenticity of the borrowed term, the strategy of *transferring the word as it is* was used during the translation and it was translated as *SPA* in the hotel websites analyzed.

Word-for-word translation, as a foreignization strategy, entails the utilization of exact equivalents for words or word groups that pose challenges in their direct transfer from the source language to the target language due to cultural, linguistic, or contextual differences. In a website, the expression *Hadrian Kapısı*, the name of a historical building in Antalya was translated as *Hadrian Gate*. Since *Hadrian* is a proper name, the strategy of word-for-word was utilized here. *Banyo/kozmetik ürünleri* was translated as *toiletries*, which was another example of this strategy.

Translating with explanation or paraphrasing was prevalent in our case. The term *şark köşesi* in the source text refers to a special area in a house or room decorated with traditional Turkish furniture. Since this term is an element of Turkish culture, it was translated as *traditional Turkish seating areas* for the target audience to understand. In another example, the phrase *misafirlerimizin konforu ve rahatı için* was paraphrased as *make yourself at home* in a hotel website.

The present study aimed to figure out the foreignization strategies in hotel website translations. The foreignization strategy has six sub-categories, however, the study detected 3

different categories in the present data. As seen in Fig. 1, the strategy that has the highest percentage and is most commonly found in the previous studies is *transferring the word as it is* since most of the terms in the lodging industry and hotel web pages have been borrowed from another language into Turkish. However, many other terms and phrases that cannot be translated from Turkish to English using the strategy of *transferring the word as it is* also need to be translated into the target language without losing their meaning. Hence, to convey these terms without losing their meaning, the *word-for-word* translation strategy, which has been the second most preferred strategy in previous studies, comes into prominence after *transferring the word as it is* strategy, and the translation is carried out using their exact equivalents in the target language. The last strategy detected in the data is *translating with explanation or paraphrasing* which has the lowest percentage and is least found in the analysis. The reason for this is that this strategy includes adding explanations or rephrasing text during translation, and it can lead to translation errors, which can create inconsistency on the website. In addition, the lodging industry often uses standard terms and phrases and concentrates on producing content quickly but the *translating with explanation or paraphrasing* strategy can lengthen the process. Additionally, the other 3 categories were not detected since the structure of hotel websites is not compatible with these 3 strategies.

4. CONCLUSION

The present study was designed to determine the distribution and use of foreignization strategies in English translations of Turkish hotel websites. The data of the study consisted of all all-inclusive hotels in Antalya, Turkey listed on Trivago 2024. The analysis showed that *transferring the word as it is* strategy was the first strategy used in hotel website translations, the *word-for-word* translation strategy was the second strategy, and the least used strategy was *translating with explanation or paraphrasing*. Some foreignization strategies such as *adding notes, using footnotes, and emphasizing the difference with quotation marks and italics* were not detected since the structure of hotel websites is not compatible with these strategies.

The findings of this study have significant implications for translation and interpreting students in terms of hotel website translation since each genre has its translation style. Different strategies are used in the translation of hotel websites, one of these genres. The translation of hotel websites is not only limited to the accurate transfer of words; it also requires cultural and linguistic adaptations. Therefore, the strategies used in the translation of hotel websites are an important issue that translation and interpreting students should be aware of. Including these strategies and knowledge in the curriculum of translation and interpreting departments will increase students' competence in this field. Thus, students will be better prepared and equipped for the translation jobs they will encounter in their professional lives after graduation.

In conclusion, the study analyzed the foreignization strategies in hotel website translation. In light of the findings, it is possible to say that the most used strategy in hotel website translations was *transferring the word as it is*, and the least used strategy was *translating with explanation or paraphrasing*. However, this result is only valid for this study and cannot be generalized. Therefore, this constitutes an important issue for future research. Considerably more comprehensive work will need to be done to understand the foreignization strategies used in hotel website translations. Thus, the study should be repeated using more hotel website translations. In addition, the question of whether foreignization or domestication is preferred on hotel website translations remains to be answered. Finally, the examination of expert suggestions about translation strategies used in hotel websites may be another concern of future studies.

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SOSYAL MEDYA NEOLOJİSİ

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Özet

Bu çalışma, sosyal medya neolojizmindeki kelime oluşum süreçlerini belirlemeyi amaçlamıştır. Çalışma verileri Collins Sözlüğü tarafından önerilen 39 sosyal ağ terimini içermektedir. Analiz, Krishnamurthy (2010) tarafından önerilen neolojizm taksonomisi kullanılarak gerçekleştirilmiştir. Metodolojide, kapsamlı bir analiz sağlamak için nitel ve nicel yaklaşımları birleştiren karma yöntemli bir araştırma türü kullanılmıştır. Veriler sistematik olarak toplanmış ve her bir terimin sosyal ağ bağlamında belgelendiği ve tanımlandığı bir Excel dosyasında düzenlenmiştir. Bulgular, kelime oluşumunun sosyal medya bağlamında en yaygın neolojizm kategorisi olduğunu göstermiştir. Ayrıca, sosyal medya bağlamında eski kelimelerin yeni anlamları da yaratılmıştır. Kelimeler bu özel bağlamda anlamlarında bazı değişikliklere uğramıştır. Çalışma küçük verilerle sınırlıdır; bu nedenle bu bulguları genellemek mümkün olmayacaktır. İleride yapılacak olan çalışmalarda, sözcük oluşum süreci farklı dillere ait belirli bağlamlarda incelenebilir.

Anahtar kelimeler: Neolojizm, Sosyal Medya, Dil Evrimi

NEOLOGISM OF SOCIAL MEDIA

Abstract

The present study intended to identify word-formation processes in the neologism of social media. The study data included 39 words of social networking terms suggested by Collins Dictionary. The analysis was performed using the neologism taxonomy proposed by Krishnamurthy (2010). The methodology employed a mixed-methods research design, combining qualitative and quantitative approaches to provide a comprehensive analysis. Data was systematically collected and organized in an Excel file, where each term was documented and defined in the context of social networking. The findings showed that word formation was the most prevalent category of neologism in the social media context. In addition, new meanings of old words were created in the context social media. Words underwent some changes in their meanings in this particular context. The study was limited to small data; therefore, it would not be possible to generalize these findings. Further studies may examine the word formation process in specific cross-linguistic contexts.

Key words: Neologism, Social Media, Language Evolution

1. INTRODUCTION

All languages are dynamic. In this living system, new words constantly enter languages to describe new concepts and technologies and what they mean to us. Conversely, older words continually fall out of use as they decrease cultural significance. New words in the early phase of their life cycle are called neologisms. The Merriam-Webster Dictionary defines a neologism as a new word, usage, or expression. For Newmark (1988, p. 140), neologisms are “newly coined lexical units or existing lexical units that acquire a new sense”. From these definitions, one could comprehend that a neologism is both a newly-created word and an old word with a new meaning.

Introducing a new word often precedes any social, political, or technological change. The significant impact of digital technology on society has led lexicographers to observe that science and technology are major contributors to the emergence of new words (Crystal, 2002; Gozzi, 1990; Knowles & Elliott, 1997; Van Dyke, 1992). Social networking sites (SNSs) such as Facebook, Twitter, LinkedIn, and YouTube have become popular among English-speaking users who utilize computers and mobile devices to connect and communicate online. This has significantly broadened the range of words in the English language. Gone are the days when ‘Apple’ and ‘Blackberry’ were solely fruits; even ‘tablets’ have entered the realm of social media. Lower-case letters are on the rise, the symbol ‘@’ is flourishing, the full-stop is being reinterpreted as the ‘dot’, and prefixes such as ‘e-’, ‘techno’, ‘tele’, and ‘cyber’ are breathing new life into entire trends. The meanings of commonly used words have seen significant changes (such as surf, add, friend, like, follow, spam, post, share, and web), while the English language has grown to include completely new concepts.

With the advent of social media applications, various new words have entered our lives. The neologism of social media has also attracted the interest of scholars. The existing body of literature concentrates on different aspects of neologism, such as translation (Hardini, Setia, & Mono, 2019), linguistic variations (Hamdan & Al-Salman, 2021), semantic change (Jahan & Irfan, 2021), linguistic changes (Asif et al., 2021), and morphological processes (Shahlee & Ahmad, 2022). It is now well-established that studies have revealed different aspects of the neologism of social media. The present study attempts to explore the neologism strategies used in the creation of social media words. Hence, it is assumed that it will contribute to the existing literature. The following research question constitutes the essence of the present study.

- What word-formation processes are used in the creation of social media words?

2. LITERATURE REVIEW

The influence of social media has brought about many changes in our lives, greatly affecting language development and the creation of new vocabulary. Other works have also investigated various aspects of neologism, focusing on how technology influences language creativity in developing new terms. For example, Nkhata and Jimaima (2020) discussed the processes of new word creation on social media, particularly in Facebook posts, highlighting the structural and contextual features of such neologisms. However, within the growing literature there is a distinct gap in comprehensive analyses that specifically investigate the word formation processes used in neologisms on social media. The current investigations often focus on specific linguistic features without considering how word-formation strategies interact and evolve in different social media contexts. This study aims to fill this gap by systematically analyzing both the principles of neologism and the reuse of existing words, thus contributing to the understanding of how languages evolve in the digital age.

The rise of social media has led to numerous changes in our lives. Social media plays a significant role in the development of new vocabulary. The study of the origins of words falls under the umbrella of neologism. Social media has sparked the creation of numerous new words for neologism. The examination in this literature review delved into the creation and transformation of words in online communication. We reviewed linguistics and social media studies to explore the impact of these emerging words. We aimed to consider how social media influences the formation of these words.

Since social media has created numerous words, several studies have concentrated on this issue. Nkhata and Jimaima (2020) delved into the process of new word creation within social media, particularly within Facebook posts. The study's objective was to understand the influence of technology on language creativity and grammar in online communication. The researchers examined new words' appearance and structure by analyzing a set of Facebook posts. The research highlighted the shortage of studies that specifically examine neologisms in online discussions by building on prior literature about neologisms and social media language. Through a study of Facebook posts, the researchers identified and analyzed new words, aiming to confirm whether these words adhered to traditional word formation rules or displayed novel morphological patterns. Social media platforms were shown in the study to play a crucial role as drivers of linguistic creativity, with users actively involved in inventing and using innovative vocabulary to articulate their thoughts and emotions. The study's findings supported the idea that social media platforms, like Facebook, had a major impact on the emergence of new words, also called neologisms. Their research determined that new words had been introduced over time, emphasizing the creative and productive nature of language in online contexts. The cyber-world was regarded as a place where individuals were actively introducing new words, which became widely accepted in communication.

In another study, Paizullayev and Sak (2024) brought attention to the continuous enrichment of the English language by introducing new words, or neologisms, reflecting the current "neological boom" in English. The study looked into how social media platforms like Facebook, Twitter, and Instagram contribute to the evolution of vocabulary in modern English by introducing new words. The research showed that the rise in active users on social media worldwide, reaching 4.2 billion by 2022, sped up the creation and use of new terms and abbreviations online. The study also observed that the COVID-19 pandemic has heightened the dependence on virtual platforms for communication, underscoring the transformative role of social media in shaping language usage. In summary, the study emphasized that social networks like Facebook, Twitter, and Instagram were key platforms for the birth of new words and served as a valuable source for developing neologisms. The neologists delved into linguistic research, crafted dictionaries of neologisms, and scrutinized the usage patterns of recently coined terms in social networks and on the internet. Native speakers were not just the creators and adopters of new language forms but also the ones who popularized them, underlining the significance of platforms such as Facebook, Twitter, and Instagram in professional and personal communication settings. Research on newly coined terms in online platforms demonstrated the key role these innovative words play in modern English, illustrating the changing dynamics of the world and serving a pragmatic function. It was underscored how societal changes, swiftly advancing technologies, and introducing new terms were closely connected, demonstrating how neologisms vividly portrayed the current world.

In a corpus of research articles in neologism, Nelkoska (2020) explored the detailed relationship between social media platforms and the English language, investigating how the prevalent use of platforms such as Facebook, Twitter, and Instagram has changed communication dynamics. In line with linguist David Crystal's estimates of the extensive effects of internet usage on English in the 21st century, the study examined the distinct

linguistic transformations triggered by interactions on social media platforms. The research exposed compelling patterns in the formation and utilization of words by studying a compilation of sixty newly coined terms obtained from primary platforms and supporting sources like online dictionaries and published materials. Remarkable findings highlighted the easy exchange between nouns and verbs, the surprising broadening of pronoun meanings, and the varied word-formation processes apparent in the data. Using mixed-methods research, the study merged qualitative and quantitative analyses to present a complete view of the evolving language influenced by social media. By precisely examining and categorizing the neologisms, the study highlighted the complex mechanisms by which new words enter and become part of the English lexicon. In conclusion, the study provided valuable perspectives on the dynamic evolution of language in digital platforms, emphasizing the significant influence of social media on language creativity and the continuous enrichment of the English language.

Abbasova Yunis (2019) conducted a study on the impact of social media on language use, specifically focusing on the changes brought about by the widespread use of neologisms, abbreviations, acronyms, numeronyms, logograms, and emoticons. The study aimed to explore how these linguistic phenomena influenced the English language, particularly in the context of online communication. A qualitative research design was used, involving 60 participants from diverse fields of study, age groups, and genders. The research involved asking participants about their use of social media platforms like Twitter, Facebook, and WhatsApp and how they incorporate shortenings such as abbreviations, acronyms, logograms, and emoticons into their online communication was also analyzed.

Behera and Mishra (2013) scrutinized the growing frequency of neologisms in today's English language. Neologisms were newly coined words or expressions that emerged to reflect the evolving nature of language in response to societal changes. Neologisms are fresh linguistic constructs introduced to capture the evolving language landscape in light of societal changes. The article offered a detailed analysis of various new words that have become popular in modern English. The examples provided promoted combinations such as 'Britcom' (British + Comedy) and 'Bromance' (Brother + Romance), as well as fusion words like 'Brunch' (Breakfast + Lunch) and 'Burkini' (Burqa + Bikini). These inventive linguistic developments effectively transmitted brand-new ideas and phenomena concisely and expressively. The article also explored the pros and cons of including neologisms in everyday speech. Neologisms can help with creativity and communication but could also be barriers to understanding and acceptance for those using the language. The researchers pointed out the necessity of striking a balance between linguistic innovation and preserving clarity and coherence in communication. In closing, the article explored the dynamic aspects of language and the function of neologisms in reflecting and influencing social developments. Through an analysis of neologisms' origins, meanings, and impacts, the article highlighted the importance of linguistic creativity in reflecting modern life and enabling effective communication in a rapidly changing world.

Jahan and Irfan (2021) examined the development of the English language, paying special attention to creating new words in social media. The study explored how computer-mediated communication (CMC) has impacted semantic shifts and the introduction of new words in English. Facebook, YouTube, and Twitter were the main social media platforms selected by the researchers for their analysis. Using purposive sampling techniques, they examined a variety of commonly used terms on these platforms to determine the frequency and nature of newly coined words resulting from CMC. The study uncovered a noticeable transformation in the definitions of different English words, highlighting the role of social media in shaping language usage and communication patterns. The results indicated that the

fast and widespread use of social media has caused new phrases and language developments to appear in English.

The research highlighted how social media plays a crucial role in shaping semantic change and linguistic evolution in English. The researchers demonstrated the ever-changing nature of language interaction in the digital age by examining the development and spread of new words through computer-mediated communication. The results highlighted how external sociolinguistic factors and internal psycholinguistic processes drive linguistic innovation and transformation. The research offered important observations on the evolving meaning of words in the English language, especially in social media communication.

In a recent study examining the emergence of English neologisms on the social media channels TikTok and Twitter, Orolić (2023) explored how these new words came about and were integrated into online conversations. The study highlighted how neologisms are vital in reflecting and shaping modern language trends, especially in a digital context. The participants exhibited a deep understanding of newly formed words and what they represent, underscoring how these linguistic novelties effectively communicate ideas and concepts. In addition, the research examined how the period of English language acquisition impacts the comprehension of newly coined terms, ultimately concluding that there is no significant relationship. Online conversations showed a greater prevalence of neologism usage than offline interactions, perhaps due to the tight-knit online community connections. The researcher's study shed light on the changing language trends in the digital age by examining English neologisms on social media platforms TikTok and Twitter. With a detailed examination of recently created words and how they are used, the study has emphasized the ever-changing characteristics of language, which continuously adjusts to societal changes and technological advancements. The study indicated the substantial role of neologisms in reflecting and shaping modern communication practices, especially in digital platforms.

3. METHODOLOGY

Following a mixed-method research design, this study intends to examine the neologism strategies used in creating social media words. This research design is a complimentary means to the core of research content by supplying answers of adequate quality (Morse & Niehaus, 2009).

3.1 Data Collection

The study's data consisted of 39 social networking terms suggested by Collins Dictionary. The dictionary, published by HarperCollins, has more than 20 billion words and is available at <https://www.collinsdictionary.com/word-lists/social-social-networking-terms>. The dictionary defines each word in the social-networking context. In the present study, each word and its definition are copied to an Excel file.

3.2 Data Analysis

Examining the terms of social networking was done by utilizing Krishnamurthy's taxonomy (2010) to analyze neologism. It includes three main categories:

- Forming Words: Adding on, coining, joining, and mixing are some of the ways that new words can be made. One way to make a new word is to combine two or more words. To illustrate, the word "blog" has emerged with the influence of the culture of sharing diaries on the internet. The word "blog" can be seen as an online diary or educational site constantly updated or added. The word "blog" combines "web" and "log".

•Borrowing: Adding words from other languages to our own is another way to make neologisms. When we learn a language, we can use words that don't have clear meanings. By way of illustration, the word "quarantine" comes from the Italian word "quarantena".

•Lexical Deviation: This is another way that new words are made up. They come up with new words that didn't exist before. People often use neologisms to develop new words to discuss new ideas or events.

The neologism of the social networking terms was decided using the neologism strategies suggested by Krishnamurthy (2010). However, the researcher observed that old words were used with new meanings in our context during the analysis. Therefore, our analysis added a new category, "old word new meaning", as a new category of neologism. A total of 39 terms were categorized based on this taxonomy. The etymology of each word was also checked through an online etymology dictionary available at <https://www.etymonline.com/>. To ensure the reliability of the analysis, the results were checked by a scholar who earned a Ph.D. degree in English linguistics. After all necessary modifications were made based on the suggestions of the scholar, the descriptive statistics were run to calculate the frequencies and percentages of each category of the neologism category. The results were shown in tables by indicating the frequency counts and percentages and illustrated by the examples drawn from the data.

4. FINDINGS AND DISCUSSION

The ultimate aim of this study was to figure out the word-creation processes used in creating social media words. The neologism taxonomy suggested by Krishnamurthy (2010) was employed to do this. Before explaining these processes, it would be better to give an overall distribution of the categories of neologism in social media. Half of the data comprised words in the neologism formation category. In the present study, we added a new category of neologism "old word, new meaning". It was observed that many words were used in the social media context with new meanings. This new category included 45 % of the data in our case. Lexical deviation has a small place with a percentage of five.

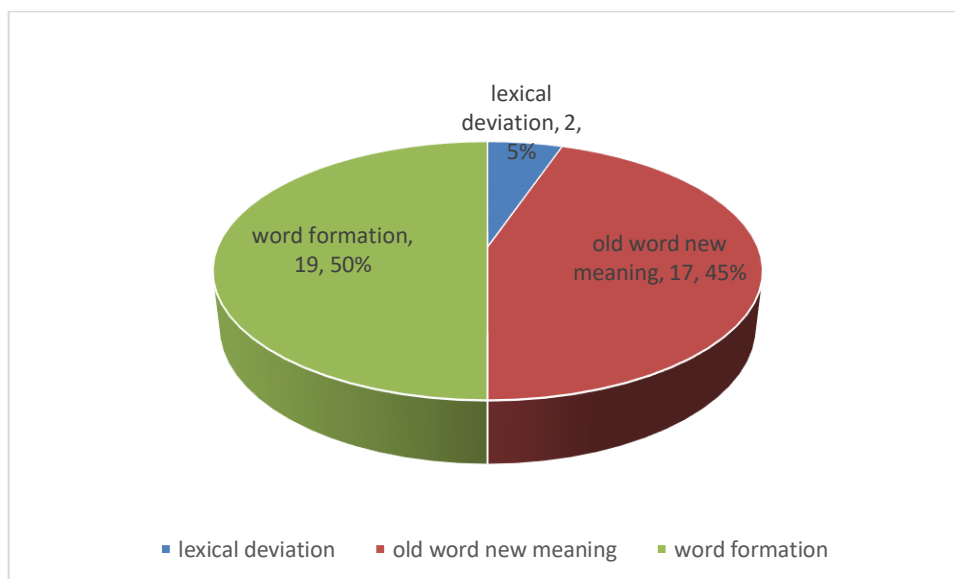


Figure 1. Categories of neologism

Now that we have a general understanding of the categories, we could delve into the categories in detail. Word formation was the most frequently seen category of neologism in our data. To understand the word-formation process, we need to identify the employment of subcategories in this context. Blending is a form of abbreviation that involves combining parts of words. By way of illustration, “phishing” is trying to trick people into giving secret information using fake emails or websites. The details are then used to steal people’s money or to steal their identity to commit crimes. Another example is that “sponcon or sponsored content” is a widely used influencer marketing strategy on social media.

Compounding involves combining two or more words to create a new word, such as friend request and newsfeed. “Friend request” allows one to follow someone’s online presence. “Newsfeed” is a webpage or screen continuously updated to present the most recent news or information. Affixation is a morphological process whereby a group of letters (the affix) is attached to a base or root word to form a new word, namely inbox and unfriend. For instance, the meaning of “inbox” as electronic mail was established in 1984, coming from combining in and mailbox. The use of “in-basket” for office mail systems can be traced back to 1940, while “in-tray” has been used since 1917. Nowadays, it is a space where users can access and communicate through direct messages on a social platform. For instance, since November 2007, the term “unfriend” has been used on Facebook to describe the action of removing someone from a friend list. It comes from combining the prefix “un-” with the word “friend”. The term unfriended, meaning friendless, has existed since the time of Shakespeare. In contrast, the term “unfriend”, meaning an enemy, has been used since the late 13th century primarily in the Scottish context and was still used until the 19th century.

The second category of neologism in the present study was the old word’s new meaning. The concept of old words with new meanings explores how words can shift in meaning over time, straying from their historical definitions or contexts. Various factors, such as shifts in societal norms, technological advancements, cultural changes, or linguistic developments, can contribute to this evolution. Due to the language being a running and developing system, words can gain new or extra meanings to adjust to the shifting demands and contexts of communication.

Some old words with new meanings, such as trend and wall, have become part of social media language. Firstly, originating in the late 16th century, the term “trend” referred to how rivers or coasts flowed or bent in a specific direction, originating from the Middle English verb “trend”, which meant to roll about, turn, or revolve. In today’s social media platforms, when a topic, hashtag, or keyword gains substantial visibility and engagement, it is termed trending. Secondly, the evolution of the term “wall” can be traced back to its Old English origins as “well” and Anglian “wall”, which was originally named to a man-made or natural rampart, dike, earthwork, dam, cliff, or protective fortification encircling a city or building. On social media, the wall is a designated area on a user’s profile where the user and their friends can share messages, photos, and content.

The lexical deviation category was the least employed category of neologism. Clark and Gerrig (1983) describe lexical deviation as language that strays from the norm or expected vocabulary and word selection. In some situations, individuals show differences in their understanding, classification, or usage of lexical categories in contrast to the common understanding within a linguistic society. The lexical deviation may show itself through various expressions, including individual understandings of word definitions, conflicting assessments of category belonging, or original methods for labeling items. The variations in language users’ understanding and use of words demonstrate the diversity and adaptability of linguistic cognition, showing unique differences in how individuals process and conceptualize language.

There are some examples of lexical deviation, namely direct message and instant message. “Direct message (DM)” on social media lets users communicate privately. Unlike public posts, direct messages are specifically shared between the sender and recipient(s) and are not visible to the general audience. “Instant message (IM)” on social media platforms provides a real-time communication platform for users. It empowers users to send text messages that are instantly received and can be responded to immediately by the other person.

Overall, word formation, which is a means of creating new words using different techniques, was our study’s most common category of neologism. For Hacken and Thomas (2013), the word formation process is how to produce new words based on some lexical or grammatical rules. The English language has a natural acumen for word-formation processes. For instance, using affixes may lead to the creation of numerous words. Many words may be constructed through compounding. The linguistic properties of the English language likely make it easy to create new words through word formation. More interesting than new words, old words have gained new meanings in social media. The present study shows this case, which proves how social media have shaped our lives and language.

5. CONCLUSION

To sum up, this research provides important insights into the process of new lexical derivation in the social media space and highlights the dynamic nature of language re-development in the digital age. In the study, three main word formation processes were defined as forming words, borrowing, adding and each of them reflects contemporary communication practices and plays an important role in the emergence of neologisms. By analyzing a variety of words, we have shown how social media not only influences linguistic creativity, but also reshapes existing vocabulary according to users’ needs.

This study aimed to examine the processes that create the words used on social media. The neologism taxonomy proposed by Krishnamurthy (2010) was used to classify the findings. The data revealed that word formation was the most frequently observed category of neologism, accounting for 50% of the total. In addition to these, we introduced a new category, old word, new meaning, which accounted for 45% of the data, to demonstrate how existing words are repurposed in social media contexts.

Also, the findings of this study can have wider implications in different areas. Understanding neologisms in language education and adding contemporary words to the curriculum can enrich language teaching. In addition, this study provides the field of linguistics with a more understandable perspective on the mechanisms of language evolution and word formation. Furthermore, recognizing the impact of social media on language can inform effective online interaction in digital communication.

Additionally, this study highlights the importance of ongoing research on the connection between language and technology. As social media continues to evolve, so too will the nature of the language used on these platforms. Future studies should aim to investigate how developing and changing technology influences language use and the creation of neologisms on social media platforms so that the researchers can better understand the interaction between language, culture, and technology.

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BEŞİNCİ MEVSİM ROMANININ AFROFÜTÜRİSTİK BAKIŞ AÇISIYLA ANALİZİ

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Özet

Afrofütürizm, bilimkurgu, teknoloji, siyahi tarihi ve kültürünün bir araya gelmesini vurgulayan edebi ve sanatsal bir harekettir. Bu makale, N.K. Jemisin'in çığır açan romanı *Beşinci Mevsim*'i Afrofütüristik bir mercekten incelemekte, anlatının, dünya inşasının ve temalarının geleneksel bilimkurgu geleneklerine nasıl meydan okuduğunu ve onları nasıl yeniden şekillendirdiğini göstermektedir. Irk, iklim değişikliği ve toplumsal yapıların kesişimini analiz ederek, Jemisin'in tarihsel adaletsizliklerle yüzleşmek ve marjinal topluluklar için yeni olasılıklar öngörmek için spekülative kurguyu nasıl kullandığını vurgulamaktadır. Mevcut çalışma, romanın yalnızca geleceği yeniden hayal etmekle kalmayıp aynı zamanda karakterlerinin dayanıklılığını ve faaliyetini vurgulayarak çağdaş toplumsal sorunların bir eleştirisi olarak da hizmet ettiğini savunur. Benzersiz jeolojik ortam ve orojenezin rolü gibi önemli bölümlere yakından bakıldığında, Afrofütürizmin bilimkurgu ve fantezi edebiyatı türünü genişletmek ve hızla değişen bir dünyada kimlik, güç ve hayatta kalma hakkında daha derinlemesine konuşmalar başlatmak için ne kadar önemli olduğunu göstermektedir.

Anahtar kelimeler: İngiliz romanı, Afrofütürizm, Siyah spekülative kurgu, Bilimkurgu, Afrika diasporası

ANALYZING THE NOVEL *THE FIFTH SEASON* FROM AN AFROFUTURISTIC PERSPECTIVE

Abstract

Afrofuturism is a literary and artistic movement emphasizing the convergence of science fiction, technology, Black history, and culture. This article analyzes N.K. Jemisin's novel *The Fifth Season* through the lens of Afrofuturism, demonstrates how its plot, setting, and ideas diverge from and reconstitute the norms of the science fiction genre. Concerning the methods, the study specifically examines the relationship between race and environmental change in social relations by exploring how Jemisin harnesses fiction to address the past and imagine new futures for oppressed people. The content contends that the said narrative, besides transforming the challenges posed by the anticipated future, tends to address the highlighted problems of the current society, considering the strength of respecting the characters. Toward this end, the article demonstrates how key features of the story including its chronological setting and the concept of orogeny are important in advancing Afrofuturism as a way of developing speculative banners and more imaginative explanations of identity, power, and survival within the context of change.

Key words: English fiction, Afrotuturism, Black speculative fiction, Science fiction, African diaspora

1. INTRODUCTION

In the current world, Afrofuturism is a way for black people to show who they are politically and artistically. Since it was first used in the early 1990s, it has become very popular in everyday life and the classroom. In his famous essay *Black to the Future*, cultural critic Dery (1994) was the first person to use the term "speculative fiction" to talk about African-American themes and issues in the context of 20th-century technoculture. He also talked about "African-American meanings that use images of technology and a prosthetically enhanced future." In Afrofuturism, science fiction features are used to imagine different worlds with different race relations and ways of being black. That's how it's seen as a way to understand the past and how it still affects black politics today. People in the genre of Afrofuturism link the facts of slavery and forced migration to how bodies change and aliens invade in science fiction and fantasy books and movies. Interstellar travel, time travel, robots, cyborgs, and androids are all big parts of the otherworldly, intergalactic stories that Afrofuturist art, literature, and music are based on. Some afro-futurist works try to break the rules of science fiction to talk about and show racial issues and being black that aren't usually told in stories or aren't talked about enough. Some of these issues and interpretations are the planned absence and token presence of black actors and characters, the idea that racism and paranoia will be commonplace in the future after the world ends, and the idea that the traumatized black body is the most powerful sign of difference, alienation, and otherness (Barber, 2018).

If you looked back at the 1950s, when Anglo-American speculative fiction, especially science fiction, was popular in movies, books, and music, you might have thought African-American, Afro-Caribbean, and other African writers couldn't show they could write creative speculative fiction in the future. The Anglo-American imaginary had a strong hold on speculative literature, so any idea that imagined a time of black techno-culture imagination and civilization in the setting of currents in global speculative writing would have been thrown out. It was impossible to ignore this idea because it had such a strong hold on them. Mosley (2000) says that speculative writing gives black people another way to relive their lost past. He also talks about how this type of writing affects black people all over the world. Mosley says the cutting edge of slavery cut black people off from their ancestors. A new way to give black people more power over their imagination, body, history is through scientific fiction (Thomas, 2014).

Through the telling of a riveting story about an apocalyptic world where earth-moving abilities are considered a curse rather than a gift, *The Fifth Season* grapples with rather heavy themes typical of people's societies, that as racism. The Setting of the Stillness is based on the oppression of orogens – people who wield the power to alter the earth's core – who in the vast majority representation happen to be black and are mistreated and feared. Such experiences have been witnessed even today when supplies and labor from marginalized groups are important but at the same time, crippling oppression is exerted on them. In Jemisin's narrative, orogeny defines a terrain as a bitter but necessary strength in most colonized groups especially in their use of deferential politeness even in the face of brute force. For one, Jemisin's construction of the world takes place in a reclamation of history, a past that concerns itself, especially with the people of the African Diaspora. In many ways, this was not only a critique of the current situation, but also a review of the past, letting people begin to search for themselves in the ruins of a broken society. These tendencies seem to embrace Afrofuturism, which mostly works to recreate the narrative and the situations surrounding individuals in Black bodies. The journey of the orogenes is the fight to take back the historical and societal narratives as It's been said about being black in America, many have integrated the mute culture (Sunday & Akung, 2022).

The novel presents a form of speculative writing that deals with issues such as climate change and the apocalypse, which is quite in a way Afrofuturism and focuses on humanity and the planet's wellbeing. Within themes of survival, Afrofuturism acknowledges resilience and so does *The Fifth Season* within the bonds and social networks, which develop when people struggle. The journey of the main characters reinforces the theme of unity and active participation in fighting for one's presence. The reconciliation of competing interests, partly due to the incorporation of disorders, articulates a particular Afrofuturism that resists individualism, and empowerment rather than oppression that is espoused in Western science fiction. Interlacing race, history, and aesthetics, The novel is not only an analysis of the current social order that Jemisin aspires to, but it is a new world, in which the silenced imagination, the downtrodden, can take back their story and their power. It taps into certain themes that are central to the experience of the African Diaspora supplemental ingredients of Afrofuturism and truly focuses on the issues of identity, survival, and rebirth in circumstances of systemic repression.

2. AN OUTLINE OF AFROFUTURISM

Afrofuturism is a prominent cultural movement in the arts and literature that connects race, history, culture, and technology within science fiction frameworks. The term was popularized in the 1990s by cultural critic Mark Dery in his essay *Black to the Future* (1994), where he introduced "speculative fiction" to describe narratives that embed African-American themes in 20th-century technoculture. Dery highlighted the use of technology and futuristic themes to explore African-American identity and resilience (Dery, 1994). Through speculative fiction, Afrofuturism envisions alternative worlds that rethink race relations and Black identity. By reimagining historical narratives, it engages with the continuing influence of past traumas on contemporary Black politics and identity (Barber, 2018).

In Afrofuturism, sci-fi elements like interstellar travel, time manipulation, and advanced technology allow for narratives that relate the historical facts of slavery and migration to science-fiction motifs, such as alien invasions and bodily transformations (Mosley, 2000). These narratives often break conventional science fiction frameworks to present issues central to Black experiences, including systemic racism, racial trauma, and survival in post-apocalyptic settings (Thomas, 2014). Jemisin's *The Fifth Season* exemplifies this approach by depicting an oppressed group, the "orogenes," who possess earth-manipulating abilities and face systemic persecution due to their powers. Jemisin's novel not only critiques contemporary race dynamics but also revisits historical oppression to empower Black readers through re-envisioned futures (Sunday & Akung, 2022).

Afrofuturism intertwines social justice, feminism, alienation, and reclamation to empower Black communities. Distinct from Africanfuturism, which focuses on African cultural perspectives, Afrofuturism blends African diasporic and Afrocentric ideologies with speculative elements, broadening the imagination beyond Western interpretations (Afrofuturism, Africanfuturism, and the Language of Black Speculative Literature, 2020). Okorafor (2012) defines African futurism as science fiction rooted in African culture, mythology, and viewpoints that transcend Western perspectives. *Lagoon* (2016) by Okorafor, for instance, reorients the sci-fi trope of alien contact within Lagos, Nigeria, presenting aliens as benevolent agents of change rather than threats (Okorafor, 2016).

In Africanjujuism, real African religions and beliefs merge with fictional elements, resisting Western-centric narratives. This concept appears in Octavia Butler's *Kindred* (1979), where a Black woman time-travels to the Antebellum South, and in Okorafor's *Who Fears Death*, where Onyesonwu, a magical heroine, confronts societal evil, showcasing themes of spiritual strength and Black women's resilience (Bagnall, 2021). Works like Buchi Emecheta's

The Rape of Shavi (1983) reflect Africanfuturist principles by depicting Black power and community in speculative African societies unaffected by Western influence (Anderson & Jones, 2015).

Afrofuturism, Africanfuturism, and Africanjujuism address the dual challenges of Black identity and Eurocentric dominance in speculative fiction. They promote a reclamation of cultural history to construct futures that validate Black perspectives. Nnedi Okorafor and Buchi Emecheta, for instance, use speculative fiction to critique contemporary issues like racism and societal injustice, projecting transformative futures for Black communities (Okorafor, 2012; Bigoni, 2019).

3. AN AFROFUTURISTIC ANALYSIS OF THE NOVEL *THE FIFTH SEASON*

Jemisin's (2016) *The Fifth Season* is set in the Stillness, a world that is prepared for a shift though the readers have to brace themselves for a lot of earthquakes and storms politically. There are three main plots: Essun, a mother in the process of being driven to search for her daughter who is missing for the last time in the wake of an apocalypse; Syenite, a young orogen whose largely spent life exists because of an enforced mating scheme aimed at creating dynamos; Damaya, a little girl who is branded with the orogenic curse goes up societal captivity with so much contempt because she is an outcast in an already diabolical obsessed community. The storyline begins during the Fifth Season, which is a cataclysmic advancement that changes the terrain and civilization. Within these storms, these three women's lives come together and provide a horrific depiction of the oppression suffered by the orogenes who are despised yet used as tools by the higher caste. Issues of race and identity as well as the degradation of the environment are also present illustrating the fight of the people who have been oppressed and exploited for the existence that the society offers. While the characters keep crossing with one another, they come face to face not only with the issues of the individual but also with the causes of the whole system. The novel in the end features the ideas of fighting against oppression, the meaning of belonging to a unit, and the effects of reparation despite all odds, thus providing a deep insight into the past and healing in the present.

According to Laskar (2024), the Afrofuturist elements that are present in *The Fifth Season* have been the focus of continuous scholarly and critical examination. Within the context of a theoretical framework, the novel's investigation of race, identity, power, and social issues has been further enriched by new research and conversations. The most current findings and analyses on Afrofuturism that have been made in the novel are as follows: intersectionality and power dynamics, environmental justice and resilience, Afrofuturist aesthetics, and story form. In the context of Afrofuturism, Jemisin's depiction of power relations that interconnect with one another presents a challenge to conventional narratives of oppression and resistance, thereby providing a more nuanced understanding of identity and agency. To live and fight against oppression, the people in the book respond to environmental obstacles by drawing on traditional knowledge and cultural customs. Its film version presents a concept of resilience that emphasizes underserved communities and their ability to adjust to new circumstances and thrive despite the challenges they confront. The novel has also concentrated on the aesthetic and narrative form of the novel, investigating how Jemisin's artistic choices have influenced the novel's narrative. The imagery and symbolism are utilized to produce a distinctive Afrofuturist aesthetic that defies the traditions of speculative fiction that are heavily influenced by Eurocentrism. The style of Jemisin's narrative reflects the richness and complexity of Black lives, and it encourages readers to conceive new possibilities for the future. Within the first main section of Essun, her husband Jija is shown to have murdered her young son Uche by beating him to death. Since then, Jija has departed with their daughter Nassun behind. Essun withdraws from the world and spends two days with Uche's body as a result of her sadness.

While this is going on, she makes use of her orogeny to steer the massive earthquake that Yumenes is passing through away from her hamlet (p.104).

Orogenes, or people who can control natural forces, are oppressed by the system. This is what *The Fifth Season* is all about. This kind of oppression is like racial discrimination in the past and now, especially against Black people. Orogenes are seen as both important to the community's life and dangerous to its stability, and the society of stillness is based on fear and control. This duality shows how marginalized groups work in the real world, where they add to society but are still at risk of systemic violence.

The orogenes of the Fulcrum serve the world," he says. "You will have no use name from here forth, because your usefulness lies in what you are, not merely some familial aptitude. From birth, an orogene child can stop a shake; even without training, you are orogene. Within a comm or without one, *you are orogene*. With training, however, and with the guidance of other skilled orogenes at the Fulcrum, you can be useful not merely to a single comm, but all the Stillness." He spreads his hands. "As a Guardian, via the orogenes in my care, I have taken on a similar purpose, with a similar breadth. Therefore it's fitting that I share my charges' possible fate (Jemisin, 2016, p.28).

This quote from *The Fifth Season* sums up some of the most important ideas about identity, power, and systemic abuse in the stillness. The speaker, who is probably a person in charge at the oppressive institution called the Fulcrum, talks to the orogene children and stresses their natural skills and the demands of society. The phrase "your usefulness lies in what you are" brings up a part of the orogene experience that makes people less human (Jemisin, 2016, p.28). Their family ties are taken away, and their identities are reduced to their skills as orogenes, or people who can control natural forces. This emphasizes one of the main ideas of the book, which is how society treats people like things based on how useful they are seen to be. The orogenes are valued not for who they are as people, but for their powers. This is similar to how minority identities are often defined only by how useful they are to those in power in the real world.

Jemisin builds a complicated world by making connections between the natural disasters that shape the story and the traumatic events that happened in the African Diaspora in the past. The world of the stillness, with its harsh climate and unstable society, is a metaphor for how strong you need to be to deal with oppression. The harsh rules that control orogenes are similar to how Black bodies and cultures have been dominated in the past. This lets Jemisin criticize modern problems of many people have been going through like racism and climate change.

At this, Feldspar looks fleetingly, but truly, annoyed. The quartent governor of Allia, or possibly Allia's Leadership, must have been especially irritating. In the years since Feldspar became her assigned senior, Syen has never seen the old woman show any expression worse than a brittle smile. They both know the rules: Fulcrum orogenes—Imperial orogenes, blackjackets, the ones you probably shouldn't kill, whatever people want to call them—must be always polite and professional. Fulcrum orogenes must project confidence and expertise whenever they are in public. Fulcrum orogenes must never show anger because it makes the stills nervous. Except Feldspar would never be so improper as to use a slur like the stills—but that is why Feldspar is a senior and has been given supervisory responsibilities, while Syenite merely grinds her own edges alone. She'll have to demonstrate more professionalism if she wants Feldspar's job. That, and she'll apparently have to do a few other things (Jemisin, 2016, p.47).

The passage shows that the Fulcrum is organized in a hierarchy, with orogenes' roles and behaviors heavily based on their place in the hierarchy. As a senior orogene, Feldspar lives up to the responsibilities and power that come with her job. The fact that she is annoyed by the quartent governor of Allia shows that even powerful people can be swayed by outside forces, which shows how complicated the political system is in the stillness. The reference to orogenes and the expectation that they will be polite and professional show that their identities are not just based on their skills, but also on how well they follow certain rules that support their status. The rules about how orogenes should act, especially the one that says they must never show rage, show how emotions are pushed down in unfair systems. This assumption helps keep things

the same by keeping the "stills" (people who aren't orogene) calm and obedient (Jemisin, 2016, p.47). It shows how people are afraid of orogen power and how far the Fulcrum will go to control their public image. In real life, too, people from disadvantaged groups are often told to hide their feelings so as not to upset or anger people from dominating cultures. This dynamic is similar. The fact that Syenite knows she needs to be more professional if she wants Feldspar's job shows how competitive their setting is. The Fulcrum's strict structure and the push to fit in and do well show how systemic oppression not only changes who people are but also fuels ambition based on fear. Syenite's knowledge that she needs to grind her edges alone shows how alone she feels and how the system's demands affect her. Along with her desire to be successful, she knows that her success depends on how well she can work within a system that is meant to hold her back. The text criticizes the systemic structures that control behavior and hide people's identities. Feldspar's fragile smile and her real irritation are different, which suggests that powerful people put on a front to get through a complicated social world. This tension is used by Jemisin to show how much mental work orogenes have to do, which is similar to what marginalized people go through in many social settings.

The futuristic parts of the book question common ideas about technology by incorporating it into the earth's structure. You can think of orogeny as a kind of technology since changing the way natural forces work is a way to get back your power. This fits with Afrofuturist ideas that look at technology through the lens of Black experiences and points of view, rather than the Western-centered stories that are common in science fiction and fantasy. Jemisin's vivid descriptions of environmental collapse make readers think about what happens when we ignore communities that are already struggling. This makes a very powerful statement about the fact that how race, ecology, and life are all connected.

Brevard is cramped and narrow and high in a way that she has never before experienced, so she hunches in the saddle as they ride into it, looking up at the looming buildings on either side of the street and wondering if they ever collapse in on passersby. No one else seems to notice that these buildings are ridiculously tall and crammed right up against each other, so it must have been done on purpose. There are dozens of people about even though the sun has set and, to her reckoning, everyone should be getting ready for bed (Jemisin, 2016, p.61).

Stonelore changes all the time, Syenite." He doesn't say her name often, either. It gets her attention. "Every civilization adds to it; parts that don't matter to the people of the time are forgotten. There's a reason Tablet Two is so damaged: someone, somewhere back in time, decided that it wasn't important or was wrong, and didn't bother to take care of it. Or maybe they even deliberately tried to obliterate it, which is why so many of the early copies are damaged in exactly the same way. The archeomests found some old tablets in one of the dead cities on Tapita Plateau—they'd written down their stonelore, too, ostensibly to pass it on to future generations. But what was on the tablets was different, *drastically* so, from the lore we learned in school. For all we know, the admonition against changing the lore is itself a recent addition (Jemisin, 2016, p.88-89).

The first quote says that Brevard is a "cramped and narrow" place with "looming buildings" that make Syenite feel anxious. (Jemisin, 2016, p.61). Through its design, the building shows not only physical but also mental oppression, making the space feel stifling and scary. The tall buildings stand for the weight of social expectations and control. They seem to be meant to make people feel like they don't matter. Syenite's hunched posture shows that she is uncomfortable and uneasy in this stifling space, showing how design can affect how people feel and interact with each other. The fact that no one seems to realize the harsh design also brings up a theme of normalization in oppressive settings. It shows how social structures can make people less sensitive to pain or danger, highlighting the power of conformity and how people can internalize systemic abuse. This fits with Afrofuturist ideas that criticize how disadvantaged people deal with and adapt to systems that hurt them without questioning their legitimacy. The second citation details the idea of stone lore, which is historical information that shapes cultural identity. The character thinks about how societies change or leave out parts of history that they don't think are important. In a broader sense, this is about how the balance

of power affects how information is kept and passed on. The idea that important stories can be out of mind shows how fragile collective memory is, especially for groups that have been historically pushed to the edges. The fact that different historical reports have different details and that the tablet was damaged makes us think about who has the right to tell the story and whether the main stories are true. It seems that the histories taught in schools are often skewed toward those in power, making it hard to understand the past. This criticism of erasing history fits with Afrofuturist ideas because it shows how disadvantaged groups need to take back their stories and learn about their pasts to create a stronger future. Altogether, these quotes show a deep link between physical space and how we build information. The controlling nature of Brevard's building is similar to how historical stories are controlled. The tall buildings make it hard for Syenite to move and see things, and the selective protection of stone lore makes it hard to understand her cultural identity. Both places expect people to follow the rules, which supports the themes of power and control that run through Jemisin's world.

Through her characters, especially the main character Essun, Jemisin shows how important identity and society are. Essun's journey shows the challenges Black people, especially Black women, face as they deal with trauma and societal oppression. Her relationships with other characters, like her children and other orogenes, show how important it is to stick together when things go wrong. Afrofuturism often stresses the power of community as a way to be strong and independent. This focus on togetherness and working together is a key part of the movement.

Heresmith sighs. "That's very poetic, Syenite Orogene. But Asael is correct. Moving would mean the loss of our comm's identity, and possibly the fracturing of our population. It would also mean losing everything we've invested in this location." She gestures around, and Syenite understands what she means: You can move people easily, but not buildings. Not infrastructure. These things are wealth, and even outside of a Season, wealth means survival. "And there's no guarantee we won't face worse problems elsewhere. I appreciate your honesty—I do. Really. But, well... better the volcano we know (Jemisin, 2016, p.88-89).

Heresmith's worry that they would lose the comm's character if they moved shows how deeply people are connected to their surroundings. The phrase "the loss of our comm's identity" (Jemisin, 2016, p.89) makes a point of showing that identity is not just something that people make up; it is deeply connected to the past, experiences, and physical presence of the community as a whole. The infrastructure and buildings are reminders of their shared history and investment. They are a visible legacy that shapes their cultural identity. When people talk about moving, they often talk about how place shapes character. Heresmith says that people can be moved, but what they have made and taken care of in their physical surroundings has a value that can't be easily found elsewhere. This shows that a community's identity is strongly rooted in its social and geographical setting. When people lose their homes, it can break up their sense of belonging because the ties they make there are often tied to memories, cultural practices, and their ability to stick together. The reason Heresmith says not to move is fear of the unknown, which is summed up in the term "better the volcano we know" (Jemisin, 2016, p.89). This is related to a bigger idea that people in groups tend to stick to what they know, even if it's dangerous, rather than risk the unknown that comes with change. People who are afraid of losing their identity and safety can be very resistant to change. They may feel safer with the status quo, even though it is risky than with the possible risks that come with it. This is similar to what marginalized groups have gone through when they were forced to move or were displaced, showing how emotionally heavy these choices can be. The phrase "everything we've invested in this location" shows how identity and belonging are connected to money (Jemisin, 2016, p.89). Assets like infrastructure and income are more than just things; they represent the community's work, sacrifices, and hopes. This investment helps people feel like they own something and join, which is important for building community identity. Moving could split up the people, which makes us think about how to keep relationships strong and how

to use our collective power. This shows how important it is to stick together in a harsh world. In *The Fifth Season*, these lines beautifully show how identity, society, and the natural environment are all linked. Jemisin uses Heresmith's writings to look at how place affects identity, how people fear change, and how important it is for communities to work together to keep their bonds strong. A strong theme that runs through the whole book is the conflict between security and the need for safety. It makes readers think about how complicated belonging is and the things people give up to survive and find their own identity.

Gender and sexuality are also important issues in the novel, especially in how it shows women and their power. The story is centered around female characters who go against gender norms and fight against systemic sexism. Jemisin's writing about motherhood, identity, and trauma gives us a complex look at what it means to be a Black woman, and it challenges the patriarchal systems that often push these experiences to the edges.

You saw two women holding each other, rocking in an effort at comfort. You saw a man your own age with the look of a Strongback, who gazed steadily at his big, thick-fingered hands and perhaps wondered if he was hale enough, young enough, to earn a place somewhere (Jemisin, 2016, p.58).

A group of six women who have clearly banded together for safety whisper among themselves at the sight of you—and then one of them says loudly to another, “Rusting Earth, *look* at her, no!” Apparently you look dangerous. Or undesirable (Jemisin, 2016, p.77).

The picture of "two women holding each other, rocking to comfort" shows how important and strong it is for women to stick together when they are upset (Jemisin, 2016, p.58). This close moment between the women shows how strong their resistance is to structural oppression and how they build support networks to get through hard times. The male character's thoughts, which are based on self-doubt and societal standards of strength, are very different from their relationship. This comparison shows that women's identity and power are often based on community and social support, which goes against the idea that strength has to be in line with traditional male ideals. The second quotation talks about a group of women who "banded together for safety," which adds to the idea that women can be strong when they are in danger (Jemisin, 2016, p.77). Their whispered talks show that they both know how dangerous it is to be in a world that sees them as weak. The loud comment, "Rusting Earth, look at her, no!" shows a quick judgment based on the main character's looks (Jemisin, 2016, p.77). It shows how society tends to name women as dangerous or undesirable based on quick assessments. This moment shows how women are often policed by both outside social norms and their friends, showing how complicated it is to be a woman in a patriarchal society. The second quote talks about feeling unsafe and unwanted, which is a reflection of larger social worries about women's power and the fear of women who don't follow the rules. People look closely at the main character's appearance, which suggests that showing power or not being a traditional woman can make people feel uncomfortable or hostile. People who are Black often face multiple forms of discrimination because of their race and gender, and they have to deal with social expectations and systemic sexism. This theme hits home for them. Even though they don't say parenting by name, the themes of female relationships and the need to feel safe can be connected to the ways women care for and protect others in a dangerous world. Jemisin's writings about motherhood often deal with pain and strength, showing how Black women's experiences shape who they are and how they fight against patriarchal oppression. The private moments between the women suggest a group approach to healing and resistance. They show how shared suffering can bring people together and give them the strength to face systemic problems. Jemisin talks about sexuality and gender through the lens of interactions between women and women's empowerment. The text challenges patriarchal rules and shows how complicated it is to be a Black woman by focusing on the bonds between women and how they deal with societal judgments. Jemisin not only criticizes systemic sexism through her writing

about trauma, identity, and community, but she also praises the strength and resilience that can be found in female connections. This complex picture makes readers think about how powerful it is for women to support each other as they fight for their identity and independence.

The reclaiming of the past is an important part of Jemisin's story. In *The Fifth Season*, the characters deal with their pasts and events that affected them personally and as a group. In Afrofuturism, this reclamation is very important because it lets people make new futures by reinterpreting past stories. The book stresses how important it is to understand and accept the past to build a better future, which gives people hope and strength.

4. CONCLUSION

The evaluation of African futurism and Afrofuturism is based on five criteria: experience, authorship, language, landscape, and black character heroism and technology. Experience is a crucial factor in the history and literature of every race and society, as it is a staple of a people's culture, history, philosophy, and civilization. While experiences may be similar, they cannot be the same. The African and people of color experience is two-pronged, with Africanfuturism addressing African peculiar experiences and concerns, and Afrofuturism addressing those of people of color. Both have historical bearings, but colonialism is more prevalent in Africa than in the New World. Post-independence disillusionments, gender oppression, cultural and economic exploitation, corruption, ethnic rivalry, kidnapping for ransom, banditry, terrorism, and religious fundamentalism are peculiar to Africa. In contrast, people of color experience racism, identity crisis, alienation, and serfdom as aftermaths of their slavery experience. Literary texts that fail to address these concerns while being conscious of the inherent two-pronged experiences should not pass as Afrofuturism or Africanfuturism (Bagnall, 2021).

While some people were upset that Jemisin's non-stereotypical science fiction book won the Hugo Award, she also made it clear how important it is to show and talk about the dreams, goals, and imaginations of people who are on the outside. It is important for a genre like science fiction, which is meant to show other possibilities to what we think is real, to include all of these options, not just the most famous ones. There are other mythologies besides European ones, and white people are not the only ones who can be strong, brave, and good. Women can also be heroes. Jemisin's *Broken Earth* series was a success because it had both universal themes that all readers could relate to as people of the world and themes that are too often ignored, ignored negatively, or ignored altogether. The trilogy's strength lies in how broad and open it is at the same time. The same is true for Afrofuturism as a whole: this cultural and philosophical movement wants to make the world a better place by rediscovering the African, African American, and black diasporic past, by bringing back traditions, cultures, and histories that have been lost, forgotten, or silenced, and by taking a more open-minded approach to science fiction and art. Afrofuturism is becoming a current that includes authors, artists, photographers, directors, and philosophers from very different traditions, histories, and social and economic backgrounds. These people are coming together to contribute to it, though, by sharing common traits and hopes for the future (Bigoni, 2019).

The Fifth Season, takes place in a geographical region known as the Stillness, which is teeming with disasters and conflicts. Essun, a desperate mother attempting to locate her little girl in the middle of destruction; Syenite, a gullible orogene used as reproductive machinery in an elaborate genetic dream; Damaya the reject—these three main characters depict exploitation in its grandest form. Most of the action occurs during the time of the Fifth Season, a cataclysmic event where orogenes, who are people with abilities to geoe engineer, are brutally tortured and used by the society from which they are indispensable but dread their powers. Other than exploring themes of race, identity, and ecological destruction in urban settings, the novel also addresses the problems of oppressed peoples. It targets structural injustice and highlights the

middle ground through people and people's activism. The problem occurs because, the author can expose the dynamic through traditional Afrofuturism, where the characters' melting pot of experiences is all in their head and 'draws culture from power not because there is any, but to combat the adversities'. A critical summary of key texts explains how oppressive regimes tend to strip individual differences by depicting every orogen with utility and not as a person. Even the design of the space—oppressive due to its design—can itself be considered a representation of society's control and enhances the effects of the fictional characters' conflict with society's internalized violence.

Moreover, Jemisin examines the theme of gender and sexuality focusing on female bonding that is contrary to conventional patriarchy. They center around motherhood, trauma, and recovery, and demonstrate the importance of a support system in overcoming external oppression. The novel seeks to recover history, as a tool of imagining a more positive construction of possible futures, in line with the premise of Afrofuturism's concerns about the retelling of stories as a method of liberating those who have been silenced. The novel weaves together such multifaceted layers and, as a result, fully depicts and critiques the themes of self-identity, home, and community relationship with one's biophysical environment.

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JOHN FOWLES'IN *THE COLLECTOR* ADLI ESERİNDE FEMİNİST YAKLAŞIM IŞIĞINDA NEZAKET VE GÜÇ DİNAMİKLERİNİ KEŞFETMEK

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Özet

Bu çalışma, John Fowles'in *The Collector* adlı romanındaki nezaket temasını feminist bir bakış açısıyla incelemektedir. Hikâye, erkek karakter Frederick Clegg ile tutsağı Miranda Grey arasındaki karmaşık güç ve kontrol dinamiklerine odaklanmaktadır. Nezaket, her iki karakterin de içinde olduğu altta yatan toplumsal normları ve cinsiyet rollerini ortaya çıkaran kritik bir mekanizma olarak ortaya çıkmaktadır. Clegg'in nezaketi, şiddet içeren eylemleriyle keskin bir tezat oluşturarak toplumsal beklentiler ile kişisel ahlak arasındaki uyumsuzluğu vurgulamaktadır. Bu arada Miranda'nın, Clegg'in davranışlarına verdiği tepkiler, ataerkil yapılar içinde kadınlara uygulanan kısıtlamaları yansıtmaktadır. Bu çalışma, nezaket ve gücün etkileşimini analiz ederek, romanın toplumsal cinsiyet ilişkileri ve insan etkileşimlerindeki kontrolün sinsi doğası hakkındaki yorumunu vurgulamaktadır.

Anahtar kelimeler: Feminist edebiyat, toplumsal cinsiyet dinamikleri, nezaket, ataerkil yapılar, insan etkileşimleri

EXPLORING POLITENESS AND POWER DYNAMICS IN JOHN FOWLES' *THE COLLECTOR* IN THE LIGHT OF FEMİNİST APPROACH

Abstract

This study examines the theme of kindness in John Fowles' novel *The Collector*. The story centres on the relationship between Frederick Clegg, a complex male protagonist and Miranda Grey, his victim. Here politeness is emphasized, revealing the hidden aspects of social structure and the gendering of characters. Social politeness, exemplified in Clegg's framework, is not the same as violence within, and it exposes the gap between what people are expected to do in a social setting and what they actually do. On the other hand, the way Miranda reacts to Clegg's acts of politeness depicts how women are expected to behave and feel under patriarchal conditions. By focusing on the nuances of power and control, the study addresses issues of power dynamics in the interplay between men and women, which is especially prominent in the narrative.

Key words: Feminist literature, gender dynamics, politeness, patriarchal structures, human interactions

1. INTRODUCTION

John Fowles' novel explores issues of control, power, and human interaction through an engrossing story. Among the many levels the author explores as an important prism through which to examine the interactions and actions of the characters, the idea of kindness stands out. *The Collector* (2004) by John Fowles appears at first to be the tale of a deranged guy named Frederick Clegg who develops an obsession with an art student Miranda Grey. Following his pool winnings and subsequent windfall, Clegg purchases a remote home, kidnaps Miranda, and confines her to his specially designed cellar, which doubles as a cell whose meaning is taken from the word "room" (Macháňová, 2022, p. 14). After several unsuccessful attempts to flee, Miranda catches a cold that eventually develops into pneumonia. Clegg continues poisoning her with unuseful medication and allows her to slowly die in agony because he is unwilling to seek the right medical aid for her because doing so will expose him. According to Fredman (2006, p. 8), "His idea of gender roles is quite conservative, with the man as the superior dominant partner and the woman as the caring person who looks after the home and the family." As Mansoor (2018, p. 168) states, "Politeness principle suggests that one has to 'maximize the expression of polite beliefs, minimize the expression of impolite beliefs'. He divides them into six maxims: tact, generosity, approbation, modesty, agreement, sympathy."

The elements of politeness appear in *The Collector* in a variety of ways, reflecting power dynamics and society expectations. "The two characters are involved in a series of dialogues, honest and manipulative, soft and aggressive" (Držajić, 2020, p. 199). Language and speech acts are two important components; characters' use of language and speech acts frequently conveys politeness. "In every social interaction, politeness can be useful in decreasing potential threats. That is, speakers, trying to weaken face-threatening acts" (Mansoor, 2018, p. 175). For instance, Miranda shows that she affords to remain within socially acceptable limits even when she comes off as kind but cold to Clegg by trying to absorb his advances. Characters abide by and exhibit social standards and manners out of courtesy. Yet if she is outside Miranda's circle and privately expresses a sense of unease, her primary affection for Clegg seems to be the norm in terms of politeness. The central idea of this article is a reflection on the novel through the prism of feminist criticism concerning the language of politeness particularly its power relations and gender. This study aims to narrow down gender-based expectations and demographics through the aspects of courtesy described in the book, and examine their interactions at the micro level in response to their needs. This can assist in understanding better the themes of the novel. It is necessary to consider why it is essential to understand the tenets of politeness as a social construction and how it applies to both men and women in Fowles' writings within a feminist context.

1.1 Politeness and Power Dynamics

At the onset, the compassion that main character reveals in extending courtesy to the female character conceals his inner design of possession and control. These manners in which gender stereotypes influence politeness. Because women are expected to preserve kindness and avoid disagreement, Miranda, a woman, feels pressured to obey Clegg's approaches. "I got her down quite easily; we did have a bit of a struggle at the door of her room, but there wasn't much she could do then" (Fowles, 2004, p. 26). Besides Clegg is kind to his victim, he is being manipulative so that he covers up his true intentions. "I said, you can't go yet. Please don't oblige me to use force again" (29). The word "please" is one of the words he uses to show a manipulative kindness to her. The woman's silence or refraining from rejecting the man's demands towards her can be understood as a form of politeness. "I was obliged to say that if she did not keep quiet I would have to resort to more of the chloro and CTC (which I showed),

but that if she kept still I wouldn't hurt her" (Fowles, 2004, p. 26). These themes of politeness intersect with those of power and control, and gender roles, underlining the motivations of the characters, and the social context in which they exist.

Politeness has a function to conceal unequal power dynamics that genders experience. The women's kindness toward men, as Miranda's to Clegg, displays expectations of society for women to be polite as in the example that Miranda makes compliments Clegg's home, and he is pleased, "You're very neat." (Fowles, 2004, p. 52). This highlights the unequal power dynamics that can lead women to feel obligated to be kind instead of setting boundaries. Miranda is a woman who raised with the value of being polite, especially when interacting with men. However, Clegg uses Miranda as a manipulation tool by taking advantage of the societal norm that requires women to be kind to maintain control. His attitude shows how genders use politeness as a weapon as in his statement "I spoke gentle, I pretended I was angry, bitter, I begged her, but it was all no use" (93). Gender-related expectations of politeness often have women should be more understanding and obedient than men. As the story unfolds, Miranda opposes Clegg's authority and uses her initiative, which causes her polite image to come apart. She says, "I'm so superior to him. I know this sounds wickedly conceited. But I am" (Fowles, 2004, p. 137). Even though Miranda discomforts, she feels obligated to respond Clegg because of his politeness. She realizes that there is a deceptive maneuver behind his polite exterior, and she is compelled to comply. "I ask him to help this misery who has me under his power. I ask him to help me" (Fowles, 126). The male character's expectation to get the female character's attention and obedience reflects cultural norms that upheld male dominance in relationships. Despite the woman's polite responses, the hesitations and evasions hint at an underlying resistance to man's approaches. "I'm sorry I did . . . what I did. And I should like to thank you for not retaliating. You had every right to" (Fowles, 98). There is a subliminal resistance to the characters giving up their relationship. A silent defiance against the gendered expectations of feminine passivity is conveyed by the woman's rejection to meet the man's gaze. A crucial turning point in Miranda's journey to reclaim her autonomy is her rejection the traditional gender roles and polite compliance. As Miranda says, "I'm not egocentric enough. I'm a woman. I have to lean on something", as Clegg says, "You could lean on me financially", and Miranda responds, "And you on me for everything else? God forbid" (Fowles, 60).

Through illuminating the intricacies of gender dynamics and politeness in relationships, The Collector engages in the motivations of its characters and the larger social environment in which their interactions occur. These different gendered characters present a nice front, but there are more subtle power dynamics at work. The man's polite gestures and woman's false grin conceal their genuine motivations, underscoring the flimsiness of politeness in upholding social norms and permitting manipulation and control. The man's use the woman as a tool to establish authority and control over her through his deceptive polite actions. "I ought to have got someone who would respect me more. Someone ordinary I could teach" (Fowles, 304). He uses his kind attitude to trick the woman into thinking he had to return the favor, taking advantage of the social norm that demands female obedience to achieve his goals. The established power dynamics in relationships are reinforced by the gender standards surrounding politeness. Miranda's cultural conditioning places a strong emphasis on being polite, especially to males. "It was the first time she'd given me a kind look. She was saying, trust me, plain as words. A little smile round her eyes, looking up at me. All eager" (Fowles, 34).

When a woman begins to speak up and resist the authority of a man, she disrupts the power dynamics supported by social norms and politeness, and ultimately reclaims her freedom. "She gave me a fierce cold look, then she turned away. "I don't know who you think I am. If you think I'm somebody rich's daughter and you're going to get a huge ransom, you've got a shock coming" (Fowles, 29). The man's gentle behavior and the woman's unwilling responses contrast with the man's possessive attitude and the woman's discomfort. "First of all I should

like to thank you for not doing so, because I don't want you to kiss me” (64). This contradiction between their inner restlessness and outward politeness raises the possibility that politeness is a superficial facade used to hide power struggles and relationship disagreements. “There was something so nice about her you had to be nice too” (Fowles, 36). “Sometimes I wanted to say to her, please do it again, please let your hair fall forward to toss it back” (Fowles, 65). If a man appears polite, and acts possessive, he will appear to society as a cunning man who exploits society’s standards of feminine etiquette for personal gain. Based on this, the female character thinks like that as well, “He's so cunning, it's incredible. Foolproof” (175). “She was my guest at last and that was all I cared about” (Fowles, 27), and Miranda thinks, “He has a way of standing with his hands by his side or behind his back, as if he doesn't know what on earth to do with them. Respectfully waiting for me to give my orders” (128). These thoughts of the female character about the male character proves that the possessive attitudes of man is perceived by society as a cunning man who acts according to his own interests.

Gender standards and cultural expectations influence a woman’s commitment to polite behavior, especially when interacting with men. As it is stated in the dialogue held between Clegg and Miranda, “I don't want to talk about anything. Just to say I'm sorry.”, “I accept your apologies.”, “Thank you” (Fowles, 98). This reflects societal standards that support male entitlement and female submission in relationships. Women thus demonstrate opposition to traditional gender norms and power dynamics by avoiding from men. Miranda’s reluctance to comply with his demands, despite his apparent politeness, indicates a growing resistance to ideals of femininity and a desire to exert her authority in the relationship. That is because, according to Akkūlah Doğan (2019, p. 136), “Clegg does not want to assault or kill her but just wants to practice his art and suppress his obsession for keeping things. In other words, he would like to keep her as a home decoration.” Miranda thinks, “To him I was just a child amusing herself” (Fowles, 139). Her actions, such as defying Clegg and setting boundaries, breaking all these judgments, suggest that she is regaining control and autonomy, and subverting the power structures supported by societal norms.

2. METHOD

The purpose of this paper is to conduct a literary analysis regarding the aspect of kindness in John Fowles’s novel *The Collector*. A close examination of the relationship and gender relation between the characters is considered, with interpretations concerning feminism. The primary method of analysis contains a close reading of the novel, focusing on key passages that illustrate the interactions between Frederick Clegg and Miranda Grey. These are dialogues, descriptions of certain situations, and some narrative attitudes developed by Fowles to present themes on politeness, power, and gender relations. The coding will make identification of recurring motifs and symbols emphasizing social structures that impinge upon the fortunes of the characters, with particular emphasis on gender roles. A feminism approach tends to see how characters reflect societal expectations of their gender roles. The study analyzes Miranda’s responses to the actions of Clegg and her portrayal contrasted against male characters in an attempt to unravel underlying themes related to victimization and empowerment. The analysis also focuses on the interaction and politeness functions between Clegg and Miranda. These findings will be synthesized into an overall argument regarding the narrative of kindness, power, and gender that is there. It will also try to explain in detail those points which indicate that human encounters are really complex under such influences. In fact, this multifaceted methodology enables the study to pursue depth in knowledge over the theme of kindness in the novel, while at the same time contributing to the discussions on gender dynamics in literature.

2.1 Politeness through the Feminist Approach

Through a feminist approach, the novel's portrayal of politeness highlights the pressure that women must maintain a cheerful outlook, even in awkward or oppressive circumstances. Clegg's kind gestures like "I came to ask you what you'd like for breakfast, there's cereal, eggs, etcetera" (Fowles, 32), and Miranda's "Thank you", her forced smile, as in "It was funny, she almost smiled" (Fowles, 23), is a statement that women are expected to think of men's comfort before their independence. By keeping women in obedient roles and using their kindness to maintain male dominance, she reinforces these traditional gender norms. Feminist theory suggests that man's deceptive kindness to woman reflects larger patriarchal systems that allow men to dominate and control women. "All the time I felt she might ask a question, she'd come out quickly with a question to try and catch me. About how long she had to stay, why I was being so kind to her. I made up answers, but I knew they sounded feeble, it wasn't easy to invent quickly with her" (Fowles, 32). The man's exploitation of a woman's weakness and cultural norms regarding women's obedience and manners perpetuates gendered power dynamics in their relationship. Miranda's strict adherence to etiquette, especially with men like Clegg, is an example of how women are conditioned to prioritize men's comfort and desires over their autonomy. This reinforces the perception that women's politeness is a sign of respect for gender norms, which further perpetuates their oppression in a patriarchal society. Miranda's rejection of Clegg's approaches is an evident that she is a feminist who is critical of traditional gender roles. For example, "She does not like his comments because she thinks that his ignorance and lack of education are the cause of the growing difference between her and Miranda. This intensifies her feelings of inferiority and sometimes she counterattacks while trying to defend her class" (Libichová, 2014, p. 8). As Fredman (2006, p. 11) states, "Miranda claims that she is a person who dislikes the class system and that she does not care about class. However, from time to time she shows contempt for Clegg and most of all his class." Miranda avoids from Clegg's romanticism and Clegg kindly respects her avoidance, "I don't expect you to understand me, I don't expect you to love me like most people, I just want you to try and understand me as much as you can and like me a little if you can" (Fowles, 45). Miranda's avoidance and reluctance to comply with social pressure to conform to the rules of politeness indicate her developing sense of autonomy. This resistance shows that women have the power to set boundaries in their relationships and question patriarchal power dynamics, challenging the idea that they should passively accept men's approaches. Miranda, as an example of a feminist, claims autonomy by opposing to traditional gender roles. When a woman begins to question men's authority and set her boundaries, she begins to subvert the power structures supported by societal norms. By regaining authority, the possibility of women to fight against oppression in male-dominated societies and to establish their will and autonomy, is emphasized. "She'd got all her clothes on and she stared at me again, no sign of fear, bold as brass she was" (Fowles, 28).

The concept of politeness integrates into the feminist approach in comprehending how the novel deals with power dynamics to conduct human interactions comprehensively. It is clear from the linguistics studies that the characters in the novel use a variety of politeness techniques in their speech to get along with others. As Libichová states, "Their choice of vocabulary and syntax determines their personalities as well as the meaning of their ideas" (32). To maintain social harmony, Miranda gently denies Clegg's approaches by using indirect speech acts, "The positive self-image or self-esteem that a person enjoys as a reflection of that person's estimation by others" (Leech, 2014, p. 67). To understand how politeness can be used deceitfully in a conversation, it is necessary to understand Leech's concept of politeness maxims. It is possible that women, like Miranda, are more likely to use language politeness techniques to avoid awkward situations and preserve peace. Miranda skillfully uses language

to set boundaries without offending others, reflecting cultural norms and power dynamics in the process. Male characters like Clegg, on the other hand, could be less concerned with manners and use direct speaking acts to establish power and domination. The difference in use of politeness that the genders experience highlights the societal expectations of women's position. Men like Clegg consciously use politeness, to establish authority and maintain control in relationships, while women like Miranda use it to overcome social pressure and challenge dominance. "She was going to speak but I felt I had to stop her questions, I didn't know she was so sharp. Not like normal people" (Fowles, 32). This interaction demonstrates how politeness can both reinforce and challenge preexisting power inequalities in interactions of genders. John Fowles brilliantly explains how politeness is a control strategy in the novel. This strategy works on Miranda affected by attitudes of Clegg. It is clear in these sentences said by Miranda in the novel,

Sometimes he irritates me so much that I could scream at him. It's not so much the way he looks, though that's bad enough. He's always so respectable, his trousers always have creases, his shirts are always clean. I really think he'd be happier if he wore starched collars. So utterly not with it. And he stands. He's the most tremendous stander-around I've ever met. Always with that I'm-sorry expression on his face, which I begin to realize is actually contentment. The sheer joy of having me under his power, of being able to spend all and every day staring at me. He doesn't care what I say or how I feel — my feelings are meaningless to him — it's the fact that he's got me. (Fowles, 171)

The man uses polite words and draws on social conventions of feminine politeness to force the woman into obedience. The woman's indirect speech indicates how politeness maintains social harmony and regulates the genders' interactions. As Miranda says, "I'm your prisoner, but you want me to be a happy prisoner" (Fowles, 33), "It's not a little thing. It's terrible that you can't treat me as a friend" (69), "I tried to look very understanding, very sympathetic, but it seemed to frighten him" (129).

3. FINDINGS AND DISCUSSION

According to some scholars' studies, to promote conversation and preserve social affairs, women frequently employ politeness techniques like "hedges" and "tag questions" (Tannen, 2007, p. 113). This framework uncovers the gendered dynamics at work in the conversation by contrasting the more aggressive speech patterns of male characters like Clegg with the politeness used by feminine characters like Miranda. "Lakoff's description of "men's language" suggested that gendered linguistic norms for men functioned as ways of displaying an engagement with power" (Lakoff, 2004, p. 11). Miranda says "I accept too much. To begin with I thought I must force myself to be matter-of-fact, not let his abnormality take control of the situation. But he might have planned it. He's getting me to behave exactly as he wants" (Fowles, 136). According to Lakoff's theory, characters who are more powerful in society, like Clegg, use politeness as a means of controlling weaker individuals, like Miranda. Additionally, they perpetuate the power disparities that already exist in the story, as Clegg states, "Please be reasonable. You know what you are to me now; can't you see I haven't made all these arrangements just so you'd stay a week more?" (Fowles, 46). "Generally speaking, politeness involves contributing to social harmony and avoiding social conflict" (Holmes, 2013, p. 285). Using language politeness as a tactic might help one to challenge repressive social institutions and establish one's autonomy as Miranda does, "I give you my word of honour that I shall not try to escape" (Fowles, 49). Holmes's structure for *The Collector* might show how Miranda uses tact to set limits and defy Clegg's authority. She does this by hedging and use indirect speech actions to undercut Clegg's power while putting on a front of compliance. Additionally, characters challenge power hierarchies or establish supremacy by using particular discourse methods, such as speech actions or turn-taking patterns. For instance, Frederick Clegg dominates the conversation by giving long monologues that push Miranda's voice to the

sidelines. However, Miranda has the option to challenge and resist gently to Clegg's authority in the conversation by using indirect speech acts or hesitations as a kind of resistance. It is understandable from Clegg's statement, "There was something mischievous about her sometimes, you could see she was looking for trouble, in a nice way. Teasing like" (Fowles, 51). "More elaborate negative politeness work can sometimes be heard in extended talk, often with hesitations" (Yule, 1996, p. 65).

4. CONCLUSION

People use the language as a coping mechanism to lessen acts that could be perceived as intimidating and to preserve social harmony. As Miranda says, "Now you're behaving like a little boy. You forget that you are keeping me here by force. I admit it is quite a gentle force, but it is frightening", or, "You are extraordinary", and "He makes me falsely grateful" (Fowles, 71, 73, 136). Discourse analysis makes it possible to look at how characters interact politely and when they threaten each other. "It tends to focus specifically on aspects of what is unsaid or unwritten (yet communicated)" (Yule, 1996, p. 84). To handle possible threats to their or others' faces, the characters employ politeness techniques like positive politeness and politeness indicators. Aggression or coercion are represented face-threatening behaviors that obstruct communication and draw attention to power disparities. Hedging and indirectness are two linguistic techniques used by feminine characters, like Miranda, to negotiate social situations and uphold relationships. Oppositely, male characters tend to have more assertive speech patterns, which mirror society norms around power and masculinity. The novel's characters assert their agency and subvert repressive power structures through language. Characters challenge prevailing discourse conventions and make their opinions known through the lexical selections, grammatical constructions, and speech acts that employed. "Those who tend to regard connection as the basic dynamic operating between people see attempts to use status differences as manipulative and unfair" (Tannen, 2007, p. 16). For example, Miranda challenges Clegg's authority, and uses qualifying and disclaimers to assert her initiative in the conversation, expressing her reluctance to comply with his demands. As Clegg says, "Very coaxing, she was" (Fowles, 104). There is ambiguity among the linguistic elements that affect the conversation and influence other people's opinions or behaviors. For example, Clegg exploits Miranda's weaknesses and uses persuasive discourse techniques to force her to comply and strengthen his dominance over the discourse. It is understandable from Miranda's statement that she is aware of it, "You fall over yourself being nice to me" (Fowles, 79). The different attitudes and social behaviors of Frederick Clegg and Miranda Grey highlight deeper social power structures when viewed through the prism of politeness. This study also highlights how politeness is used to cover up underlying control, manipulation, and loss of personal initiative in relationships. Ultimately, the complex power dynamics between captor Clegg and captive Miranda highlight the destructive effects of unbridled desire and the blurred boundaries between love and possession. This provides a frightening exploration of the dehumanizing effects of control and obsession, and how they are processed in gentle ways so as not to violate the range of control.

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COVID-19 TERİMLERİNİN OLUŞUM SÜRECİ

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Özet

Yeni kelime ve deyimlerin ortaya çıkışı, toplum dilbiliminin sürekli olarak ilgilendiği bir konudur. 2019'un sonlarında başlayan COVID-19 pandemisi, dil ve iletişim üzerinde belirgin etkiler yaratmıştır. Araştırmacılar, salgın döneminde küresel çapta oluşan neolojizmleri analiz etmeye artan bir ilgi göstermektedir. Bu çalışma, COVID-19 salgını sırasında İngilizcede ortaya çıkan yeni terimlerin oluşum süreçlerini incelemektedir. Krishnamurthy'nin (2010) neolojizm sınıflandırmasına dayanarak yapılan incelemede, en yaygın stratejinin kelime türetimi olduğu, bunu ödünç alma ve sözcüksel sapma süreçlerinin izlediği tespit edilmiştir. Kelime türetimi içinde ise en sık kullanılan yöntem olarak birleştirme öne çıkmıştır. Elde edilen bulgular, kriz dönemlerinde dilin ihtiyaçlara hızlı bir şekilde uyum sağladığını göstermektedir. Gelecekteki araştırmalar, bu yeni terimlerin diğer dillere nasıl çevrildiği üzerine odaklanacaktır.

Anahtar kelimeler: Toplum dilbilim, yeni sözcük üretimi, afet dili, Covid-19.

NEOLOGISM OF COVID-19 TERMS

Abstract

The surge of new words and phrases is a continuing concern of sociolinguistic studies. The COVID-19 pandemic, which began in late 2019, has led to significant changes in language and communication. Researchers have shown an increased interest in establishing a trending base of global neologisms for the pandemic. This study aims to examine the creation of the new English terms emerged in the wake of the COVID-19 pandemic. Using Krishnamurthy's (2010) taxonomy of neologisms, it was observed that word formation was the most common strategy, followed by borrowing and lexical deviation. Regarding the subcategories of word formation, compounding was the most prevalent strategy. The findings proved the quick response of language to respond to the requirements of emerging situations in times of crisis. Further studies would concentrate on the translation of these new terms into other languages.

Key words: Sociolinguistics, neologism, disaster language, Covid-19.

1. INTRODUCTION

Starting in 2019, the COVID-19 pandemic caused many negative impacts in various areas across the globe. Since the outbreak of the COVID-19 pandemic, the world has experienced many compulsory changes including economy, health, tourism, and education. Some strict rules such as social distancing, home-office working, and distanced learning have been implemented to decrease the number of people affected by this pandemic.

The wake of the pandemic has also brought about the creation of new words in many languages basically in English as the lingua-franca of the medical and technological world. These new words related to the pandemic cover a lot of different things, from medical terms like "COVID-19" and "asymptomatic" to ideas that are made up by society, like "social distancing" and "lockdown." The speed with which these new words and phrases spread across languages was parallel with the speed of the virus. This shows how important language is in navigating and making sense of the pandemic.

During the Covid-19 pandemic, the world witnessed great changes that touched almost every aspect of human life. Many areas of life, businesses, and industries around the world were drastically changed by the COVID-19 outbreak. Linguistically speaking, this results in the emergence of new words or new lexical meanings for existing words related to the pandemic. The phrases "social distancing," "self-quarantine," "flattening the curve," "super spreader," and "contact tracing" quickly became commonly used words.

Covid-19 has been one of the deadliest global pandemics. Thus, there were an increasing number of studies being conducted on the COVID-19 discourse from different linguistic frameworks and perspectives one of which was the neologism of the pandemic words (Akut, 2020; Asif et al., 2021; Borankulova & Proshina, 2021). From a linguistic perspective, the current study sought to reveal the neologism of Covid-19 terms in English. It is assumed that it would contribute to the literature of neologism studies.

2. LITERATURE REVIEW

All languages are dynamic and creative because they improve day by day to meet the requirements of human needs. The field that examines these improvements is called neologism. Neologism is an important idea in the study of language. It means formatting new words or phrases or giving old words new meanings. This happens a lot when technology changes, culture shifts, or new things happen. Neologisms are language tools that keep up with changing facts and ideas within a language. This helps people talk about new ideas and problems in current times. The creation of new words and phrases shows how alive a language is and how well it can adapt to changes in its users' social and environmental situations.

A neologism is defined as "a new word, usage, or expression" in Webster's Third New International Dictionary (Gove et al., 1993, p.1516). Qaisar (2015) states that neologism contributes to the formation of new words and the formation of new forms of existing terms. In a language, it identifies and supports the formation of new words. Within the framework of social and cultural conditions, neologism also draws attention to the contemporary points of view. Broadly speaking, each new word or phrase created is called a neologism. Mweri (2021) explains that the word neologism is rooted in the Greek root neo-, meaning 'new' and logos, meaning 'word.' Neologism includes coining or inventing new words or phrases and the use of words in new senses. If a new word or a phrase is coined and used or when an existing word or phrase acquires a new meaning, a neologism is formed and the process is called a neologism.

Fisher (1996) explains the factors of a word to be considered a neologism. For a word to be considered a neologism, it needs to have a permanent frequency over a specific period of time as well as the distribution in various communicative contexts. Availability refers to the retrieval of words in mind and familiarity means the subjective impression of words also

influences whether a new word is a neologism. Lei et al. (2021, p. 2) define neologism as the emergence of a new word as a result of the introduction of a new concept in a language. In such cases, “the concept has no a priori lexicalized form to be associated with, it is possible that multiple competing word forms coexist during the emerging stage of the word”. Hence, the focus of emergent neologism studies is language changes due to replacement changes.

Khan (2013) explains that new word creation, or neologism, is an important way to study how language changes over time. Usually, this happens when we try to create new words to describe new ideas or things, especially when there isn't a word that perfectly describes our thoughts or experiences. Borrowing words from other languages, making acronyms, or changing words are all means of creating new words. Krishnamurthy (2010) suggests a taxonomy of creating neologism.

- Forming words: Adding on, coining, joining, and mixing are some of the ways that new words can be made. One way to make a new word is to put two or more words together. The word "infodemic" is made up of the words "information" and "epidemic."
- Borrowing: Adding words from other languages to our own is another way to make neologisms. When we take a language, we can use words that don't have clear meanings in that language. For example, the word "quarantine" comes from the Italian word "quarantene."
- Lexical Deviation: This is another way that new words are made up. They come up with new words that didn't exist before. People often use neologisms to come up with brand-new words to talk about new ideas or events. For example, the word “infodemic” emerged and gained popularity during COVID-19. It was coined to describe the rapid spread of misinformation and rumors related to the pandemic, occasionally on social media platforms. The word combines the prefix “info-” meaning information and the suffix “-demic” meaning an epidemic or widespread incident. The creation of this new word reflects the need to describe a novel phenomenon that had not previously been captured by the existing lexicon of the English language.

The studies about the neologism of Covid-19 terms have concentrated on different linguistic aspects of the pandemic. Akut (2020) investigated the morphological structures of the neologisms during the COVID-19 pandemic through textual analysis consisting of five Internet articles about the outbreak of the corona virus. Findings showed that most of the neologisms are nouns. The common morphological processes forming new words were compounding, blending, and affixation. Lei et al. (2021) focused on the word-creation strategies of COVID-19 neologisms in Chinese and found the pervasive use of categorization, avoidance, and synthesis. Asif et al (2021) studied the Covid-19 terms based on three components of neologism: word formation, borrowing, and lexical deviation. The word formation created new nouns, adjectives, and verbs. The abbreviations and acronyms were also utilized to form COVID-19 terms.

3. METHODOLOGY

The present study paid close attention to the neologism of COVID-19 words in English. The descriptive results related to the neologism of Covid-19 were explained by examples in the following section.

3.1 Data Collection

The dataset was compiled from a glossary published by the UK Parliament. This dataset was used to examine the strategies of COVID-19 neologism in English, which was the first aim of this article. The glossary was available at <https://post.parliament.uk/covid-19->

glossary/#Understanding-the-biology-of-the-virus. In this glossary, the neologisms of COVID-19 were categorized under 11 subheadings but the last 3 of them are abbreviations and organization names so they were not exposed to analysis. There were a total of 182 new words in the glossary.

- Terms used to describe the biology of the virus
- Terms used in understanding how COVID-19 spreads
- Terms used in research about COVID-19
- Terms about research publication status
- Terms about statistics
- Terms used in drug development
- Terms about COVID-19 treatment
- Terms used to discuss the immune response to COVID-19, immunizations, and vaccines

3.2 Data Analysis

The first concern of the study was to examine the newly emerged COVID-19 neologisms in English. To examine the COVID-19 neologisms in English, the English dataset was taken into account based on Krishnamurthy's (2010) taxonomy of neologism. The taxonomy, includes three main categories:

- Word Formation: This category means the process of making new words through different ways of combining letters, adding suffixes, coining, and using acronyms. Mood elements, or morphemes, are the smallest pieces of meaning in a language. Compounding, mixing, affixation, coinage, and making acronyms are all types of word building. When people borrow words from other languages to make speaking easier, they change the vocabulary of the language they are borrowing from. "Covidiot" and "Covidient" could be shown as an example. "Covidiot" is a mix of "COVID-19" and "idiot," it refers to someone who doesn't follow health or safety rules during the pandemic. "Covidient" is a word made up of "COVID-19" and "obedient," meaning someone who follows orders. (Asif et al., 2021)
- Borrowing: Adopting words from another language is what borrowing means. In some cases, this is necessary to explain new ideas or technologies, or the copied word simply better describes the idea of words already used in the borrowing language. For example, the word "corona" comes from Latin and means "crown," which is how the virus looks under a microscope. This example of borrowing shows how languages change to fit new situations by adding external terms. (Asif et al., 2021)
- Lexical Deviation: Creating completely new words or using existing words in unusual ways is called lexical deviation. Beyond the normal rules of word creation, this process of neologism creates new words to describe things or ideas that didn't have a language representation before. For instance, the word "infodemic," which is a combination of "information" and "epidemic," shows a change in word usage. It refers to the widespread spread of information that is often not true or verified during an epidemic or crisis. This word describes a new reality that has come about because of the overwhelming amount of information available online during health problems.

Firstly, the English data including 182 words were copied to an Excel File, and how these words were created was decided by using the neologism strategies suggested by Krishnamurthy (2010). All the instances of these categories were counted, and the results were shown in tables by indicating the frequency counts and percentages and explained with examples. To ensure reliability, 10% of the results were checked by an expert who held a PhD degree in linguistics.

4. FINDINGS AND DISCUSSION

The ultimate concern of this study was to figure out the neologism strategies of COVID-19 words. POST-Parliament, the UK Parliament's body that provides independent, balanced, and accessible analysis of public policy issues relating to science and technology, was chosen as the main source of the COVID-19 dictionary examined in this study. Unlike other sources, this option is chosen primarily because, unlike other sources, this source provides a sequential and annotated list of words. Words collected from this official website were categorized according to the neologism strategy used to create them.

Table 1 indicates the overall distribution of the neologism categories found in the data. The most used strategy was *word formation* with 68.86 %. It was followed by *borrowing*, which came in second place with a percentage of 24.04. The *lexical deviation* ranked last with 7.10%.

Table 1. Categorical distribution of neologism subcategories

Categories	F	%
Word Formation	126	68.86
Borrowing	44	24.04
Lexical Deviation	13	7.10
Total	183	100

The *word formation* had the highest percentage compared to others because, during the pandemic, lots of new words are needed to describe different situations. It is the processes that enable us to create new words with already existing grammatical resources in a language. In addition, it covers a variety of particular strategies for the construction of new words. Following word formation, *borrowing* which means adopting words or sentences from one language into another was the second most frequent category of neologism. This shift in language often happens when new technologies, cultural events, or, as happened with the pandemic, medical conditions, and how people react to them are first described in a different language. For example, “lockdown” is a word that comes from English but has been used in many other languages to describe the protective steps taken to stop the virus from spreading. Also “fomite” which means tinder is an example of borrowing from Latin. Changing current words to give them new meanings or using words in unusual ways is called *lexical deviation*. The language used in this area is often creative and funny, showing how people change their language in official and private settings to reflect new facts and shared experiences. For example, “covidiot” mixes “COVID-19” with “idiot” to describe someone who doesn't follow health advice about the coronavirus. In a fun but critical way, it brings attention to people's careless actions during the pandemic. Another example is “maskne” which is a mix of “mask” and “acne,” meaning acne or skin irritation that happens when you wear a face mask. The word “humorously” refers to a small but common problem during the outbreak.

The overall picture of the analysis showed that *word formation* strategy paved the way for the creation of many words about the pandemic. It has eight sub-categories as displayed in Table 2. The most frequent word formation sub-category was *compounding* which has a 71.90 %, which was followed by *an acronym* (10.74%). The suffix took third place in the table with 5.79 % and the *phrase* had a percentage of 4.96 %. Sharing the same percentage of 2.48, the following were *prefixes* and *hyphenated*. *Affixation* and *blending* were the last two categories with 0.83 %.

Table 2. Categorical distribution of word formation sub-categories

Categories	F	%
Compounding	87	71.90
Acronym	13	10.74
Suffix	7	5.79
Phrase	6	4.96
Prefix	3	2.48
Hyphenated	3	2.48
Affixation	1	0.83
Blending	1	0.83

As it is seen from the table, during the COVID-19 outbreak, compounding was the most common type of neologism word creation. It refers to the construction of new words by combining two or more words. For example, the phrase "social distancing" clearly conveys the idea of keeping physical distance between people to stop the spread of viruses. Another example is that "hand sanitizer" is a compound word combining "hand" and "sanitizer," referring to a substance used to kill germs on the hands. Its meaning can be understood across countries and languages (Denzin, 2012). Another example of compounding from the COVID-19 epidemic is "contact tracing". This compound term combines "contact," meaning physical closeness or interaction, with "tracing," meaning tracking or monitoring. Regarding the grammatical construction of these words, "social distancing" was compiled by a combination of adjective + noun, while "hand sanitizer" and "contact tracing" had a pattern of noun + noun.

The acronym refers to the creation of a word formed from the initial letters of a phrase, with each letter typically representing a word. In our case, "PPE" stands for "Personal Protective Equipment", which became a common term during the pandemic making it easier for many people to understand and use during the pandemic. The COVID-19 pandemic also created "NPI," an abbreviation for "Non-Pharmaceutical Interventions". NPIs are non-vaccination and medication activities that individuals and communities may do to reduce the development of diseases like COVID-19.

The affixation adds a prefix or suffix to a root word to form a new term or change its meaning. With the prefix "tele-" (meaning distance) added to "health," "telehealth" refers to remote healthcare services. Another COVID-19 term is "antisocial." During the wake of the pandemic, "anti-" was used to describe health-related practices like avoiding close contact. The suffix is an affix that is added to the end of a root word to form a new word, often changing the word class. For example, "maskne," combines "mask" with "-ne," as a variation of "-acne." "Maskne" is acne or skin irritation caused by long-term face mask use. Due to extensive mask usage to prevent viral transmission, this neologism addresses a new health issue. Blending is the process of merging the sounds and meanings of two or more words to create a new word. In this case "Quaranteen" could be a blend of "quarantine" and "teen," referring to a teenager spending a lot of time in quarantine.

Hyphenated are the words that are connected by a hyphen to form a new term, often bringing together adjectives or nouns that function together as a single concept. "Drive-through testing" is a hyphenated term example that refers to the method of conducting medical tests without the need for patients to leave their vehicles. Another COVID-19 pandemic hyphenated word is "self-quarantine." This phrase combines "self," suggesting the individual's engagement, with "quarantine," which means isolating oneself to prevent virus spread. The "self-quarantine" hyphen emphasizes personal responsibility since people voluntarily isolate themselves after virus exposure or while waiting for test results.

5. CONCLUSION

The current study examined the neologism of the Covid-19 pandemic in the English data including 182 words from the website of the UK Parliament. The analysis was carried out on Krishnamurthy's (2010) taxonomy of neologism. Word formation was the most common style of neologism for English COVID-19 words in English. The pandemic requires precise language, from medical terms to new social norms, therefore this strategy creates new words through numerous procedures. In the epidemic, word formation was common, requiring linguistic inventiveness and adaptation. The second most used neologism strategy was *borrowing*. The technique entails using foreign terminology when English does not have them. The quick transmission of information in a worldwide environment makes cross-linguistic impact vital. The use of foreign phrases shows how language boundaries may be crossed to fulfill crisis vocabulary needs. Though rarely used, *lexical deviation* contributed to the creation of new COVID-19 terminology. This method uses new terms or adapts old ones to describe new events. As a result of the epidemic, these phrases capture unique social and cultural behaviors and experiences.

These findings are consistent with previous research (Akut, 2020; Asif et al., 2021; Borankulova & Proshina, 2021), which emphasizes the need to develop new vocabulary during crises. They emphasize how language evolves quickly to meet emerging requirements, reflecting societal changes and obstacles. For example, the development of terminology like "infodemic" or "covidiot" demonstrates the integration of societal experiences with language invention, a trend that has been witnessed in earlier pandemics or worldwide catastrophes.

Future studies might look into how these neologisms are adapted and translated between languages, with an emphasis on the difficulty of maintaining semantic and cultural nuances. Furthermore, comparing neologisms from other sources, such as social media or news outlets, may give further insight into the dynamics of word development in crisis situations. Such research would help to better grasp the larger significance of neologisms for global communication and cultural exchange.

The data of the study were limited to an English official glossary. The comparison of neologism of the Covid-19 pandemic taken from different sources such as news websites and social media may be a fruitful area for future studies. Besides, the analysis of translation strategies of these words in different languages may be another area of interest.

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SİYASİ SÖYLEMDE SÖYLEMSEL STRATEJİLERİN ANALİZİ: RUSYA-UKRAYNA SAVAŞI ÖRNEĞİ

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Özet

Bu çalışmada, Rusya Devlet Başkanı Vladimir Putin ve Ukrayna Devlet Başkanı Volodymyr Zelensky'nin 2022 yılında başlayan Rusya-Ukrayna savaşına ilişkin kamuya açık konuşmalarında kullandıkları söylemsel stratejiler analiz edilmiştir. Eleştirel Söylem Analizi (CDA) kapsamında bir yöntem olan Söylem-Tarihsel Yaklaşımı (DHA) uygulayan araştırma, her iki liderin de anlatılar inşa etmek, eylemleri meşrulaştırmak ve hem yurt içinde hem de uluslararası alanda desteği harekete geçirmek için dili nasıl kullandıklarını tespit etmiştir. Analiz beş temel söylemsel stratejiyi kapsamıştır: aday gösterme, yükleme, argümantasyon, perspektifleştirme ve yoğunlaştırma. Nitel bir araştırma tasarımı kullanılmış ve 10 konuşmadan oluşan bir örneklem esas alınmıştır. Bulgular, her iki liderin de konularını sağlamlaştırmak için iç ve dış gruplar inşa ederken, Putin'in kullandığı söylemin Batı ve Ukrayna'nın olumsuz tasvirleri yoluyla öz savunma ve ulusal kimliği vurguladığını ortaya koymuştur. Buna karşılık Zelenskiy'nin söylemi ulusal birlik, savunma ve uluslararası dayanışma çağrılarını odaklanmıştır. Bu çalışma, çatışmalar sırasında siyasi iletişimin daha derinlemesine anlaşılmasına katkıda bulunarak, dilin savaş sırasında kamuoyu algılarını şekillendirmede ve eylemleri meşrulaştırmada nasıl stratejik bir araç olarak hizmet ettiğini ortaya koymuştur.

Anahtar Kelimeler: Söylemsel stratejiler, Vladimir Putin, Volodymyr Zelensky, Rusya-Ukrayna Savaşı, siyasal iletişim

AN ANALYSIS OF DISCURSIVE STRATEGIES IN POLITICAL DISCOURSE: THE CASE OF RUSSIAN –UKRAINIAN WAR

Abstract

This study analyzed the discursive strategies employed by Russian President Vladimir Putin and Ukrainian President Volodymyr Zelensky in their public speeches concerning the Russia-Ukraine war, which began in 2022. By applying the Discourse-Historical Approach (DHA), a method within Critical Discourse Analysis (CDA), the research identified how each leader used language to construct narratives, legitimize actions, and mobilize support both domestically and internationally. The analysis covered five key discursive strategies: nomination, predication, argumentation, perspectivization, and intensification. A qualitative research design was employed, based on a sample of 10 speeches of Putin and Zelensky about Russian-Ukrainian War. The findings revealed that while both leaders constructed in-groups and out-groups to solidify their positions, Putin's rhetoric emphasized self-defense and national identity through negative portrayals of the West and Ukraine. In contrast, Zelensky's discourse centered on national unity, defense, and appeals for international solidarity. The study contributed to a deeper understanding of political communication during conflicts, revealing how language served as a strategic tool in shaping public perceptions and legitimizing actions during wartime.

Key words: Discursive strategies, Vladimir Putin, Volodymyr Zelensky, Russo-Ukrainian War, political communication

1. INTRODUCTION

Within 50 years, critical discourse analysis (CDA) as a systematic analysis of spoken and written discourse has emerged as a new research area in linguistics. It requires an emphasis on contextual features of discourse but with additional attention to linguistic elements of the contexts. In other words, it includes research strands presenting new perspectives and understandings of social events by posing questions and answers on power relations, social realities, identities, and their influences on societies rather than the mere linguistic analysis of the surface language use.

CDA is a methodological tool “that primarily studies the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context (Van Dijk, 2015, p. 466). For Wodak (1999, p.186), CDA is a research program providing various theories and analytical methods. The concept of critical does not mean the concentration of negative aspects of discourse. On the contrary, it refers to;

- distinguish complexity and deny easy, dichotomous explanations,
- make contradictions transparent,
- be self-reflective while researching social problems.

CDA offers various methodological approaches to conducting studies, one of which is the discourse-historical approach (DHA) suggested by Wodak and Reisigl (2016). The approach which is the main methodological means of the present study includes identification of the context and the discursive strategies and their linguistic features in the context. The discursive strategy in this approach covers five categories: Nomination is related to the identification of social actors, objects, phenomena, events, processes, and actions. Predication is the positive or negative evaluation of them. Argumentation refers to the marshaling of claims of truth and normative rightness. Perspectivization is concerned with the mitigation of the writer’s stance and the engagement of readers. Intensification or mitigation is softening an illocutionary force.

Political discourse has deserved considerable attention in numerous CDA studies. There exist many definitions of political discourse. Broadly speaking, it refers to any text conveying a political subject or a politically motivated subject (Wilson, 2015). According to Graber (1981), when political actors mention or argue about political matters for political purposes, political discourse occurs. Van Dijk (1997) emphasizes the social actors in the definition of political discourse. It covers speech or public release of professional politicians or political institutions in national and international contexts.

From the definitions, it could be assumed that the relationship between politics and discourse is deeply interconnected, as communication within politics necessitates specific linguistic patterns that inherently entail structures of authority and validation. The political discourse of leaders holds significant influence, as their words and actions extend to impact the overall perception of their political party, its values, and the actions of their opponents. Tailored to resonate with specific audiences, political discourse evokes emotions, aiming to captivate and engage listeners or readers. Yet political discourse goes beyond just exchanging ideas; it's a means for political actors not only to convey their thoughts but also to convince and bring together people around common beliefs and visions. To do this, they deploy various discursive and linguistic strategies and devices for the manipulation of ideologies.

One of the most catastrophic events of recent years is the war between Russia and Ukraine which started with the invasion of Russia into Ukraine on February 24, 2022. It is estimated to have caused tens of thousands of Ukrainian civilian casualties and hundreds of thousands of military casualties. By June 2022, Russian troops occupied about 20% of Ukrainian territory. About 8 million Ukrainians had been internally displaced and more than 8.2 million had fled the country by April 2023, creating Europe's largest refugee crisis since

World War II (The Guardian). Extensive environmental damage caused by the war, widely described as an ecocide, contributed to food crises worldwide. Russia's invasion of Ukraine put additional pressure on essential goods like food and electricity. Sanctions on Russia and lower output from both nations contributed to this outcome. Further cost increases led to inflation rates that far outpaced growth in wages.

Several studies have attempted to explain the properties of political discourse and the maintenance of power in this certain discourse (Bayram, 2010; Dunmire, 2012; Hart et al., 2005; Okulska & Cap, 2010; Renaldo, 2021; Wang, 2016). Recently, scholars have examined the discourse of the Russian-Ukraine War. Following a textual analysis method, Chilwa and Ruzaitė (2024) investigated the linguistic or discursive structures of the war speeches of Vladimir Putin and Volodymyr Zelensky and found different linguistic and discursive strategies between these two leaders. Gregić and Božić, (2023) concentrated on the crisis management strategies used by Putin and Zelensky.

After World War II, the Russian-Ukrainian War grew to be one of the biggest tragedies in the world. Therefore, the present study intended to identify the discursive strategies used by Putin and Zelensky in their public speeches about the War. It is assumed that gaining an understanding of the discourse strategies in Putin and Zelensky's speeches might facilitate greater comprehension of Russia and Ukraine's diplomatic posture.

2. METHODOLOGY

The qualitative research design was employed in this study to analyze the discursive strategies used by Zelensky and Putin in their speeches about the war between Russia and Ukraine. According to Tenny et al. (2017), qualitative research focuses on generating hypotheses and exploring or understanding quantitative data, rather than collecting numbers or applying treatments like in quantitative research. In this sense, qualitative research design enabled us to identify the discursive strategies and the linguistic devices of these strategies in the war speeches of Zelensky and Putin.

2.1. Data Collection

To collect data systemically, the guideline of data collection for DHA studies suggested by Wodak and Reisigl (2016) was employed. During the process of data collection, this guideline was applied.

- specific political units: The data was derived from the videos of Putin, the president of Russia, and Zelensky, the president of Ukraine.
- specific periods: The data examined were collected between 2022-2023. This period encompassed the beginning of the War.
- specific social and especially political and scientific actors: The videos of Putin and Zelensky were selected because they are the presidents of the two nations.
- specific discourses: Only war speeches were exposed to analysis.
- specific semiotic media and genres: The videos were published on The Guardian and were collected since it is a global website.

There were 16 speeches of Putin and 24 speeches of Zelensky on The Guardian in the above-mentioned period. Five speeches of both Putin and Zelensky were selected from The Guardian randomly. The English transcripts of these speeches were downloaded and coded as S1 (speech 1), S2, etc. They were also categorized chronologically.

2.2. Data Analysis

To analyze the data, DHA taxonomy – an interdisciplinary variant of CDA proposed by Wodak and Reisigl (2016) – was employed. There are five categories of discursive strategies: nomination, predication, argumentation, perspectivization, and intensification or mitigation as explained in the previous section. Firstly, each researcher identified the discursive strategies in the transcripts of the videos individually. Then, the two researchers compared these strategies and decided on the final version of the analysis. Excerpts from the speeches were given to explain each discursive strategy.

3. FINDINGS AND DISCUSSION

The study of the war rhetoric of Putin and Zelensky concentrated on the discursive strategies that encoded the propensities of language to express and transmit political ideas, intentions, and sentiments. The discursive strategies suggested by Wodak and Reisigl (2016) consist of five categories. Nomination strategy identifies the major social actors, objects, events, and processes, which are encoded linguistically in the deployment of deictics, membership categorization, and pronouns - specifically I and we versus you and they. Additionally, Van Dijk (2005) suggests that actor descriptions in discourse analysis include the neutral or positive portrayal of the in-group and the negative depiction of the outgroup.

Putin identified himself and his government as one whole body by adopting an in-group strategy with the use of the pronouns we and our, as seen in (1). This particular language use also marked a sense of nationhood and justification of the attack on Ukraine through the lens of Putin.

(1) And for this we will strive to demilitarize and denazify Ukraine, as well as to court those who have committed numerous bloody crimes against civilians, including citizens of the Russian Federation. We urge you to lay down your arms immediately and go home.” (S1)
In the second extract, the employment of you and they as a representation of others indicated different groups. The sentence “They are still not stupid people” showed that although the Ukrainians were represented as an outgroup, they shared a history and culture with the Russians. Putin and the supporters of his government often emphasized that Russians and Ukrainians are one nation (Mankoff, 2022). The reason behind this emphasis was that Ukraine was a part of the Soviet Union. However, in 1991, Ukraine gained its independence after the collapse of the Soviet Union, and since then it has supported a political orientation towards the West.

(2) The Ukrainian regime today does not have national interests. They are still not stupid people. (S3)

Another nomination strategy observed in Putin’s speeches was the use of the first-person pronoun. In the example below, the use of the first person pronoun indicated that Putin’s political authority to legitimize his actions.

(3) I am convinced that such a natural and necessary self-cleaning of society will only strengthen our country. In new realities, deep structural changes in our economy will be needed. (S2)

Concerning the nomination strategies deployed by Zelensky, we could mention that he utilized several nomination strategies that rested on the construction of in-groups and out-groups. An interesting finding was that, unlike Putin, the first-person pronoun used by Zelensky was an in-group strategy to create to build a national identity. In (4), he communicated with the Russian people as a citizen of Ukraine and he represented his nation as a citizen not as a president. The employment of we and our in (4) labeled a nation who gathered to defend their country and you referred to an out-group - Russians in our case but did not mark an enemy. The use of we in (5) was not an in-group strategy. Zelensky emphasized Ukraine and Russia as two

independent countries and nations by the use of we in this example. In (6), you referred to Putin directly and marked him as the initiator of the war.

(4) Therefore, today I want to address all citizens of Russia. Not as a President, I am addressing Russian citizens as a citizen of Ukraine..... If your troops will attack us, if they try to take away our country, our freedom, our lives, the lives of our children, we will defend ourselves. (S1)

(5) We are separated by more than two thousand kilometers of the common border.

(6) Your leadership approved their step forward to the territory of another country (S1)

The use of nomination strategies by Putin and Zelensky in the Russia-Ukraine crisis showed similar patterns but different communicative purposes. Putin used an "in-group" strategy to represent Russia as a cohesive country, highlighting national identity and shared purpose. He placed responsibility on other parties to divert attention and mobilize support. On the other hand, Zelensky focused on fostering empathy and solidarity within Ukraine, presenting it as an "in-group" and rallying support for defense measures. Both presidents employed first-person pronouns but with different communicative purposes. This finding is in line with Sharndama (2016) who analyzed the discursive strategies used in the political inaugural speeches of six Nigerian governors from the 2015 inaugurals. In the study, first-person pronouns "we" and "I," as well as their variations "our" and "me," were frequently employed. Similarly, Chilwa and Ruzaita (2024) examined the linguistic patterns of war rhetoric in Ukraine's war speeches by Volodymyr Zelensky and Vladimir Putin. The research revealed that Putin's war rhetoric emphasized national identity and shared objectives, while Zelensky focused on fostering empathy and solidarity. Putin used an in-group strategy to show him and his country as a whole, while Zelensky aimed to convey Ukraine's sovereignty. Both leaders used conditional remarks to demonstrate commitment, justifying military actions using self-defense and duty. They also used forceful language to emphasize threats and charges, while Zelensky focused on unity, fairness, and peace.

These results showed that Both Zelensky and Putin recognized the value of visibility. Putin employed several propaganda techniques, such as emotional appeal, factual distortion, strong language, and a "we versus them". These strategies sought to inspire and convince listeners regarding Russia's military action in Ukraine, encouraging morality and backing. By placing the audience in a position of condemnation, this rhetorical approach forced individuals to act and take moral and political responsibility for their choices.

The second discursive strategy is called predication which refers to the identification of social actors positively or negatively (Wodak and Reisigl, 2016). Negative labeling – describing a person or group by a negative label - was a predication strategy employed by Putin. He drew a demarcation between Russia and the outgroups which he labeled as, the Collective West, Western elites, patriots, and the Kyiv regime, as seen in (7) and (8) below. He saw them as fundamental threats to Russia. The negative labels semantically expressed threat and danger and to Putin, the main actor of the conflict between the two countries was the Collective West which disrupted peaceful relations between the two countries. Putin saw the Ukrainian people as part of the Russian nation and accused the Kyiv Regime of being an ally of the West. Wodak et al. (2009) mention constructive strategies as discursive strategies. Such strategies tend to build a certain national identity through fostering unification, identification, and solidarity, as well as differentiation. In (6), Putin used a differentiation strategy to mention his allies but constructed a national identity including Russians and Ukrainians.

(7) The collective West is trying to split our society, speculating on combat losses, and on the social and economic consequences of sanctions, to provoke civil confrontation in Russia. (S2)

(8) The responsibility for burning out the Ukrainian conflict, for the escalation, for the growth of its number of victims, is completely on the Western elites and, of course, on the Kyiv regime today, for which the Ukrainian people are essentially strangers. (S3)

Unlike Putin, Zelensky employed a predication strategy to show how he and his nation were supported by other countries. Europe, the World, and the UN were mentioned to highlight the support he got from the World. His war which portrayed Putin negatively was another example of predication strategy. In example 10, Zelensky utilized a vitriolic language rested on the negative construction of Russia as Russian terror. Anyone in the world served as a polarized language which left Russia alone and Ukraine and all other countries as an ally.

(9) Ukraine wants peace, Europe wants peace, and the world wants peace. And we have seen who is the only one who wants war. There is only one entity among all UN member states who would say now, if he could interrupt my speech, that he is happy with this war, with his war. (S4)

(10) I rule out that the settlement can happen on a different basis than the Ukrainian peace formula. The further the Russian terror reaches, the less likely it is that anyone in the world will agree to sit at one table with them. (S4)

Putin and Zelensky used predication strategies to frame their speeches on the war between Russia and Ukraine. Putin highlighted Russia's goals and activities while painting a negative picture of Ukraine. Zelensky focused on Ukraine's viewpoint and reaffirmed its sovereignty, emphasizing Russian troops along the border and the physical divide. Both leaders used conditional remarks to demonstrate their commitment and determination, contrasting Ukraine's desire for peace with Russia's alleged aggression. Buluc and Deac (2022) examined to demonstrate that his representations of Russia and its missions operate on a historical scale of eternity, Putin's strategic speech style was based on a language of separation reminiscent of the immediate aftermath of World War II. This emphasized the permanence and infallibility of his vision of Russia as a defender of its people, sovereignty, and culture against foreign, especially European, interferences. He always defended his country in a fearless and outspoken way but Zelensky presented Ukraine's stance as one of peacemaking.

The third strategy in the DHA taxonomy is the argumentation strategy. Wodak (2005) claims that this strategy highlights the instances in which speakers try to excuse or legitimize the positive or negative acts that they commit. According to Wodak (2006), there are various kinds of topoi, all of which center on the schemata of premise, then warrant, then conclusion. The speech does contain some pertinent topoi, albeit with a lot of variances. The term "topos" has its origins in Aristotle's rhetoric, where it is specifically mentioned and utilized widely in all types of persuasive speeches. Nonetheless, topoi have emerged as one of the essential argumentation strategies with the development of contemporary argumentative theories. Ten main topoi are included in Wodak's model. The types of argumentations are topoi of threat and danger, topoi of usefulness and advantage, topoi of responsibility, topoi of history, topoi of finances, topoi of burden, topoi of reality, topoi of numbers, topoi of authority, topoi of definition, topoi of justice, and topoi of urgency.

The topoi of the below example were justice, threat, and danger. Putin tried to justify why he decided to conduct a special military operation. He claimed that he wanted to protect his citizens who had been tortured by the Kyiv Regime. The reason for this war according to Putin was to ensure the security of Russia against Ukraine and the World, which was a strategy to legitimize actions.

(11) I have decided to conduct a special military operation. Its goal is to protect people who have been subjected to torture and genocide by the Kyiv regime for eight years. (S1)

In (12), Putin and his country, Russia will strive to demilitarize and denizfy Ukraine since Ukraine has committed bloody crimes against Russian people as Putin claims. So, in this example, as it can be seen, Putin used a legitimate reason to make sense of his actions in this

situation. This is an example of a topos of responsibility in which Putin felt responsible for defending his country and nation. With Those, Putin meant Germany and its allies during World War II.

(12) And for this we will strive to demilitarize and denazify Ukraine, as well as to court those who have committed numerous bloody crimes against civilians, including citizens of the Russian Federation. (S1)

Zelensky did not justify or find excuses for his actions. The topos of his arguments were circled threat and responsibility. He constantly emphasized he had no option but to defend his country. He accused Russia of bringing horrible silence with its bombs. However, he never gave up giving hope to his citizens, as illustrated in 14. He was dissatisfied with the support of some world leaders. Comparing Ukraine with developed countries, he declared his disappointment for not being supported by the developed countries.

(13) On our land, we are fighting Russia, which brings horrible silence with its bombs. (S3)

(14) And then peace will come. To all our cities, the war is destroying. (S3)

(15) Every nation has the right to security guarantees, not only the largest nations, not only the most fortunate ones. (S4)

The employment of argumentation strategies by Putin and Zelensky paved the way for understanding their viewpoints, rationalizing their actions, and mobilizing the public in the Russia-Ukraine war. Putin used self-defense and duty as justifications for military actions against Ukraine, highlighting the need to reduce risks like unemployment and inflation. Zelensky emphasized Ukraine's right to self-defense, basic rights, and peace, using conditional remarks, human rights, and a prescription for peace. Both leaders used different approaches in tone, emphasis, and phrasing to support their claims and garner support. The finding is in line with Gomaa (2023) who found that Zelensky defended Ukraine against what he saw as an attempt to harm both the country and its citizens. President Putin discussed the risk that acts of prejudice against Russian speakers in Ukraine could result in genocide. As it can be understood, both presidents tried to defend their actions to justify themselves pointing out their citizens' safety.

Wodak (2005) defines perspectivation as the means of marshaling the speaker's or writer's point of view and showing involvement or distance", which is maintained by certain linguistic elements like deictics, metaphors, and discourse markers. In the following examples, Putin made use of tenses to show strength (16), discourse markers to imply certainty (17), and deictics (18) to mitigate distance to other countries.

(16) Whoever tries to hinder us, and even more so to create a threat for our country, for our people, should know that the answer to Russia will be immediate and will lead you to such a situation, which you have never encountered in your history. (S1)

(17) The responsibility for burning out the Ukrainian conflict, for the escalation, for the growth of its number of victims, is completely on the Western elites and, of course, on the Kyiv regime today, for which the Ukrainian people are essentially strangers. (S3)

(18) And for this we will strive to demilitarize and denazify Ukraine, as well as to court those who have committed numerous bloody crimes against civilians, including citizens of the Russian Federation (S1)

On the other hand, the perspectivation strategy was rarely observed in the speech of Zelensky. In (19), we see the use of deictic as a perspectivation strategy. This in the below example referred to the entrance of Ukraine to NATO.

(19) For years, we have heard about the supposedly 'open door', but we have also heard that we should not enter – and this is true and we must admit it. This is true and we need to admit it. I am glad that our people are beginning to understand this and consider themselves and our partners who help us. (S2)

According to Wodak (2005), intensification has to do with how strongly the speaker speaks. To that end, language strategies like diminutives, tag questions, ambiguous statements, hyperboles, and indirect speech acts are used. Since Putin was left alone in this war, it is not surprising that he did not use any indirect speeches. He always showed his determination in his political actions, so he did not employ ambiguous statements as an intensification strategy.

One of the prevalent strategies that Zelensky used as an intensification strategy was augmentation through repetition of words. Augmentatives give more intensive meaning to an argument. Verbs of saying and feeling are also the tools of intensification which is displayed in (20 and 21). The speech of Zelensky mostly covered emotional issues about how Ukrainian people were affected by this war (212). The use of imperative sentences by Zelensky was a tool for giving the listeners a position of authority, as seen in (23)

(20) We will not attack; we will defend ourselves. If you attack, you will see our faces, not our backs, but our faces. (S1)

(21) Punishment for the crime of aggression, punishment for violation of borders and territorial integrity, a punishment that must be in place until the internationally recognized bodies of the people, the order is restored, until the aggression stops and until the damages and losses for the war are fully compensated. (S4)

(22) Our children draw swooping rockets, not shooting stars. Over 400 children have been injured and 153 children died. And we'll never see them drawing. (S3)

(23) Tell the truth about this war on your social networks and TV. Support us in any way you can. Any — but not silence. (S4)

4. CONCLUSION

Political discourse, a subfield of discourse analysis that focuses on political discourse as a phenomenon of interest, including speeches, debates, and hearings, is the basis of this thesis's investigation. Political discourse, according to Apter (2001), alludes to frameworks and how they are typically organized or disorganized. It emphasizes symbolic capital as a kind of meaning as opposed to economic capital, which is a different kind of power. The current study examined discursive strategies in Volodymyr Zelensky and Vladimir Putin's speeches on the Russo-Ukrainian war. Comprehending the language traits and discourse patterns in the correspondence between Putin and Zelensky enabled a deeper comprehension of Russian and Ukrainian leaders' diplomatic stances. This thesis specifically looked at discursive strategies employed by these two leaders. Ten speeches made between 2022 and 2023 by Russian President Vladimir Putin and Ukrainian President Volodymyr Zelensky were selected for the data collection. These two leaders' statements regarding the war were collected from The Guardian. These leaders' speeches were all examined using the discursive strategies proposed by Wodak and Reisigl (2016).

Putin and Zelensky utilized nomination strategies in the Russia-Ukraine crisis, with Putin using "in-group" to represent Russia as a cohesive country and Zelensky focusing on fostering empathy and solidarity within Ukraine. Both presidents acknowledged the importance of visibility, with Putin employing propaganda techniques like emotional appeal, factual distortion, strong language, and a "we vs them" approach. These strategies aimed to inspire and convince listeners about Russia's military actions in Ukraine, encouraging morality and backing. Putin and Zelensky used predication strategies to frame their speeches on the Russia-Ukraine conflict, contrasting Ukraine's desire for peace with Russia's aggression. Putin highlighted Russia's goals and activities, while Zelensky emphasized Ukraine's sovereignty and Russian troops along the border. Putin and Zelensky had different argumentation strategies to justify their actions in the Russia-Ukraine war. Putin justified military actions against Ukraine for self-defense and duty, while Zelensky emphasized Ukraine's right to self-defense, basic

rights, and peace. Their approaches varied in tone, emphasis, and phrasing to gain public support. Both leaders did not tend to utilize perspectivization strategy. Putin intensified the conflict by using strong language and declarations to emphasize threats and charges, exaggerating the implications of weakening Russia and blaming Kyiv authorities and Western elites. Zelensky used repetition and broadening to increase the emotional effect and mobilize support for Ukraine's cause, while Putin focused on generating fear, shifting responsibility, and establishing power.

The study was limited to ten speeches of Putin and Zelensky. The dataset's breadth was constrained because it only included 10 speeches overall—five from each leader. The limited sample size limited the capacity to conduct a thorough analysis and draw broad conclusions about the whole spectrum of rhetorical techniques utilized by Putin and Zelensky. The small number of speeches could not fully represent the variety in their language, possibly missing significant subtleties and changes in rhetoric over time or in reaction to various events. Further studies may concentrate on the language of war through the compilation of war discourse corpus. A diachronic study of war discourse would also be a fruitful area for future studies.

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