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From The Editor

The International Journal Of Media, Culture and Literature, published biannually by the School of Foreign Languages at Istanbul Aydın University, Istanbul, Turkey, is an international scholarly journal in English devoted in its entirety to media, culture and literature.

The International Journal Of Media, Culture and Literature is committed to the principles of objective scholarship and critical analysis. Submissions and solicited articles are evaluated by international peer referees through a blind review process.

As a biannual academic journal, JMCL publishes articles on English language and linguistics, on English and American literature and culture from the Middle Ages to the present, on the new English literatures, as well as on general and comparative literary studies, including aspects of cultural and literary theory. JMCL also aims to create a critical, discursive space for the promotion and exploration of media, culture and their relations with literature.

The Journal addresses a range of narratives in culture, from the novel, poem and play to hypertext, digital gaming and creative writing. The journal features engaged theoretical pieces alongside new unpublished creative works and investigates the challenges that new media present to traditional categorizations of literary writing.

The Journal is supported by an interdisciplinary editorial board from Turkey, Europe and Russia under the directions of editors Assist. Prof. Nur Emine KOÇ and Assist. Prof. Necmiye KARATAŞ. The journal is published biannually in hard copy as well as a downloadable e-format designed to be compatible with e-readers, PDF and smart-phone settings. This is designed to encourage full-range accessibility and bears a logical sympathy to the range of writings under discussion, many of which feature or are driven by online technologies.

**Nur Emine KOÇ, PhD.
Necmiye KARATAŞ, PhD.**

Immortality Through Art

Beste SAĞLAM

Öz

Bu makalede romantik dönem şairlerinden olan John Keats'in "Ode on a Grecian Urn" ve "Ode to a Nightingale" şiirlerindeki ölümsüzlük temasının aşk ve sanatla nasıl bağdaştırıldığı incelenmiştir. "Ode on a Grecian Urn" şiirinde, ölümsüz aşk bir vazodaki figürler üzerinden anlatılmıştır. "Ode to a Nightingale" şiirinde ise şair bülbülün sesini zamandan bağımsız olarak bir şey olarak görür ve bülbülün bu sayede ölümsüz bir varlığa dönüşebilme yeteneğine imrenir. Şiirlerde ölümsüzlük isteği ortak tema olsa da, bu tema farklı objeler üzerinden kurulmaktadır.

***Anahtar Kelimeler:** Şiir, Şiirde İmgecilik, John Keats, Ölümsüzlük Teması, Aşk*

Sanatla Gelen Ölümsüzlük

Abstract

In this article, it is examined how the theme of immortality in the poems "Ode on a Grecian Urn" and "Ode to a Nightingale" of John Keats, a poet of the romantic period, is related to love and art. In the poem "Ode on a Grecian Urn", immortal love is expressed through the figures on a vase. In the poem "Ode to a Nightingale", the poet regards the voice of the nightingale as independent of time, and the poet envies nightingale's ability to transform into an immortal entity. Although the common theme is the desire for immortality in the poems, this theme is given by means of different objects.

***Keywords:** Poetry, İmgecilik, John Keats, Theme of Immortality, Love*

John Keats' point of view in his great odes is basically structured upon a longing for immortality. However not necessarily the immortality of a man, but the immortality and universality of love too. As his odes consist of imaginary thoughts, everything is possible except for his own immortality. Being a mortal man, he desires an immortal woman with the aim of making his love eternal. The figure of woman is symbolized in all of the poems differently; she may be a nightingale, an urn or a goddess. Although all of them are in different forms, they have immortality in common. Nevertheless, they cannot be identified independently; they come into existence as long as there is a man who desires and imagines them. Man is the creator of them with his imagination, and without a man they are nothing.

In "Ode to a Nightingale" and "Ode on a Grecian Urn", there are both desire and sorrow overlapping each other. While the poet, the male figure, suffers from the mortality of human life, he also observes and envies other immortal things around him. Sometimes they are alive just like a human, sometimes they are still and without emotion. Although a nightingale shares some basic features with people as mortality, in the poem it somehow manages to be immortal. This situation has become a trigger for the poet to be jealous of the nightingale. "'Tis not through envy of thy happy lot, /But being too happy in thine happiness" (Ode to a Nightingale, 5). It gives him pleasure in sorrow. The paradox of his emotions leaves him somewhere in between mortal and immortal life.

For the sake of searching happiness, he even desires death. "Keats has toyed- or at least half-toyed- with the seductive call of escape through suicide." (Blades, 107). Death may be the only thing in life that brings the motivation to live. Keats, being a person who can never find the love, searches it in his imaginary life, and he reflects this impossibility in his poems as well. Being in love with death is the only type of love he has. However, he admits that immortality is not acquirable. "I have been half in love with easeful Death" (Ode to a Nightingale, 52). By capitalizing Death, he personifies it and turns it into someone to fall in love.

“More happy love.../Forever warm and still to be enjoy’d,.../All breathing human passion far above,/ That leaves a heart high-sorrowful and cloy’d.”
(Ode to a Nightingale, 25)

Through his wingless journey to the forest with the nightingale, he breaks off his connections with the world. Nightingale becomes the symbol of timelessness in art and beauty thanks to its song. It “leaves the world unseen” (Ode to a Nightingale, 19). Since that moment, everything is possible as much as it is possible on earth.

At the end of the poem, the illusions that he dreams vanishes just like the mortality of life. Everything in the world is subject to an end, even our dreams. On the other hand, in the other poem “Ode on a Grecian Urn”, the point which is emphasized is the immortality of love through the art of sculpture. Whereas our mortal, worldly loves have an end and leave the heart “high-sorrowful and cloy’d” (Ode on a Grecian Urn, 29). The love on the urn would never fade away. That is the only way for love to be immortal. Unlike Psyche, who has lost her lover because of her curiosity, the curiosity on the urn keeps lovers together. “It is especially appropriate that Keats chose Psyche as his object of worship, because for him the best means of approaching the immortal world was through the use of the most active ingredient of the human soul, the imagination.” (Stillinger, 104)

In the Ode to Psyche, the theme is again the dreams against consciousness and the impossibility of reaching a balance between them. Psyche is a goddess who is so beautiful that Eros falls in love with her, and the poem demonstrates the impossibility of love between the poet, a simple mortal man, and the transcendental, immortal goddess. “Psyche was an excellent symbol for the imagination as an instrument to bridge the gap between the mortal and immortal because she stood between both: she had been mortal and she became a goddess.” (Stillinger, 104)

Woman figure preserves its phenomenal and the unattainable role in love as long as there is a man who pursues her. Moreover, his desire for building temples for her comes from his attempt to make her i.e. his love eternal. Although he knows he is mortal and cannot be with her forever, his demonstration of love is eternal at least. Psyche comes to being by means of people who believe in her because she is not a concrete person but a spirit. It is similar to “Ode on a Grecian Urn”, and “Ode to a Nightingale”; there is always struggle for eternity in different ways. In the “Ode to a Nightingale”, immortality is through the art of music that nightingale produces; in “Ode on a Grecian Urn”, it is through the art of sculpture which was made by a third person, and in “Ode to Psyche” it is through the art of architecture built by the poet himself.

In “Ode on a Grecian Urn”, love comes out of the impossibility of reunion. Impossibility of love is a determinant for the intensity of love. Although lovers have found each other, they cannot come together. The impossibility of it makes their love more flaming unlike the mortal loves. Neither the figures on the urn, nor the feeling can fade away.

The shape of the vase is also important as it resembles a woman in terms of her body form. We may handle the vase as a woman as well. Now, the woman becomes an object that is held in high esteem and admired. It is immortal with its guise like a nightingale. Keats talks to the urn, and rather than a simple object, he sees the urn as a personified thing being able to understand.

Both Nightingale and Psyche are winged and have the ability to fly into eternity, and it makes the poet desire to go to the same place with them where death does not take place. The imagination of immortality is associated with the forest whereby his imagination of forest, he disconnects with the real world and goes somewhere imaginary.

“Thou was not born for death, immortal Bird!” (Ode to a Nightingale, 51). Although the nightingale has been immortal since the beginning of its life, Psyche gains her immortality later through the love of Cupid. As long as there is an immortal love, it creates an immortal beloved as well. The

problem of immortality in the poems may be related with the life of Keats. As he had gone through a difficult love with Fanny Brawne, he had written his poetry under the effect of that love.

“Beauty is truth, truth is beauty” (Ode on a Grecian Urn, 49). For Keats, concrete beauty is the cornerstone of every kind of love on earth. That is why when he cannot find that beauty in the mortal earth that surrounds him, he prefers to hunt it in an imaginary world which he makes concrete by his emotions told in his poetry. Appearance is the only thing that mortal can see and evaluate. However, in order to see beyond the earthly beauty, man should imagine. “Heard melodies sweet, but those unheard are sweeter” (Ode on a Grecian Urn, 11). Imagination has a power to hear the unheard.

In *Psyche and the Nightingale*, love is a flying thing that he cannot catch. Whether the poet can reach his aim or not depends on the beloved. Only by his imaginary wings he reaches them, but even this imagine depends on other supernatural creatures. When these creatures decide to give an end to his dream, his wings disappear all of a sudden. Woman is the powerful one; she has dominance over the dreams of a man. On the other hand, “Ode on a Grecian Urn” is different, each character is equal and there is no dominance. The only thing that has dominance is the time. Urn is the “foster-child of silence and time” (Ode on a Grecian Urn, 2). Silence of the urn becomes the symbol of inscrutability. Thus the urn stands as an unravished bride, and being unravished evaluates its worth. Actually, it is insulting for a woman to be evaluated according to her maidenhood. It gives the impression that she is valuable as long as she is a virgin, and she keeps her virtue as long as she keeps her virginity.

While Keats is trying to emphasize the power of imagination and the other branches of art including poetry against the concept of a time, it has also taken on another subliminal meaning regarding the figure of women. As an interpretation, he uses the woman, even the abstract thought of her, as a tool to reach his own ideals. The idea that woman is unattainable makes her more valuable, thus for the sake of keeping the value, he is in the quest of the impossible. I think he is in love with the impossibility of love.

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Angela Carter's Deconstruction of Traditional Tales

Asena ABBASOĞLU¹ , Gillian Mary Elizabeth ALBAN²

Abstract

Like Helene Cixous, Virginia Woolf and Miriam Robins Dexter, Angela Carter is also one of the writers attempting to back up the struggles of women, by her fictional and non-fictional dense metaphorical prose. She supports their endeavor to change women's destiny and to demolish their traditional role of being the 'angel in the house'. In order to emancipate them from the stereotypical identity of the social order, Carter sometimes shifts the protagonists' function by transfiguring them into victimizers, instead of portraying them as victims. She tries to break the shackles that imprison the authentic woman in the image of a 'chaste and virtuous stereotype' or 'a second-class individual in need of a dominating male figure'. Thus, the analogy and distinctness between Angela Carter's *The Bloody Chamber* and other short stories in *Burning Your Boats* provide a crucial insight into Carter's mentality and intentions together with her writing style. To compare and contrast the protagonists' behaviors, their attitudes towards the situations they face, and how they use their sense and reason to overcome certain issues, reveal Carter's disagreement with women's predetermined place and status in the social order. Moreover, women's objectification and terms like 'wisdom', 'reason' and 'experience' offer further clues in relation with existentialist worries for a deeper understanding of Carter's methods and purpose. Additionally, the protagonists' struggles to survive also hint at their search for creating the authentic individual and their need to accomplish their maturation and individuation process, free from the stereotypical qualities like 'chastity' and 'perfection' attributed to them.

Keywords: *Stereotype, Objectification, Wisdom, Reason, Existentialist Worries*

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Angela Carter'in Geleneksel Masallari Dekonstrüksyonu

Öz

Helene Cixous, Virginia Woolf ve Miriam Robins Dexter gibi, Angela Carter da kadınların mücadelelerini ve kaderlerini değiştirmek için ve geleneksel 'evdeki melek' olma durumlarını yıkmak için verdikleri çabaları kurgusal ve kurgusal olmayan yoğun metaforik yazılarıyla desteklemeyi amaçlayan yazarlardan biridir. Carter sosyal düzenin basmakalıp kimliğinden kurtarmak için hikaye kahramanlarının rollerini onları her zaman 'kurban edilen' olarak tasvir etmek yerine bazen de 'kurban eden'e dönüştürür. Özgün kadını 'iffetli ve erdemli bir stereotip' ya da 'dominant bir erkek figürüne ihtiyaç duyan ikinci sınıf birey' imgesine hapseden zincirleri kırmayı dener. Angela Carter'ın *Burning Your Boat*'taki *The Bloody Chamber* ve diğer kısa hikayelerinin benzerlikleri ve farkları yazı stiliyle birlikte onun düşünce yapısına ve hedeflerine önemli bir ışık tutmaktadır. Hikaye kahramanlarının belirli durumlara karşı gösterdikleri davranış ve tutumlarının birbirleriyle karşılaştırması ve bazı problemlerin üstesinden gelmek için algılarını, mantık ve zekalarını nasıl kullandıkları Carter'ın kadının sosyal düzendeki yer ve durumuyla uzlaşmazlığını ortaya koymaktadır. Buna ek olarak kadının nesneleştirilmesi ve 'bilgelik', 'akıl yürütme' ve 'deneyim' gibi terimler, varoluşsal endişelerle birlikte Carter'ın metotları ve amacına dair daha detaylı ipuçları sunmaktadır. Ayrıca kahramanların hayatta kalma mücadeleleri, onların özgün bireyi yaratma, kendilerine atfedilmiş 'iffetlilik' ve 'mükemmellik' gibi basmakalıp özelliklerden kurtulmuş, olgunlaşma ve bireyselleşme sürecini tamamlama ihtiyaçlarına bir göndermedir.

Anahtar Kelimeler: *Basmakalıp, Nesneleşme, Bilgelik, Akıl Yürütme, Varoluşsal Endişeler*

Introduction

In most of her works Angela Carter draws attention to the patriarchal society and the imposed norms and values over women by using a radical, acentric and gothic style and depicting the setting, hero and heroines' outlook and emotions in detail to arouse curiosity and awareness. According to Seago, Carter identifies her own style through these statements: "most intellectual development depends upon new readings of old texts. I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode" (Seago, 1999). Thus, she clarifies her intention by defending and justifying the reasons for re-writing the old texts in order to reveal their function in the social order. She draws attention to the repressive functions of these old tales that attempt to create patterned behaviors and stereotypes and the metamorphosis of female identity rejecting the old boundaries and repression. Thus, the expression of "making the old bottles explode" is a very stunning expression indeed, revealing her genuine purpose of encouraging women to destroy their boundaries and establish new, authentic and more powerful identities. According to Farmisano, this struggle is against the degrading representation of women in the social order (Farmisano, 2010). Carter criticizes women's traditional role and the stereotypical women, sometimes by mocking, sometimes by empowering them exaggeratingly. Farmisano refers to Anna Catasavos's interview with Angela Carter in which Carter points at the negative representation of women, the imperfect role that doesn't please or glorify them. She adds her opinions stating that through fairy tales, Carter aims to encourage women to rise up and fight against negative images, oppression and claim their equality (Farmisano, 2010). Additionally, according to Jan Susina, Carter aimed to give a new life and meaning to the original tales in order to change their structure and original characters (Susina, 2001).

Masculinist Representation and Contradictory Images

In Carter's short stories, various contradictions such as beauty and beast, rich and poor, experienced and inexperienced, rational and irrational and victim and victimizer are employed simultaneously. Many of her stories refer to fairy tales like *Bluebeard*, *Little Red Riding Hood*, and *Beauty and The Beast*, which are in fact the deconstruction of these tales. In most of her tales, the heroines don't have their economic freedom and experience, sometimes they lack reason or wisdom, and thus usually become victims. In *The Snow Child* for instance, the Wife of the Count is jealous of the

young, innocent and beautiful virgin, the Snow Child, who represents the Count's libidinal instincts and desires together with the criteria of the collective male fantasy. The Countess is afraid of losing her husband which means losing the wealth and power he offers. But despite her beauty and youth, as the Snow Child lacks wisdom, reason and experience, she loses the battle against the Countess since she fights through the agency of her intelligence. This story aims to emphasize the superiority of experience, wisdom and reason over pure beauty and inexperience. In the *Courtship of Mr. Lyon*, *The Tiger's Bride* and *The Bloody Chamber*, we encounter the typical economically powerful male figure together with the heroine's objectification. Mr. Lyon, the Marquis and Milord are all powerful and wealthy landlords who have big manors, but the families of the heroines are poor and receive help from them. This is a satirical reference to the society's stereotypical model of the ideal male figure of the high ranks that we come across in many literary works as well as in real life. But again, we witness the protagonists' empowerment by turning a tragic case into a beneficial situation by employing reason.

According to Patricia Brooke; Carter's style of narrative is sometimes troubling because on one hand she works against the masculinist representation of women and on the other hand, she reinforces it through its representation (Brooke, 2004). This occurs in *The Lady of the House of Love* where the Countess is the heiress of the vast domains and the only ruler of the haunted village and the surrounding forest, who victimizes the opposite sex. Hence, it is obviously seen that the female figure is sometimes empowered by dominant male features. Even though violent manners mostly relate with male conduct, the way the heroine leads the men to her bedroom to accomplish her purpose is also another evidence for a stereotypical man feature carved into the female identity of the heroine. The masculinist qualities of the Countess are a reference to Carter's disagreement with the patriarchal myths and her opposition to the established stereotypes for maintaining the social order. In *The Bloody Chamber*, there is again a masculinist representation of a mother figure empowered through male qualities, depicted as a warrior to save her daughter in a heroic way.

You never saw such a wild thing as my mother, her hat seized back by the winds and blown out to see so that her hair was her white mane, her black lisle leg exposed to the thigh, her skirts tucked round her waist, one hand on the reins of the revolver and, behind her, the breaks of the savage, indifferent sea, like witnesses of a furious justice (Carter, 1996, 142).

Hair as mane association empowers the mother protagonist with a reference to male lions that have a mane to attract the opposite sex. The gun she grasps is also an attribute of male power and sovereignty together with the way she rides and controls her horse. Hence, the heroic way the mother rescues her daughter is another blending of the male behavior with female conduct, empowering her through the features of the opposite sex over and over again.

The element of white snow that represents innocence, purity and hardship can also be associated with “concealing or deceiving” as it hides the true shapes and forms (Anderson, 2017). In many of Carter’s short stories, it is frequently noticed as a symbol that can also be associated with ‘inexperience’ and ‘lacking wisdom’ together with a hint at the deceiving and threatening sides of the antagonists. In the first line of *The Snow Child*, winter is depicted as invincible and immaculate, immaculate just like the Snow Child. She symbolizes the ideal female beauty with white skin, red lips, black hair, youth, innocence and virginity. This female figure of the Count’s imagination is in fact identical to those fantasies of many men, and it is associated with the predetermined and imposed aesthetic conceptions. Interestingly, the Snow Child never utters a single word, but the Count makes all the decisions for her. Her muteness also associates with the usual complaints men make about women’s scolding, to emphasize what an ideal figure she is for manly desires. Her inability to express herself is also a hint at her failure in establishing her identity and accomplishing her individuation process. When the Countess asks the Snow Child to give the gloves she has dropped, the Count answers: “I’ll buy you new gloves” (Carter, 1996, 193) which emphasizes his authority and dominance. The Countess has more demands from the girl which the Count rejects, except the final one. As her wishes are declined, she slowly becomes more and more naked, thus, less powerful, turning the furred and booted Snow Child into a mightier figure (Carter, 1996, 193). She sees the girl as a rival, threatening her position and power that is sourced from her

husband. Thus, in order to get rid of her, she employs her intelligence and makes another demand and asks the girl to pick a rose for her which her husband does not reject this time (Carter, 1996, 193). Thus, she indeed still has an influence over her husband to some extent. When the thorn pricks her finger, the Snow Child falls and bleeds, which represents her first menstruation and thus her maturation and becoming ready for 'sexual intercourse'. The Count commits crime mainly caused by his desire to prove his power due to his extremely animalistic libidinal instincts. His determination of abusing the girl before she disappears also represents the Count's ambition and greed for the Snow Child's assets like beauty and youth and his objectification of the girl. Consequently, this crime also points out the ignominious characteristics of a male figure who even has necrophilia, as he rapes the corpse of a dead girl, objectifying her once again (Carter, 1996, 193). Being so happy that she could manage to get rid of the Snow Child, the Countess doesn't even care to see her husband raping an innocent dead girl right in front of her eyes and thus she commits a subordinate crime. We notice similar necrophilia tendency attached to the Colonel of the young soldier in *The Lady of the House of Love* (Carter, 1996, 207) and a different type to the Marquis in *The Bloody Chamber*. All of these protagonists portray the weak and abnormal sides of the antagonists and display a degraded representation of a male figure, who constantly tries to victimize women in order to gain and prove their power. Thus, Carter focuses on the strength, potency and even the supremacy of the female protagonists who overcome the issues they face due to their intelligence and despite the power of the antagonists.

The Snow Child is an unrealistic, imaginary figure who represents unreason, but on the other hand, the Countess is real and therefore represents reason. This antagonism shows similarity with the inexperienced young soldier and the much more knowledgeable Countess opposition in *The Lady of the House of Love*. Even though the Countess is mighty, her unreal portrayal illuminates the surreal qualities that deprive her of power, just as the Count in *The Snow Child* loses his power and validity by victimizing an innocent and weak young girl. "Weeping, the count got off his horse, unfastened his breeches and thrust his virile member into the dead girl" (Carter, 1996, 193). This statement also shockingly points out how passive and submissive women like the Snow Child can be victimized outrageously both by male and female conduct. Stating: "wrapped in the glittering pelts of black foxes

...” (Carter, 1996, 193) Carter elevates the Countess by suggesting that her evil intelligence helps with her high economic standards. With her experience, she gains her power back, opposite to the Snow Child who is left all naked and inexperienced. Her pathetically immaculate state also leads the way to her annihilation in the end. Thus, another antagonism is utilized to stress the weak-strong contradiction as the ‘snow and fox’ symbols. Opposite to snow which refers to the innocent girl, fox is the symbol of cleverness and slyness that basically refers to the Count’s wife. Thus, the victimized girl disappears leaving: “a feather a bird might have dropped; a blood stain like the trace of a fox’s kill on the snow; and the rose she had pulled off the bush” (Carter, 1996, 193). The blood stain also associates with the society’s destructive attitudes and fascistic behaviors leading the way to the annihilation process of the inexperienced, thus the weakest entity. After she melts away, the Countess gets her clothes back and regains her power. “With her long hand, she stroked her furs” (Carter, 1996, 193,194) indicates her ambition and determination for securing and keeping her position. She even becomes more dominant than her husband as she succeeds in disqualifying her rival, the Snow Child whom her husband longs to validate. Hence again we can witness the triumph of reason over unreason.

On the other hand, when the Countess wants to have a rose from the bushes, the Count cannot resist anymore and replies: “I can’t deny you that” (Carter, 1996, 193) encouraging the Snow Child to give the rose to his wife. This very flower causes the Snow Child’s death and proves her intentional victimization. On the other hand, after taking part in the victimization process of the Snow Child, the Countess also turns into a victim since she also becomes a part of the crime by ignoring the assault that her husband commits upon the innocent girl. Moreover, the flower’s biting the Countess represents her sense of guilt and her feelings of sorrow for the Snow Child.

The theme ‘white rose’ that grows out of season in snow, is again introduced in *The Tiger’s Bride*, signifying inexperience related with purity. As both snow and white rose are symbols of innocence, in many of these works, Carter points out the demand of virginity in relation with patriarchy. The Beast’s echoing voice, on the other hand, shows similarity to the sonorous voice of the Countess in *The Lady of the House of Love*,

hinting at the protagonists' ability in expressing themselves strongly. The way Carter depicts both of the protagonists is more or less identical as they both lack a natural, humanistic aspect. They all live in big, dark, castle-like houses in solitude with large gates and their own vast domains. In *The Bloody Chamber*, the Marquis is also depicted as mysterious, with waxen-like face reflecting no emotions and dark eyes lacking any spark of light, again lacking a natural and humane look. Even though he's not young, there are no wrinkles or lines of experience on his face, but just "streaks of pure silver in his dark mane" (Carter, 1996, 112) which she finds unnatural. Their mysterious features together with the threat and fear these protagonists evoke, arouse feelings of discomfort and irritation due to their uncanniness. These features are observable in almost each story of this collection as Carter prefers to employ magic realism in her works to raise concern and to increase the attention in order to convey her message more effectively.

Death, Sexuality and Empowerment Through Dense Metaphors

Flowers take an important role in these short stories. In *The Bloody Chamber*, lilies which are used in funerals symbolize the "restored innocence" of the soul after death ("Lily Flower Meaning & Symbolism | Teleflora," n.d.) and suggest death. There are lots of lilies put in the heroine's bedroom that she associates with the Marquis, white and staining and with the heroine's first sexual experience since these flowers also symbolize sexuality and eroticism as the long pistils relate with "male productivity" and the pollen is the symbol of "fertility" ("Lily Meaning and Symbolism of the Lily on Whats-Your-Sign," 2018). They also represent virtue, purity and chastity which is associated with young brides in fairy tales and the impositions of society and culture. Carter frequently gives the protagonists some hints about the enemy through certain symbols like the lily, and lets them solve their issues by employing their inner sense and intelligence. For instance, the girl has a sense of unease and anxiety when she says "A repugnance I could not stifle, for his white heavy flesh that had too much in common with the armfuls of arum lilies that filled my bedroom in great glass jars, those undertakers' lilies..." (Carter, 1996, 119). Carter points at the potential intentions of the Marquis, and she gives some clues about the upcoming threat and menace through metaphoric symbols by stating how the girl likens these flowers to the lilies of undertakers. In *The Lady of the House of Love*, red roses are depicted as: 'inducing', 'outrageous',

‘obscene in their excess’, and depicted with the expression: “faintly corrupt sweetness” (Carter, 1996, 200). Thus, the flowers are associated with lust, immorality and power as they prompt libidinal compulsion. Like the heroine in *The Bloody Chamber*, the soldier has a similar sense of unease, as the setting: the garden and the mansion reminds him of his childhood memories when he and his brothers and sisters told each other ghost stories taking place in such places. Later when his bike –the symbol of reason- is taken away by the crone, and when he sees the interior of the house, his sense of unease increases. Entering the room of the Countess, he comprehends that something is wrong with her, and he decides to take her to some doctors, but as he is a reasonable man, the possibility that the house could be haunted doesn’t even cross his mind. Hence, the doctor also represents logic, cure and solving the problems through reasoning.

In most of her stories Carter avoids giving names to the heroines, but employs titles like the Countess, the Marquis or sometimes simply names them after the features they have, like Beauty or the Snow Child. These titles also have a metaphoric function, serving for more evidence on the protagonists. Her purpose is to make these heroines represent women with common features in general, to encourage and support the female identity. It is also a hint at the individuation process of the heroines and their immature state before their struggles, when they lack sexual experience as well. The ‘nameless identity’ also associates with the fictional aspect of the protagonists who lack realistic qualities, and thus represent ‘otherness’. Both in *The Bloody Chamber* and *The Tiger’s Bride* the heroines are the narrators who are empowered by their dominance over the events. The heroine’s mother in *The Bloody Chamber* who is likened to Medusa saves her daughter in the end and changes her dreadful destiny in a heroic way also by employing mythological reflections in her actions. Opposite to the mighty female images, we notice two weak father figures in these fairy tales, as the reasons of women’s objectification. First in *The Tiger’s Bride* there is the father who has lost his daughter to the Beast at cards, and second in *The Courtship of Mr. Lyon* there is another paternal figure, who had to bring his daughter to the Beast in exchange for a white rose. Hence, he loses his daughter to the Beast in return for a white rose he stole from his garden. Considering power relations, as Carter portrays two opposite parent images, one as a strong rescuer and the other as a victimizer, the empowerment of the female figure is manifested once again, elevating the

young inexperienced heroine through her relation with a mighty mother. Another strong female figure is the heroine in *The Werewolf*. In order to empower her even more, the setting is portrayed as a haunted forest and is depicted in a very penetrating way as: "Cold; tempest; wild beasts in the forest" (Carter, 1996, 210). Here, we note Carter's rhetoric as stunningly overwhelming to baffle the reader by equipping the protagonists with enigmatic qualities mostly peculiar to antagonists, just as she applies eccentric depictions in her stories like: "The Devil holds picnics in the graveyards and invites the witches; then they dig up fresh corpses, and eat them" (Carter, 1996, 210). The protagonist in this tale has a high level of self-confidence together with rather masculine representation. She takes her knife and sets out to take her grandmother some oatcakes. She is not afraid by virtue of her wisdom, which is a further evidence for Carter's emphasizing the significance of reason and wisdom as we perceive from the quotation: "She knew the forest too well to fear it" (Carter, 1996, 210). On the contrary, her grandmother, a huge werewolf, with running red eyes and grizzled chops, is a fictional creature representing unreason and irrationality as the fearless young girl with her omniscience represents the power of reason and logic. Thus, there is again the triumph of reason over unreason emphasized, as in the end she lives in her grandmother's house and prospers. Similar to the young soldier's bicycle in *The Lady of the House Love* which is the symbol of reason, the horses of Milord in *The Tiger's Bride* are depicted as 'wise, with a rational restraint of energy', again the symbol of reason. Thus, we can state that just like the young soldier, Milord -even though having unreal and fictitious features- is also a reasonable character who finally accepts and even welcomes his state by unveiling his face and body to the heroine. In *The Courtship of Mr. Lyon*, the heroine talks about the long hours passed by without being aware, chatting with the Beast. She hints at his wisdom and intelligence by suggesting that he is a kind of man to whom talking is in fact a pleasure or even a privilege. It also demonstrates his influence over the heroine, proving the power of wisdom as the protagonist starts to fall in love with him. On the other hand, the newly-wed couple in *The Bloody Chamber* don't have much in common to talk over, but just the physical attraction they share. Thus, their relation is obviously superficial and unstable. Farmisano states that: "The sexual desires of Carter's male antagonists, often in some beastly form, are symbolic of the females' sexual desires. Therefore,

when the women engage in these sexual actions, she is claiming her own desires” (Farmisano, 2010, 2). Thus Carter hints at the taboos on women’s sexuality and its association with deviance when it is vocalized. She also emphasizes the necessity of expression to establish an autonomous and authentic identity, with all her attributes and dispositions.

The Marquis’ bloody chamber shows similarity with the bedroom of the Countess in *The Lady of the House of Love* with its dark and gruesome features. There is a catafalque at the center and funerary urns in the corners of the Marquis’ room. Both of the rooms’ walls are wet, one because of the rain coming from a neglected roof and the other probably due to the moist air coming from the sea. Ironically, water symbolizes higher wisdom and the girl’s wisdom comes from exploring the chamber, whereas the soldier’s wisdom is sourced from an experience; a night spent in the bedroom of the countess, as the light filling the room represents illumination. Just like lilies, the red roses in the garden of the Countess promise death since they live on blood. The house of the Erl-King is similarly dark and moist like the bloody chamber since it is depicted as “a pelt of yellow lichen” and “Grass and weeds grow in the mossy roof” (Carter 1996, 187-188). Likewise, it is the place of annihilation for the victims trapped in cages. Hence, grass relates with experience and the passing time that matures individuals as the keys that reveal many secrets and offer wisdom.

Transformation of the Protagonists, and their Fictional and Non-Fictional Qualities

There are certain transformations of the heroines in these fairy tales associated with their maturation attempts and individuation. The heart shaped blood stain on the forehead of the protagonist in *The Bloody Chamber* relates with her turning into a more experienced, wiser woman through the tragic realities she experiences. Thus, as she gets wiser, she also becomes stronger. Hence, the blood stain becomes the symbol of her maturation as well as her illumination. Giving music lessons, she also becomes a productive and authentic woman and saves herself from objectification. Her earlier portrayal, on the arm of the Marquis, wearing the jewelry and clothes sponsored by her future husband, disempowers and deprives her of freedom and her identity. Her life after marriage turns her into a more passive and submissive, unproductive figure. At the beginning of the tale, having no purpose or plans for the future, the heroine in fact

rejects life and refuses to take an existentialist stance on the issues implied in the narration. She even denies taking responsibility for the results of her actions, but later, with experience, illumination, and the assistance of her mother, she manages to grip life. Moreover, just being a wife turns her into an ordinary, dependent and inauthentic female persona. Her searching for the truth and discovering the real identity of her dangerous husband through the bloody chamber makes her wiser, just like the girl in *The Werewolf* who also discovers the truth about her grandmother before she gains more wisdom. Moreover, it is also the narrator protagonist telling *The Erl-King* who is empowered by discovering the Erl-King's intentions through reasoning to overcome her desires. In both *The Bloody Chamber* and *The Erl King*, there are stains left from the experiences of the protagonists, one in the shape of a red heart on the forehead and the other a crimson imprint of a bite on the throat, functioning as symbols of maturation and experience. In both of these tales, the heroines have to overcome their libidinal drives to defend themselves and defeat the enemy. Thus, their individuation is also accomplished as a consequence of their struggles within themselves. In these deconstructed tales, the heroines have contradictory feelings about the heroes. In *The Bloody Chamber*, the heroine is attracted and disgusted by her husband, whereas the Erl-King consoles and devastates the heroine at the same time. And in *The Lady of the House of Love*, the young soldier is both attracted by the Countess and repelled by her whore-like mouth. These oppositions re-emphasize the reason-unreason conflict, indicating that instinctual urges may lead to annihilation unless logic and reasoning are not employed. In these fairy tales, the protagonists feel that there's something wrong, something deceptive about the characters they are facing, who from time to time give obscure clues about their intentions. When the Erl-King likens the protagonist to a skinned rabbit (Carter 1996, 190), or as the Marquis decorates their bedroom with an excessive number of lilies that reminds funerals (Carter, 1996, 118), the mysterious and evil side of these characters are revealed. Moreover, as the Marquis gives the heroine a choker of rubies as a wedding present that once belonged to his grandmother who escaped from the guillotine, his destructive intentions are connoted once again (Carter, 1996, 115). On the other hand, in *The Lady of the House of Love*, the Countess reveals her purpose by suggesting: "You have such a fine throat, like a column of marble" (Carter, 1996, 204). She even confesses her real identity by declaring that she is

condemned to solitude and darkness (Carter, 1996, 204). Beside the hero's enlightenment, there is also the illumination of the Countess as she sees her own blood for the first time with "awed fascination" (Carter, 1996, 207). The blood represents her confrontation with her own identity for the first time. It is in fact a hint at her becoming aware of her authentic self, free from the reflections of her ancestors and the influential maternal figure whose wedding gown she cannot take off as she keeps on wearing the dark glasses. Hence, the dark glasses are broken due to her contact with the young soldier and her exploring her identity. Briefly, the Countess's confrontation and interaction with reason leads to her transformation.

Like the protagonist in the Werewolf, the Erl-King also knows a lot about the forest and thus, represents experience and wisdom. He is very successful in doing the household chores, thus is blended with some female characteristics that empower his dominant character even more. Hence, here we see the opposite of 'female empowerment through male features' since Carter prefers to present female representation this time through a male character. These female qualities don't make the Erl-King look weak, on the contrary they empower him. His wisdom is reemphasized in the way he is depicted as an omniscient figure as well, knowing every detail about the forest with his ability in ruling the animals of the forest which also illuminates his authority. His wisdom is the source of his freedom and independence only in the woods, but on the contrary, he looks like a prisoner trapped in that forest, as Carter suggests: "His eyes are quite green, as if from too much looking at the wood" (Carter, 1996, 187). So, as the Countess in *The Lady of the House of Love* captures the bird that reminded her of how hopelessly she is trapped in that half-dead body, the Erl-King also captures girls after turning them into birds and puts them in cages- which probably reminds him of his own imprisonment in the forest. He feeds them, looks after them well, but still they are trapped and captured. Their imprisonment also represents patriarchal society, its norms and women's traditional place as being confined in the boundaries of their homes, turned into home-bound creatures. Just as the Erl-King rules all the animals in the forest, he establishes his absolute sovereignty over the girls fascistically. It is also ironically emphasized that traditional marriage deprives women of their freedom, making them lose their ability to make decisions about their own lives, which are controlled by their husbands. Carter depicts women's state in a relationship or marriage as: "Your green

eye is a reducing chamber. If I look into it long enough, I will become as small as my own reflection, I will diminish to a point and vanish. I will be drawn into that black whirlpool and be consumed by you” (Carter, 1996, 191). She reflects women’s objectification and how she is consumed until she has no authentic identity, likening them to a cageful of birds becoming similar to each other.

At the end of *The Erl-King*, the first person narrative turns into a dialogue as if the narrator refers directly to the Erl-King, before she saves herself from becoming one of the victims. Through her dialogue with the antagonist, she becomes more powerful and vocal towards him as she expresses herself freely and without limitations. Then there is again a shift, but to third person narrative this time, in order to obtain two different subjective narrations and thus reflecting an objective point of view. The bow plays discordant music on the violin, the strings of which is replaced with the hair from the Erl-King’s mane, that cries out “Mother, mother you have murdered me” (Carter, 1996, 192). Even though this engrossing statement promises an extremely interesting end, it functions as the closing of the story as existentialism, as it is the narrator’s reasoning and desire to live that saves her in the end. It can also be associated with a baby that restricts the woman due to her predetermined function as a ‘homemaker’ and her main traditional role as the ‘angel in the house’ by the social order. Moreover, it can also be interpreted through Jung’s anima-animus theory which relates with The Erl-King and the narrator’s being two counterparts of the same identity. While the female component represents the more emotional and sentimental side, the male constituent relates with the more logical and reasoning phase. The identity is stronger when both of the counterparts work in harmony. Thus, the female component murders her male side, keeping the necessary qualities like reason, logic and determination to take action, to empower herself and other ‘anima’s or ‘female qualities’ in the cage.

As Anny Crunelle-Vanrigh suggests, there is the issue of “Otherness and difference” (Crunelle-Vanrigh, 1998) in all of these tales in *The Bloody Chamber and Other Stories* which is also a reference to the female gender that has been ignored or identified with ‘otherness’ throughout the centuries. There are also physical transformations of the protagonists, some turn into beasts like creatures, whereas some become more human. In *The Tiger’s*

Bride, Milord denies his identity and tries to be a human instead. On the other hand, the heroine turns into a beast after having a sexual intercourse with Milord, and is empowered by installing animalistic and authentic characteristics in herself together with experience.

Robin Ann Sheets states that to Carter, myths are the “extraordinary lies” produced in the human mind to deprive people of their freedom (Seago, 1999,77). She thinks of the history of literature as a wide field where traditional deceits are connected or based upon one another where language becomes the means for creating a culture and establishing authority (Seago, 1999, 78). She also suggests that Carter defends Sade because he treats all sexual reality as a political reality and because he thinks that just like men, women also have the right to have sexual intercourse violently and tyrannously. Thus, even though we basically notice the heroines’ libidinal needs and behaviors as more commonly male representations, they in fact function to prove the peculiarity of these tendencies to both genders. We even notice masochistic inclinations blended in some of the characters in Carter’s tales (Crunelle-Vanrigh, 1998) that associate them with more realistic attributes, apart from perfectionist representations, as where the heroine in *The Bloody Chamber* states: “I heard those voluptuous chords that carry a charge of deathly passion” or when she suggests that she has seen a look in his eyes like “a connoisseur inspecting horseflesh” (Carter, 1996, 115), or a housewife inspecting cuts on the slab, she feels the lust in him and this evokes her desires because she says that “she feels a potentiality for corruption” (Carter, 1996, 115) even though he is “deliberately coarse, vulgar” (Carter, 1996, 118). The Beast in *The Courtship of Mr. Lyon* also acts in a masochistic way, representing an imperfect but realistic identity, since after the heroine leaves him he can’t eat anything and suffers from her absence so much that he almost dies. Considering the myth that associates virginity with innocence, Melinda Fowl tries to support her interpretation that the Countess gains her sexual maturity after she is used by a man, by pointing at the article of Patricia Duncan: *Re-imagining the fairy tales: Angela Carter’s Bloody Chamber*. Regarding Duncan’s article as a reference, Fowl states that the blood stain on the heroine’s forehead represents the symbolic breaking of her hymen i.e. virginity. She adds that according to Duncan there is the pornographic cliché of ‘sex and death’ (Fowl, 1990, 78) which also relates with the end of inexperience and the emergence of a new, wiser identity. Thus, even

though the protagonists in these tales sense the threat they are about to face, as their transformation depends on the problematic developments, they do not withhold themselves from contributing to the dramatic and even macabre events.

One of the most significant symbol of expression and thus the manifestation of identity is one's own voice as it involves originality and distinguishes the individual from others. We can note various descriptions of voices belonging to the protagonists in these tales; 'sonorous or resonant voice' in *The Lady of the House of Love* depicting the voice of Countess, or "The voice that seemed to issue from a cave full of echoes" in *The Courtship of Mr. Lyon*, in *The Bloody Chamber* belonging to the Marquis, there is the voice 'like soft consolations of the sea and in *The Tiger's Bride*, Milord's voice emphasizes the abnormality of his roaring-like speech, and the illusiveness of his character. But on the other hand, even though Milord's face is hidden under a mask, it reflects more of himself than the Marquis' unveiled face can. Despite his unrealistic voice, Milord is able to transfer his emotions more like a human than the Marquis is capable of in *The Bloody Chamber*. Hence, Carter points out that it is their emotions and behavior that transfigure entities into human beings, together with their wisdom, experience and reasoning. Merely logic, reasoning and rationality on the other hand, are not sufficient to turn a being into a human creature.

Conclusion

Angela Carter's *The Bloody Chamber and Other Short Stories in Burning Your Boats* and her creative writing style, exhibit the potential power of women when they portray an authentic identity, employing their reason and determination in their actions. Carter's protagonists who struggle for their lives despite their inexperience reveal how Carter elevates the female identity and how she encourages women to rise up and struggle for their rights and for their dreams. Furnishing her stories with existentialist concerns, Carter tries to influence women to survive in male-dominant milieu by employing their intelligence and manifesting their identity to overcome segregation and limitation. She tries to alter the stereotypical female roles and supports women to become dominant, leading characters, sometimes even a warrior instead of being passive and submissive. As a writer with a witty feminist style, she frequently stresses the terms 'wisdom', and 'reason' in her prose to emphasize the importance of intelligence. She

attempts to influence women to break their chains and gain the position they deserve in the social order and in their own lives. Carter's stories are also concerned to draw attention to the victimization and objectification of women, but with a more positive perspective to outline them as individuals who are capable of making their own choices and decisions in order to change their doom.

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The Enchantment of Goblin Market

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Abstract

This study examines the long allegorical poem *Goblin Market* and the literary character of the creator of this unique work, Christina Georgina Rossetti (1830-1894) from different perspectives. Besides, Rossetti's view of life is suggested as her motivation to write this poem. In this study, *Goblin Market* is interpreted from a religious perspective. The importance of resistance to desires and to remain morally justified are presented as the virtues of women determined by God. This religious perspective is also supported by the patriarchal world where women serve the sense of decency in the society through the stories they tell to raise virtuous children. This study also examines sisterly and womanly solidarity besides religious aspects as the poem tells the story of two sisters. The goblins in the poem are regarded as Rossetti's symbolism of men as the seducers of women with their tricky attractions in the real world. In this study, the point of view regarding desires as sins and weaknesses is considered from religious, social and literary aspects.

Keywords: *Goblin, Fallen, Original Sin, Desire*

Cin Pazarının Büyüsü

Öz

Bu çalışma uzun bir alegorik şiir olan *Goblin Market*'i ve bu özgün çalışmanın yaratıcısı olan Christina Georgina Rossetti'nin (1830-1894) edebi kişiliğini farklı bakış açılarıyla incelemektedir. Ayrıca, Rossetti'nin hayata bakışı, onu bu şiiri yazmaya teşvik eden etken olarak ortaya konulmaktadır. Bu çalışmada *Goblin Market* şiiri dini bakış açısıyla yorumlanmaktadır. Arzulara karşı koyma ve temiz ahlaklı kalabilmenin önemi, Tanrı'nın belirlediği, kadına özgü erdemler olarak sunulmaktadır.

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Bu dini bakış açısı, erdemli çocuklar yetiştirmek maksadıyla anlattıkları öğretici hikayelerle toplumdaki ahlak anlayışına hizmet eden kadınların da içerisinde bulunduğu erkek egemen dünya tarafından da desteklenmektedir. Bu çalışma dini konuların yanı sıra, şiirde iki kız kardeşin hikayesinin anlatılması nedeniyle, kız kardeş ve kadın dayanışmasını da inceler. Şiirdeki cinler Rosseti'nin gerçek hayatta aldatmacalı cazibeleriyle kadınları baştan çıkararak erkeklerin simgeleştirilmesi olarak yorumlanmaktadır. Bu çalışmada arzuları günah ve zayıflık olarak gören düşünce biçimi dini, sosyal ve edebi açılardan ele alınmaktadır.

Anahtar Kelimeler: *Cin , Günahkar, İlk Günah, Arzu*

“A good tree cannot bring forth evil fruit neither can a corrupt tree bring forth good fruit”

(Matt. 7:18)

Educated at home by her mother, Christina Rossetti was familiar with many of the literary types like classical poetry, novels, fairy tales and religious works as the atmosphere in their house was an extraordinary one which planted the first seeds of her passion for writing. She was aware of the current issues as the family members were engaged with some Italian revolutionists and scholars, and the important ones were discussed vehemently by her father and his friends at home. She had an access to many works of the important writers of those times and their house was full of books. She had led a happy life until her family faced some financial problems due to her father's health problems. He lost his sight because of tuberculosis and had to quit his respected position as a lecturer at King's College in London. After losing his career and health, he lived for another eleven years, full of depression and misery, as the result of this catastrophe in his life. Other family members including Christina had to cope with all these problems in order to maintain the solidarity of the family. Then, at the age of fourteen, she also suffered from a nervous breakdown and had to leave school. During these years, full of depression, she was deeply interested in the disciplines of the Church of England, and like her mother and sister she majorly devoted herself to religion. Religion had such an important role in her life that it became the mainstay of her choices and decisions in every aspect of life including love and literature. She expressed her devotion in the following lines.

“Yea, as I apprehend it, love is such
I cannot love you if I love not Him,
I cannot love Him if I love not you” (*The Complete Poems*, p. 297).

God was in every piece of her work. In order to understand her literary character, one should consider her works as multi-layered and try to interpret them through unearthing the hidden. On the surface, her works are easy to understand. However, when one reads them in detail, they become ambiguous and difficult to interpret. Besides, the feelings she expresses in her works, such as love, admiration, joy and friendship are devoted to God. So while reading her love poetry we should search for her love of God rather than for a human-being. From her point of view, it is reasonable to fall in love but not to fall into the extremes of sexualized love. She avoids objectifying people, and aims to portrait love as a romantic experience rather than a sexual one, as she states in the lines:

“For verily love knows not “mine” or “thine;”
With separate “I” and “thou” free love has done,
For one is both and both are one in love:
Rich love knows nought of “thine that is not mine;”
Both have the strength and both the length thereof,
Both of us, of the love which makes us one” (*The Complete Poems*, p. 296).

Although she started her writing career at a very early age she did not gain publicity until her thirties as she was busy fulfilling the expectations of her family and the Victorian society at the same time. Reflecting the expectations of the society of women during the Victorian Age, *Goblin Market* is a turning point in Rossetti’s life. As an ambiguous work which was interpreted in various ways, the poem presents the religious views and social vision of Christina Rossetti in an indirect way.

This work, since it was published, has been the subject matter of different approaches related to religion or women studies. It is considered a masterpiece by many critics, feminists and ordinary readers with its multi-dimensional content. When it is told instead of read, it can be regarded as children’s literature, while its complex and suggestive language does

not let us categorize it ultimately into that genre. It suggests a variety of meanings reflecting Rossetti's experiences in different dimensions of life as a daughter, woman, Christian and as a person enabling prostitutes to rehabilitate, which contributed to her life and made her understand the spirituality of women.

Goblin Market is an allegorical piece of work which describes and graces sisterhood and gives practical lessons at first sight. On the other hand, when it is interpreted in detail, several topics can be examined, such as capitalism, Victorian market economy, eroticism, feminism, sexuality, religion, a lesbian manifest or the cruelty of the society, especially men against women. Rossetti's different and paradoxical periods in her life as a woman have always been open to discussion as the poet of *Goblin Market*.

Considered a deeply religious person of her times, she reveals her religious point of view by means of her poetry to attract women who were not allowed to reach their potential and allowed only a portion of knowledge by the society. This was justified with the idea that if they were educated and intellectually progressed, it could cause their reproductive organs to malfunction. Therefore, women were left ignorant. Contrary to what is expected, some women longed for the feelings, tastes and the knowledge that they were deprived of. They looked for a way to fulfill their existence; but in this case, patriarchal society had a divine reason to put forward; reminding of Eve who ate from the Tree of Knowledge.

Tasting the fruit is a crucial point to understand the way women are treated by men. The story of Adam and Eve has always been an inheritance that makes women scapegoats. Being considered the instigator of original sin, Eve was the one to blame because of her quest of knowledge. It could be shown as the reference for the reason why women were being nurtured in such an oppressive way and why they had to be left perfectly innocent and sexually ignorant, although motherhood was believed to be innate. They were prepared to be good domestic servants in order to fulfill the expectations of their parents and their prospective husbands. A perfect woman was a commodity who was sexual innocence and was dependant upon men's economic position. She had to be desire-free, knowledge-free, passion-free and simply to shoulder the responsibilities of a domestic

servant. Therefore, at the beginning of her career, Christina Rossetti wrote her poetry under the penname of “Ellen Alleyn” in order to protect her maidenly modesty.

Women were expected to be domestic slaves under the control of their fathers, husbands or brothers. An unmarried or divorced woman was considered a loser in the society, and as parents were responsible for the education of their daughters to good wives, it was their failure too. Only the sisters in a family could understand this burden as they had to share the same destiny. They were also the confidantes of one another and used to share their feelings, ideas, passions and the mysteries of the female body and soul. Therefore, the two sisters in the poem, Lizzie and Laura, are the representatives of many feelings, many woman characters and their stories.

In *Goblin Market*, Christina Rossetti tries to suggest her religious point of view. In order to imply her feelings and thoughts, she creates a fantasy world full of goblins who are one of the creatures that are, in many cultures and religions, believed to haunt and abuse women. In this poem Lizzie is entranced and takes risks for her quest of knowledge, even if it might simply be described as tasting a forbidden fruit instead of desire. From Christina Rossetti’s perspective, the reason why these fruits are forbidden might be the patriarchal society on one side or merely Christianity. On the other hand, it is not a simple issue that can be dealt with through cultural or religious restrictions as it has already become the destiny of many women who are labeled as “fallen”. Karen Armstrong, who defines women as angels, likens them to “an island of perfection in a dark world” through the association of Petrarch’s Laura with the Virgin Mary (Scholl, 2003). The Catholic belief states that Mary was an eternal virgin who did not have any sexual interaction but gave birth to a holy son who sacrificed his life for his sacred mission. This belief made the perception of virginity more valuable and precious. On the other hand, such myths have always prevented people from understanding the realities of the world and people. They even ignored the scientific facts to justify their perspectives. Virgins started to regard themselves as the virtuous creatures of the world by suppressing their desires for the sake of selling themselves for a better price in marriage.

When the denotation of “desire” is taken into consideration as ‘a sense of longing or hoping for a person, object, or outcome’, one can take risks in order to achieve the pleasure of fulfilling such a sense. The motivational aspect of desire has long been noted by philosophers. Thomas Hobbes (1588–1679) asserted that “human desire is the fundamental motivation of all human action” (Lin & Forrest 347). Contrary to this point of view, Rossetti’s poem presents a desirous woman who has a chance to fulfill her desire, learn how the fruits taste and get lost in lust, and when she cannot fulfill her desire again, she may die because of the emptiness caused by the lack of satisfaction. In this case, that motivation is replaced with something dangerous which devitalizes her. This is what the patriarchal society wants to see in it. Instead of chasing a temporary lust, women should tame the fallen women inside themselves and display their skills to their husband. The universe is arranged to serve men. When the incident of Aphrodite giving life to Galatea to fulfill Pygmalion’s desire is remembered, one can become frustrated to see that even a goddess can contribute to the patriarchal world as well as a female writer like Christina Rossetti, like our mothers, or any story teller who probably is not aware of the fact that they serve patriarchy.

Taking Christianity as our reference source, in *Genesis*, Adam and Eve are not allowed access to the Tree of Life, which is a part of their punishment. Similar to *Genesis*, Laura is devoid of the pleasure of eating the goblin fruit and her joy of life is taken away from her as a result of the sin she commits. According to the religious interpretation, all the figures in the poem are the representatives of some religious figures. When we take the goblin men as the equivalent of Satan, the fruits stand for temptation to sin. In this case, Laura represents Eve who is deceived by Satan and Lizzie, as the one who represents the withstanding Christian figure resisting temptation. As the goblins have a wide range of fruits, they show that they have many ways to deceive people, but like in Adam and Eve’s myth, there is no satisfaction, no fulfillment or eternal joy, but only destruction and falling from grace.

On the other hand, Lizzie suffers from the situation that her sister falls in and like Christ, the saviour, she attempts to rescue Laura by bringing her the extract of the goblin fruit. Lizzie sacrifices herself for the good of her sister and the reader is presented with a description of Lizzie in

red, which represents the blood of Christ in the Eucharist rather than fruit juice. Resembling a “lily”, Laura is the only virtuous and pure one who can rescue her sister. This time the fruits Laura desired become the “fiery antidote” (599) she is in search for. The fruit, like any other desire, is given partially through the fruit juice by avoiding to feed her addiction. In this case, we are convinced that both of the trees that provide knowledge and life are from the same divine source and this image is different from the biblical view when we consider Christ’s statement as the epigraph of this paper: “A good tree cannot bring forth evil fruit neither can a corrupt tree bring forth good fruit” (Matt. 7: 18)

A long and ambiguous poem with simple expressions, *Goblin Market* represents the solidarity of two sisters at the very beginning. Besides, this rhythmic poem can be very enjoyable to read aloud, as little children usually like poems which start with the names of some fruits and the rhyming words that are easy to remember: “Morns that pass by, -Fair eyes that fly; -Come buy, come buy” (2-4). Yet it is possible to interpret in many ways. When adults read further and see the following lines, it might be inevitable to attribute some other meaning which prevents the text from being a family –friendly one:

She sucked and sucked and sucked the more
Fruits which that unknown orchard bore’
She sucked until her lips were sore. (134-136).

There is no wonder that sex has always been the most popular topic of for human beings in our history. It is regarded as one of the seven deadly sins when it is experienced with lust in Catholicism. Therefore, whether Laura’s action is considered naive or something full of lust, when her desires are fulfilled and turn into an addiction, religion regards it as a reason to fall from grace. Thus, considering the theme of this poem, eating the goblin fruit and desiring for more can be identified with losing consciousness and religious virtues besides wasting life on the dark side of passion. Satan may deceive and seduce women, as in the story of original sin. Being one of the deadly sins, lust may become like an addiction which may lead to another deadly sin: gluttony. One cannot resist temptation if one tastes something and enjoys it intensely. These deadly sins may turn out to be

deadly risks. In the case of Lizzie, the deal becomes more attractive as there are many different kinds of fruits representing different places and different seasons at the same time.

Not only in Christianity, but also in many other religions, feelings are limited with actions which are controlled by the consciousness in order to lead a virtuous life and return to the place from which Adam and Eve fell. In this way, are other human beings expected to pay back for Adam and Eve's fault by not eating from the Tree of Knowledge and by trying to remain sinless and pure? If it is the Tree of Knowledge, why not eat from it?

The poem being a story told by an omniscient third-person narrator, it might be expected to be an objective narration. However, as we go further, the distant voice turns out to be a narrator who judges one of the female figures of the poem: "Ah fool, to choose such part-Of soul-consuming care!" (511-512). As a deeply religious figure, by associating "eating the Goblin fruit" with eating the forbidden fruit, having passionate sex, losing virginity, Christina Rossetti presents the reader a work of literature which still has many interpretations. Yet the gist of the poem remains the same; if you do not resist your desires, you will be punished.

Today, it may seem irrational to think of a market where money is of no value. However, since before the use of money, the body of a woman has been used in exchange for other things. In the poem, the goblins ask for the gold on her head when Laura offers the gold on the furze (120-123). As her tears are likened to pearls (127), she becomes a valuable commodity. In this case, the poem can be regarded as a feminist and anti-capitalist piece of work.

"Good folk, I have no coin;
To take were to purloin:
I have no copper in my purse,
I have no silver either,
And all my gold is on the furze
That shakes in windy weather
Above the rusty heather."
"You have much gold upon your head,"

They answer'd all together:
"Buy from us with a golden curl."
She clipp'd a precious golden lock,
She dropp'd a tear more rare than pearl
Then suck'd their fruit globes fair or red (116-128)

Compared to "pigeons in one nest" (184-186) or "two blossoms on the one stem" (188), Laura and Lizzie represent sisterly solidarity. Although they do not have similar virtues, they are used as symbols to present the compatibility and to create a meaningful whole. The virtuous one rescues the fallen one and stands firm, and the fallen one feels regretful and thankful to her sister. As a religious person dedicated herself to the teachings of Christianity, Rossetti presents her ideal woman figure through Laura, whose name also means honour and victory.

In addition to the religious interpretations of *Goblin Market*, it has some feministic interpretations which claim that men are goblin-like creatures who try to seduce women, and this may lead to chaos in a woman's life. Women can be considered the rescuers of each other against men. They can share a compatible life, act with solidarity, bring up their children and live in peace. On the other hand, it can be interpreted as a lesbian manifesto when the following lines are taken into consideration:

She cried, "Laura," up the garden,
"Did you miss me?
Come and kiss me.
Never mind my bruises,
Hug me, kiss me, suck my juices
Squeez'd from goblin fruits for you,
Goblin pulp and goblin dew.
Eat me, drink me, love me;
Laura, make much of me; (464-473)

In the poem, sisters are also likened to flowers, such as "lilies" (83) (409) which are associated with purity. Like some other flowers, lilies are ready to be plucked from their bower (150-151), which can be interpreted as losing virginity, becoming immoral and corrupted. Virginity is considered

the most important virtue of a girl, and with her value in her untouched state she becomes the object of men. Virginity is thought to be a prize deserved by men in return for having their distinct honour of being chosen as their women.

In the poem, the motivation for tasting the goblin fruits is not in men but goblins. From a women's point of view, it is surprising to see goblins as the decoys rather than men in such an allegorical poem. Rossetti's choice of goblins instead of men may be because of the convincing atmosphere she wants to create. Though these goblins are described as ugly beasts, they might be the representatives of men who are trappers and cheaters like Satan. So men can be identified with Satan. Furthermore, the message that the reader is given by the words "wives - With children of their own" (544-545) can be explained as follows: Women always lead a solitary life even if they get married and have children. In this way, Rossetti gives the signals of the productivity and solidarity of the world of women. Men have only one function for women which is expressed as being pollinated by "wasp and bees" (415-417).

The addiction to the goblin fruit can be associated with the moonlight, as well. Symbols like the "moon" or "moonlight" have always been popular in gothic or other supernatural stories and they never call something good to our minds. Throughout the poem they evoke the same feeling without exception. Jeanie, whose story was told to Laura by Lizzie, had met the goblins in the moonlight, ate the goblin fruit and died (148). Laura also eats the fruit in the moonlight and she starts to dwindle (278-280).

By several critics, as a text including the theme of femininity, *Goblin Market* has been interpreted as Rossetti's answer to her brothers, who encouraged her writing but did not want her to become a part of the world of literature. There is no sign of men but a pure solidarity between two sisters in the poem. It is not the fake sympathy expressed by a brother to his sister, nor is it patriarchal. She did not have to pay back in her own coin and no deals were made. On the other hand, as her brother Dante Gabriel Rossetti was the one who encouraged Christina to publish *Goblin Market* and drew the illustrations of this poem, the criticism her brothers receive cannot be justified through this poem.

In conclusion, as a poem full of symbols, Goblin Market has a lesson to give to little girls whom she calls “maids”, but it also has a deeper meaning which will make an adult forget about the child and go on reading for themselves. They can easily find something for themselves which will take them on an interior journey: Desires as weaknesses and sins...Curiosity as the motivation of experience...the Tree of Knowledge versus the Tree of Life...Fruits describing our bodily features; cherries, apples, peaches, quinces, pears or melons...Extract of something which may mean both life and death...Good and evil... Goblin Market has extraordinary depths of insight.

You may come and buy!

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The Importance of Placing Digital Media in Education

Erdem KOÇ

Abstract

The usage of social media among the students in education has increased rapidly and become widespread, but nowadays there have been warnings to the students at schools merely about what should not be done in social media. However, the inclusion of social media in formal education will provide positive contributions to teachers and students alike. The main philosophies of media literacy education should be; “The ability to protect students against the negative effects of the media and not to bring prohibitions and limitations for this purpose, to understand the media correctly, to take advantage of the beneficial aspects that will contribute to personal development and to eliminate its harmful effects”. In this article, the importance of adopting social media into the educational system and its educational achievements will be discussed.

Keywords: *Media Literacy, Mass Media, Teaching Methods, Social Learning*

Eğitimde Dijital Medya Kullanımının Önemi

Öz

Öğrenciler arasında sosyal medya kullanımı hızla artmış ve yaygınlaşmış olmakla birlikte, günümüzde okullarda öğrencilere sadece sosyal medyada nelerin yapılmaması gerektiğine dair uyarılarda bulunmaktadır. Oysaki, sosyal medyanın örgün eğitime dahil edilmesi, gerek öğretmenlere gerekse de öğrencilere bir çok açıdan olumlu katkılar sağlayacaktır. Medya

okuryazarlığı eğitiminin temel felsefelerinden olan; “öğrencileri sadece medyanın olumsuz etkilerine karşı korumak ve bu amaçla yasaklamalar ve kısıtlılıklar getirmek değil, medyayı doğru anlayarak, kişisel gelişime katkı sağlayacak olan faydalı yönlerin alınabilmesi ve zararlı olanların elenebilmesi “yeteneğinin öğrencilere kazandırılabilmesidir. Bu makalede de sosyal medyanın örgün eğitime dahil edilmesinin eğitsel kazanımlar açısından önemi tartışılacaktır.

Anahtar Kelimeler: *Medya Okuryazarlığı, Kitle İletişim Araçları, Öğretim Yöntemleri, Sosyal Öğrenme*

Social Media

Social media has become an important element in people’s lives in a surprising way in the last decade (Duggan, Ellison, Lampe, Lenhart, & Madden, 2015). People have begun to use social media sites such as blogs, video sharing sites, forums, facebook, twitter and instagram to maintain communication with their families, relatives and friends via the internet as well as to comment on social and political developments. With this changing nature of the media, individuals have become both consumers and producers of the media. In the face of this rapid social change, it remains unclear as to how schools should offer education models to their students in formal education.

Nowadays, schools are provided with free internet connection by the Ministry of Education in Turkey, however with a restriction regarding social media. People who try to access the world’s popular social media websites such as facebook and twitter, encounter the warning of “This website is restricted by Türk Telekom Corporation within the scope of the security services due to the internet access security policy of the Ministry of Education”. Although The Ministry of Education officials point out that the reason for bringing this restriction is to protect the students from possible damages of social media like entering into obscene sites, making bad friendship and to prevent bad habits, students can easily find a way (i.e. using the internet provided by GSM operators from their mobile phones) and access these social networks. Thus, Turkish Ministry of Education needs to implement policies on developing student awareness regarding the use of internet and social networks rather than putting prohibitions.

Social media platforms have become an indispensable element of life for school-age children and young people. Incorporation into the social media has become synonymous with being involved in life for students (Lenhart, 2015). By its nature, social media platforms are based on individuals, skills and needs; participation, cooperation and production. In this case, it has become inevitable for schools to provide social media education in certain ways and include them in the education processes of schools. Above all, the inclusion of social media in classroom training activities will create an enthusiasm among learners and a willingness to learn. Through social media, students will be able to participate in social networking sites according to their interests, communicate with their relatives with whom they cannot talk for various reasons, be able to share their lessons and learn about current developments. Another important advantage offered by social media to students is that they will have the opportunity to practice and develop their foreign language skills in the foreign language learning stages by making friends from countries where the language they are trying to learn is used as the native language. The function of the teacher at this point will be to inform the students about what they should pay attention to when using social media, what social media sites can teach the students and what kind of information they should and should not share while using social media.

Media Literacy

Media literacy has led to the inclusion of electronic media into educational activities within an average of 25 years in the European countries, especially in the schools, including the development and diffusion of Internet technologies. Even media teachers have begun to exchange information about what can be done to establish a better media education method and shared course plans through the internet. Media literacy training applications are not limited to schools and are included in continuous education processes by many developed countries, and these applications have started to be handled by a wide range of people including adults (Pepler and Kafai, 2007). At a first glance, media literacy training, like other courses, seems like an education that can be easily planned and implemented, but due to the rapid developments in media and communication technologies and the constant fluctuations of people's media expectations, it appears to be a multi-faceted education to be addressed. First of all, whether the teachers who gave media literacy training had enough information about

the media cannot determine and set the right training strategies for students. At this point, the way in which educators handle value judgments and issues confronts the fact that students are leading the way in evaluating the media. For this reason, in this article, an attempt was made to develop suggestions about the methods that teachers and students should follow in the media literacy educational process.

Individual with Media Literacy

Today, the mass media has encompassed the entire lives of individuals and it has become almost impossible to escape from media messages. The fact that all individuals are to be exposed to various media messages almost every hour of the day and the ability to extract useful messages by sorting out the messages that may negatively affect them correspond to the definition of the media literate individual. According to Lim and Nekmat (2008), individuals with media literacy are the individuals who can control the media, see the relation of the media to the politics and the economy, able to perceive that some issues of human life are often emphasized and foregrounded, able to ignore the useless information, and aware of the effects that the media can create in itself.

Media Industry

One of the aims of media literacy training is being able to discern the difference between the advertisements of the commercial products on the mass media and the contents of these commercial products. Media messages are often created for profit / benefit, and they are aimed at attracting the attention of the viewer to the commercial unit to which the message-issuing media organization is directly or indirectly connected. Therefore, in media literacy training, media producers should also include commercial aspects and perspectives (Rosenbaum, Beentjes, and Konig 2008). Vande Berg, Wenner, and Gronbeck (2004) argue that media literacy training has changed the way individuals view the television industry, and that television tends to pack and market products and encourage viewers to consume certain products. Primack, Sidani, Carroll, and Fine (2009) stated that media organizations have financial and political elements in their organizations and that they have created a market through the audience, through various methods they use, and one should pay attention to these issues in media literacy trainings. Gotcher and Duffy (1997) assessed how a television program puts the viewer away from the point of view of the

program with the help of the space, characters, budget, and lead them into consumption psychology.

In media literacy education, the fact that the media is formed according to some social and economic conditions and as a result the fact that the media producers take economic interests as a countermeasure are the issues to be explained in detail.

Media Messages

Media literacy education researchers often emphasize the importance of drawing attention to the fact that media messages are inherently fiction. Kellner and Share (2005) state that the media does not reflect reality as a transparent window, because media messages are created, shaped and positioned with fictional techniques, what to include and exclude from the message when presenting the truth are all pre-decided. In this context, Meyrowitz (1998) states that media consists of distributors who collect and disseminate messages. Especially in television broadcasting, sound, camera angle, light, effect and timing methods are used to add meaning to messages and increase the effect of messages. Turning the fiction into a reality by naturalizing the presented messages, these elements hold the power to manipulate their target audiences and often times their employment in productions is not easily noticed by the viewers.

Media Audience

Media literacy training basically defines how media content is perceived by viewers. The characteristics of people, such as age, gender, education and culture, cause them to have different evaluations when interpreting the same media message. Brown (1998) notes that media literacy education also includes the ability to raise awareness, such as meaning and assessment.

Along with the development and widespread use of digital media technologies, media users do not just remain as viewers, but as active users. Livingstone (2008) argues that smartphones, digital games, and social networking sites allow digital inclusion of people, and that media literacy educators should not only focus on traditional media (newspapers, magazines, radio and television) but also pay attention to the new media. Especially social sharing sites such as facebook and twitter have created social spaces where people can express themselves according to their social position, age, gender and interests.

Effects of Media

Media researchers have been more interested in the negative effects of media on individuals and society (Byrne 2009). Among the negative impacts, media and violence were the most discussed issues. When studies on the negative effects of media were examined, it was frequently underlined that children were affected by the violence in media and they argued that the children should be kept away from the violence in media.

Some researchers have argued against this view and pointed out that children should face the negative effects of media and that the possible negative effects of media should be eliminated with media literacy training. Buckingham (2007), for example, says that media education does not mean to bring restrictions and prohibitions on children, but rather to help children understand the media messages surrounding them by giving them critical insights.

The Role of Media Literacy Education

Teachers of media education are adopting a more protective approach, explaining ways of increasing the knowledge of children and young people towards mass media and protecting them from possible harms. Of course, the individual and social influences of media are visible and this is sometimes happening at an advanced level. Media educators first make an introduction from a broad perspective, focusing on issues such as citizenship, community health and ethics, and then explain the effects of the media and the media itself by narrowing the scope.

Lewis and Jhally (1998) argue that media literacy training helps individuals read critical messages in order to read mass media correctly. Therefore, it is expected that the individuals who receive media education are not only conscious consumers but also sensitive and selective towards harmful information bombardment and can receive only beneficial ones. Research has shown that media literacy students are less influenced by media habits (alcohol, drugs, smoking ...) and more critical of messages they receive from the media while making decisions about their future (Bergsma, 2008).

Discussion and Conclusion

The most important issue in the foreground of media literacy inclination is related to how this education can be processed more efficiently. While some researchers have argued that cultural and critical approaches should be integrated into the media as a framework plan, some researchers have argued that media education should be given by incorporating social sciences, literature and psychology.

In general, media literacy is based on knowledge and ability. Individuals must first have information about the mass media, the media industry, media messages, the media tracker, and the effects of the media. It is also necessary to be able to know and evaluate and have access to all media messages. Of course, adults in particular have some knowledge about the media, whether based on their experience or not. Media literacy educators are emphasizing that the information of voluntary and involuntary media must be moved to a critical point of view and that knowledge and competence must be possessed. Here, the ability to use media is what is meant by talent. Being literate in the media is beneficial to many individuals. For example, nowadays people are exposed to intense information bombardment through different media channels, and the media can literally discriminate between which information should be screened, which information is useful, and which information, whether voluntary or involuntary, may be harmful.

In this context, media literacy educators need to know what information and skills are needed for media literacy training and how they can be developed. Especially in the last decade, research on media education and content has shown that digital media is more important as media content. This shows that in order to understand the media, individuals need to be able to analyze, evaluate, group, deduce and distinguish only the information that is not sufficient. Hobbs and Frost (2003) suggested that in addition to these features, media literacy is also based on the ability to critically read, write, listen and observe. The displacement of traditional media research with digital media research shows that efforts to be made about future media literacy will clear the clouds with an emphasis on cognitive abilities.

Another important issue that media literacy educators should consider is that media education cannot be given only through traditional methods and straight expression, but also with practices. The widespread use of digital media in the community and the increase in the use of mobile applications vary according to the needs of people. Therefore, the evaluations made should be diversified with practice examples and the reasons for this should be set out when there is any evidence. For example, although social media is generally used at every age and culture group, social media content varies according to individual needs, expectations, socio-economic levels, and collectivity. The common effects that traditional media create in people have turned into digital media and a person-specific influence. Therefore, media educators need to consider how media influences individuals by categorizing different ages, genders, social status, economic indicators, social belonging and expectations.

As a result, Turkey is obliged to education and training activities for education policies, including the use of digital media. The widespread use of social media at all levels of the society, which is the main source of digital media, internet and internet use, is pushing the fact that digital media education is no longer an optional learning type but an obligatory form of learning. The only element of intra-community integration and international integration has become dependent on digital inclusion through digital media. In today's world, digital technology offers new application areas with every passing day and in terms of adding a rapid momentum to the development of educational policies in Turkey, there are some legal and functional decisions to take expeditiously.

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Primary Symbols in Keats' "La Belle Dame sans Merci"

Tuğçe KAPTAN

Abstract

This study examines the primary symbols in British poet Keats' poem, "La Belle Dame sans Merci", and the poem strikingly revolves around a Knight and his, the protagonist's love for a beautiful woman. However, the woman does not have mercy and pity for the knight. A great number of symbols are given to present the theme of love focusing on the knight's desire for the fairy-woman. These symbols are incorporated with mythology specifying their relation with the themes of death and life. The article also reflects Keats' use of primary symbols together with their close integrity with nature. The relation between love and nature has been illustrated throughout the paper. The knight's first acquaintance with nature is provided by the fairy-lady. The fairy-lady's offer of a transient bliss, a particular kind of imaginative experience to the knight proves that love has been source of life for the knight despite its brooding. Conclusion of the article helps reader grasp a close connection between nature and woman. Thus, the article stresses the stubborn fact that there is a close relation between the concepts of love, woman and nature.

Keywords: *Primary Symbols, Knight, Nature, Woman, Love, Faery-lady*

John Keats'in La Belle Dame Sans Merci Şiirinde Bulunan Başat Semboller

Öz

Bu çalışma, İngiliz şair Keats'in "La Belle Dame sans Merci" adlı şiirindeki başat sembollerini incelemekte olup ve şövalyenin peri kadar güzel bir kadına olan sevgisini ele almaktadır. Ancak, kadın şövalyeye karşı hiçbir şekilde merhamet ve acıma duygusu göstermemektedir. Makalede, şövalyenin, peri kadına olan arzusunu dile getiren aşk temasını anlatmak için çok sayıda sembol kullanıma yer verilmiştir. Bu semboller, ölüm ve yaşam temalarını konu alan mitolojik öğelerle birleştirilmiştir. Makale ayrıca Keats'in kullandığı başat sembollerin, doğayla olan bütünlüklerini göstermektedir. Makale, aşk ve doğa arasındaki benzer unsurları konu edinmiştir. Şövalyenin doğayla ilk tanışma durumu peri-kadın tarafından sağlanır. Peri-kadının, şövalyeye geçici bir mutluluk ve özel bir tür hayali deneyim sunma durumu, şövalye için sevginin, kendi içindeki zorluklarına rağmen yaşam kaynağı, kutsal olma durumunu ortaya koyuyor. Makalenin sonucu ise, okuyucunun doğa ile kadın arasındaki yakın bağlantıyı anlamasına yardımcı olur. Bu nedenle, makalenin sonunda aşk, kadın ve doğa arasında inkar edilemez ilişkinin varlığının su götürmez bir gerçek olduğu vurgulanır.

***Anahtar Kelimeler:** Başat Semboller, Şövalye, Kadın, Doğa, Aşk, Peri Kadın*

Primary Symbols

The British poet John Keats' poem "La Belle Dame sans Merci" (1819) abounds in symbols which strikingly revolve around the protagonist knight's love for a beautiful woman who does not have pity. The primary symbols which are in association with mythology strikingly illustrate love as a symbol of life and death, thus showing its fundamentality and integrity to nature.

"La Belle Dame sans Merci" is a romantic poem, therefore embodies the features of the Romantic period. In order to analyze the poem effectively, it is important to have background knowledge about the period. The Romantic period in Britain starts with the French Revolution in 1789 and ends with the Reform Act of 1832. The French Revolution was effective in the emergence of 'liberty, equality, and fraternity' (Carter, Lea 103).

The spirit of 'liberty, equality, and fraternity' has led to some changes in the individual's way of thinking and heart became more important than the head. In other words, heart controlled the head and hence importance given to intellect lost its influence, leaving its place to the individual feelings.

Differences emerging in thinking paved the way for writers to change the theme and the language in literature. Therefore, for Romantics, individual spirit, imagination, feelings, symbolism and nature became more of an issue.

As stated before, symbolism and myth were highly important for Romantics because they were nature's language and helpful to express the unspeakable. For this reason, Romantics attached a great importance to the use of symbols in their works of art. In her essay, "Language Strange," Weismann states 'nature speaks through the poet's senses, she can be a moral instructor' (96). Weismann suggests that nature addresses the poet's senses, emotions, imaginations and feelings and in that sense helps to express the inexpressible. In a way, nature becomes a part of the poet's sensory organs. In fact, nature's becoming a part of sense organs shows us that nature is a bridge between the poet and the poet's senses. Nature is the silent teacher of the universe, the implied meaning lying under the silence of nature can be understood with the help of symbols since they utter the unspeakable.

Keats' "La Belle Dame sans Merci" opens with the protagonist, knight-at-arms and fractions of nature. "Alone and palely loitering, / the sedge is wither'd from the lake, / and no birds sing" (Keats I. 3- 5). In these lines, the hidden message is given through nature's language which is symbols. When these two lines are read, we dive into a turbulent mood since the grass has died off around the lake and birds do not sing. Nature tries to explain something giving this desolate and turbulent autumn landscape that lacks liveliness and vitality. Nature's lifeless being symbolizes death in the poem. Nature becomes a place of lifelessness for the protagonist, 'knight- at- arms' and he chooses to wait all alone.

"I see a lily on thy brow/ with anguish moist and fever dew/ and on thy cheeks a fading rose" (Keats 3. IX -11). The Knight-at-arms is as pale as a lily flower and sweating, as if he suffers from an illness and also on his cheeks the blush of life quickly fades away.

Burwell also suggests that “the flower imagery here is twofold. The immediate effect is that the knight-at-arms is proven to be literally pale—hence the lily—and there is a color fast fading in his cheeks” (4). Twofold flower imagery given in these lines embodies two connotations. One of them is Lily and it is the symbol of the Greek goddess Hera, it connotes purity. Lilies are also connected with death as well. Considering negative and positive meanings of this flower, the symbolic meaning of lily in these lines recalls the coldness of death with close relation to the knight’s love for the fairy lady. This symbolic relation of death may be presented through his unrequited love for his fairy love. He might be suffering from an unrequited love and for this reason his hope has faded.

When a person loses his or her hope to live, that person feels on the verge of death without any spark of life. Moreover, roses are the symbols of love but fading roses on the protagonist’s cheeks may again illustrate the loss of hope concerning the love since the Knights-at-arms might have been entrapped by a woman.

For those counted reasons, these lines suggest the symbolic relation between love and death through the integrity of nature using the symbolic meanings of rose and lily.

“So haggard and so woe-begone?” (Keats II. 4). He is so tired and may be immersed in sorrow. Something makes the protagonist feel sorrowful. Keats said in his letters “Sorrow is Wisdom” (qtd in Burwell 80). According to the Keats, wisdom comes after sorrow. The mood of sorrow in this poem emerges as a result of the knight-at-arms’ sad mood which is reflected through nature’s barren landscape.

He is sorrowful because the fairy-woman might have entrapped pale kings, and princes as well and pale warriors: “I saw pale kings and princess too, / pale warriors, death pale were they all” (Keats X.1-2). He might have been disappointed since the knight-at-arms was not the only man the fairy-woman flirts with. Through sorrow, he might be a wise man but with pain in the heart. At the end of the poem, we come across these lines: “And this is why I sojourn here, / alone and palely loitering, / though the sedge is wither’d from the lake, / and no birds sing” (Keats XII.1-4). Since he has

seen the pale kings and princes as well and pale warriors who have been enslaved by the fairy woman, the knight's only solution might have been just waiting and this process of waiting may have led him to be wiser.

At the same time, he might have lost his reason for living since he has seen other pale kings. For the knight, love should have been the reason for living, when he has lost that feeling, he has lost the energy for living. This situation is reflected through the landscape. Birds do not sing anymore and he just waits.

“I met a lady in the meads/full beautiful, a faery's child/her hair was long, her foot was light, and her eyes wild” (Keats IX.12-15). In these lines, we come across the relation between love and nature. On the one side, an image of a beautiful woman and on the other side the place of confrontation with this beautiful woman are given. Weismann states in her essay “Language Strange” that the first activity of the child-woman who serves as intermediary between the poet and nature, is introducing the knight to nature” (94).

The knight-at-arms encounters this woman in the meadow and this confrontation suggests a symbolic meaning. In other words, the woman image is correlated with nature; the beautiful woman in nature introduces nature to the knight. Moreover, ‘wild eyes’ symbolizes the beauty belonging to nature, untouched, innocent and as naïve as nature. Keats may try to adapt this beauty to nature loading with the same charge. “I made a garland for her head/ and bracelets too and fragrant zone;/ she look'd at me as she did love, / and made sweet moan “(Keats X.1-4). These lines are the symbol of love of the knight towards the faery-woman. The flower imagery suggests the relation between love and life. He makes a crown of flowers for her head, bracelets and a belt of flowers. There are flowers and the knight gives these vulnerable flowers to the fairy-woman. In this context, while flowers represent nature, offering them to her symbolizes the theme of love.

For Keats, love and nature are not independent poetic subjects. They are parallel, for we must experience both love and nature with full knowledge of the threat of time if we are to experience them truly; but love and

nature are not connected by spiritual bonds (Weismann 101). In other words, nature and love are interwoven with each other. Weissman states in her "Language Strange" that "The fairy- woman offers a particular kind of transient bliss, a particular kind of imaginative experience- the joyful experience of communication with nature so desired by the English Romanticism poets" (3). The fairy-woman for the knight-at-arms may be a source of happiness and joy even if it is ephemeral. The protagonist knight-at-arms' desire for the woman is met by nature since wild eyed woman exists in nature.

The existence of love also is the symbol of life in this poem. Before confronting the fairy-woman, nature looked barren, desolate and lifeless. However, after running up against her, the protagonist might be offered a particular kind of transient bliss. Therefore, this desolate and turbulent autumn landscape, lacking liveliness and vitality, may disappear all of a sudden and this time nature becomes a symbol of life for the protagonist knight- at- arms rather than lifelessness.

The relation between love and nature have been illustrated throughout the paper. Moreover, the close connection between nature and woman is an undeniable occurrence. Therefore, the existence of close relation between love, woman and nature is a stubborn fact. The knight's first acquaintance with nature is provided by the fairy-lady. This introduction is another means of confirming a close connection between nature and woman. When the knight has come across the faery-woman, she might have been the source of bliss for the knight. He illustrates his happiness through nature's symbols and makes garland for her head and bracelets too.

However, nature does not treat submissively on every occasion. Sometimes it destructs us: "For sidelong would she bend, and sing/ a faery's song" (Keats XI.4-5). In these lines the woman's singing a faery's song may refer to the Siren in mythology. Siren was a creature half bird and half woman in Greek mythology, who lured sailors into destruction by the sweetness of her songs (Encyclopedia Britannica). As stated before, the poem shows the relation between love and nature fed by mythology. When she sings faery's song, she may allure all the men and entrap them.

This sweet voice and her seductive song might be the end of the knight's life. If she entraps all men, then the protagonist may remain with the pain in his heart causing him to stay. "The introduction to nature ends in seduction and betrayal" (Weismann 95). Nature may destruct us as woman do in this poem leaving the knight with a loss of hope. Betrayal by love leads the knight to consider the nature as barren and so the protagonist loses his hope. Weissman states in her "Language Strange" that "For Keats, nature is only nature; but no poet has ever made it more beautiful than he does. We can love nature, even if it does not speak to us and does not love us." (100).

As stated before, the faery-woman is the symbol of nature. Nature does not love us, but it does not matter because nature unconditionally offers "beauty, joy and comfort" (Weisman, 100). Similarly, even if she does not love the knight, loving faery woman gives the knight hope for living. "And sure in language strange she said/ I love thee true" (Keats XII.3-4).

"She took me to her elfin grot,/and there she wept, and sigh'd full sore,/ and there I shut her wild eyes/ with kisses four " (VIII.1-4). The woman with no mercy took the man to her cave and he put her to sleep with four kisses. Elfin grot symbolizes the excessive feeling of love shown towards the woman. The knight is probably very in love because he could easily go in the cave without any hesitation. She may have taken him there to end his life, but again, it did not matter for the knight. These lines implicitly symbolize the relation between love and death with the knight's going into the grotto. The knight may have run the risk of dying in the face of love, a strong life motivation.

Throughout the article, Keats' poem "La Belle Dame sans Merci" is given with the theme of the protagonist knight's love for a beautiful woman who does not have pity. The Knight's love for the La Belle Dame illustrates love as a symbol of life and death. The fairy-woman's offer of a transient bliss, a particular kind of imaginative experience to the knight, proves that love has been the source of life for the knight despite its brooding aspects. The poem also reveals the relation between love and nature through the knight as when he was disappointed, he lost joy to live. This desperate and hopeless mood was reflected through the desolate, and barren autumn landscape.

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Stephen Krashen'in Duygusal Filtre ve Girdi Hipotezleri ve Öğrencilerin İçsel Gdüleri ile İngilizce Derslerinde Dijital Oyunların Kullanımı Arasındaki İlişkinin Araştırılması

Zeyno BİNGÖR¹ Necmiye KARATAŞ²

Öz

Bu çalışmanın amacı, İngilizce Dil Öğretimi sınıflarında dijital oyunların anlaşılabilir bir girdi olarak öğrencileri duyuşsal filtresini azaltıp azaltmadığını bulmak, dijital oyunların içsel güdüye etkisini araştırmaktır. Bu çalışma İstanbul Aydın Üniversitesi İngilizce Hazırlık Okulu'nda okuyan 59 öğrenci ile yapılmıştır. Elde edilen veriler niceliksel ve niteliksel analizler yapılarak öğrencilerin dijital oyun oynaması ve başarı notları arasındaki ilişki araştırılmış, dijital oyunların onların duyuşsal filtresini azaltıp azaltmadığı saptanmaya çalışılmıştır. Ayrıca dijital oyunlarla içsel güdü arasında bir ilişki olup olmadığı araştırılmıştır. Çalışmanın sonucu, kontrol ve deney grubunun ELAT testi puanları arasında istatistiksel olarak anlamlı bir farklılık olduğunu, oyun oynamanın duygusal filtresini düşürüp azaltmadığının öğrenciler arasında anlamlı bir ilişki olmadığını ve kontrol ile deney grubu arasında dijital oyunlar oynarken içsel olarak motivasyonu arttıran anlamlı bir ilişki bulunmadığını ortaya koymuştur.

Anahtar Kelimeler: *Dijital Oyunlar, Duyusal Etki, İçsel Güdü, Duyuşsal Filtre Hipotezi*

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An Investigation of the Relationship Between Stephen Krashen's Affective Filter and Input Hypotheses and Students' Intrinsic Motivation With Special Emphasis on the Use of Digital Games in Efl Classes

Abstract

The present study aims to investigate the relationship between students' achievement scores before and after they play digital games in the classroom. It also focuses on the question whether digital games lower their affective filter or not. Lastly, the effect of digital games on students' intrinsic motivation is clarified with the help of questionnaires. The study was carried out with 65 participants studying at English preparatory school of Istanbul Aydın University. The obtained data was analyzed by utilizing both qualitative and quantitative analyses to investigate whether there is a relationship between students' achievement scores and playing digital games in the classroom, if playing games lower their affective filter or not and if students are motivated intrinsically while playing digital games. The results of the study have revealed that there is significant difference between the scores of the control and experimental groups in ELAT tests, there is not a significant relationship between students playing games and their affective filter lowering and there is not a significant relationship between the opinions of the control and experimental groups with respect to playing games increasing intrinsic motivation.

Keywords: *Digital Games, Affective Filter, Intrinsic Motivation*

Introduction

English has become a universal language leading to many opportunities in many countries and markets as well as opening new doors in science, technology and communication and education. This increasing importance of English has led to developing new techniques and methods to encourage teaching and learning the language in a more motivating and effective way. Considering both learners and teachers, there have been found many opportunities and advantages in ESL. On the other hand, there are some drawbacks of learning and teaching English too. One of the most important drawbacks is the affective filter as it is believed to affect one's learning directly. Therefore, many theories and techniques have been developed

to enhance second language acquisition by lowering the affective barriers and providing comprehensible input in a low anxiety situation in English Language Teaching classes.

This study aims to investigate the issue of the implementation of games in the classes of English as a Foreign Language and observe students' motivation and success with regard to Krashen's Affective Filter and Input Hypothesis. By creating an academically and physically appropriate and low anxiety environment and providing comprehensible input, digital games can be used in EFL classes as a powerful language tool to help students lower affective barriers creating low anxiety situations. In this study following research questions are investigated:

- 1) Is there a significant difference between the achievement scores of the second language learners who play digital games and who do not play digital games?
- 2) Are digital games important examples of comprehensible input for students who are learning the second language?
- 3) Do digital games play an important role in increasing intrinsic motivation in second language learning?
- 4) Do digital games facilitate second language learning creating a low affective filter in learners?
- 5) Do affective states affect students' English language learning?

Literature Review

Second language education is very important starting from the early years of students. Language learning is a challenging task as people do it consciously whereas Krashen (1982:25) says that language acquisition is a subconscious process and people go through it easily.

Numerous studies are conducted on language learning from different perspectives but not all of them are enough due to the fact that language learning is a complex process. As language learning is a process which is very difficult to understand, there should be many factors to be considered in language learning. Researchers of second language learners relate emotions of the learner to their success.

According to Pivec and Dziabenko (2004:111), many researchers think that learning is a multidimensional construct of language skills, cognitive learning outcomes, such as procedural, declarative and strategic knowledge and attitudes. In military, medicine and physical training, the game-based learning is used successfully in formal education.

Learners show unique reactions in the foreign language classroom setting such as trying to avoid difficult linguistic structures, being reluctant to participate in learning activities and thus getting nervous, not studying before lessons, not speaking the target language in the class and not willing to participate in communication (MacIntyre, et al,1997:265).

Dulay and Burt (1977:95) firstly suggested Affective Filter Hypothesis but then it was developed by Stephen Krashen in 1985. According to Krashen, students' participation in the class and encouragements from the teachers are factors that are related to the success of the students who are learning a second language. When students feel confident, their learning process is influenced positively. Language acquisition is affected by lots of factors like atmosphere, emotions, material and teacher's behavior.

This study focuses on Krashen's Input and Affective Filter Hypotheses. Input Hypothesis suggests that language acquisition occurs when learners receive messages that they can understand, which is also known as comprehensible input. However, Krashen (1985:10) also suggests that this comprehensible input should be one step beyond the learners' current language ability, represented as $i+1$, in order to allow learners to continue to progress with their language development.

Second language learners have a desire to learn a new language, so if learners are volunteered to learn a language and if they have sufficient motivation, they will believe in learning and not worry about the process. According to Dörnyei (1998:117), if individuals do not have sufficient motivation, they cannot be successful in long-term goals even if they have remarkable abilities, appropriate curricula, and good teaching.

Affective variables play an important role in second language acquisition and these variables are motivation, self-confidence, and anxiety. Understanding the importance of affective filter is very crucial in terms of developing a strategy for teaching. According to Xiaoyan Du (2009:165), in second language learning, we use affective filter hypothesis to analyze students' learning motivation, motivate them and help them possess a positive attitude and to boost up students' learning confidence and lower their language anxiety.

Xiaoyan Du (2009:164) also says that 'The affective filter acts as a barrier to acquisition. The filter is up when the acquirer is unmotivated, lacking in confidence or concerned with failure. The filter is down when the acquirer is not anxious and is trying to become a member of the group speaking.'

As Dörnyei and Otto (1998:43) state that motivation is changing dramatically from person to person and it initiates, directs, coordinates, amplifies, terminates, and evaluates motor and cognitive processes via initial wishes and desires that are selected and acts out successfully.

According to Ryan and Deci (2000:54) "Intrinsic motivation is defined as the doing of an activity for its inherent satisfaction rather than for some separable consequence. When intrinsically motivated, a person is moved to act for the fun or challenge entailed rather than because of external products, pressures or reward."

In English language instruction, researchers have developed the learning variables in psychological aspects which are motivation and anxiety. Some studies show that both motivation and anxiety have important roles in second language acquisition. It is important to study these variables to understand the affective filters and eliminate the problems caused by them.

As Zeidner (1998:130) suggests, anxiety occurs because of focus and hesitation. If a second language learner has high anxiety, fear might dominate classroom atmosphere and prevent learning. Past experiences of learners about language learning, negative thoughts about the target language, poor relationships between the learners and the teacher are crucial factors for anxiety.

With the beginning of 2000, there is an increasing interest in using games in learning and teaching activities because of rapid interest in digital games and advanced technological developments. Thus, using games, especially digital games, have gained importance in addition to the traditional learning environment and numerous schools are using games to encourage their students through entertainment.

As Fisher (2005:55) has indicated, educational games have to offer the following:

- *They must have clear goals and objectives
- *They must include an opportunity to apply what is being learned
- *They must provide clear and immediate feedback and the feedback must be supporting and scaffolding
- *They must be relatively challenging
- *They must be visually and aurally attractive to draw learner's attention

In addition to being entertaining, using games in the classroom atmosphere can be competitive, challenging, interactive, motivational, cooperative, and trigger problem-solving and decision making skills. If learning is game-based, it increases the learners' interest and also motivates them in the learning environment.

As Lewis (1999:8) mentioned, games are fun and learners like to play games; using games make learners experiment, discover and interact with their environment. Games increase the motivation of learners to use the language, which means that they can provide stimulus. Games can bring second language to life, therefore it can be useful to learners.

Method

Participants

The participants in this study were 59 students from Istanbul Aydin University Prep School. The study was based in the students' end of track exam ELAT. The experimental group consisted of 30 students who played games during their English classes, and the control group consisted of 29 students with some conditions who did not play games.

Data Analysis

In this study, both quantitative and qualitative data collection and analyses were utilized in order to find if there is a relationship between students' achievement scores and playing digital games in the classroom; if playing games lower their affective filter or not and if students are motivated intrinsically while playing digital games.

To evaluate the questionnaire, the main descriptive statistics have been calculated and for comparisons Independent Samples t-test, Chi-Square Independence Test and Correlation analysis have been used. All are obtained by SPSS.

Conclusion

As it is expected, the students are affected by the affected states while learning English, so this points out that there is a role of affective states in their English language learning. The teacher and students did not differ in their perceptions regarding motivation; they both learn English to become a part of the English speaking global community.

More than two-thirds of the teachers and students learn English to earn money and get status. What lies behind is that both the teachers and students perceive the importance of English in their lives. About half of the students believed that they should have the motivation to learn English even before coming to the class. On the other hand, more than two-thirds of the teachers believed that their students should have motivation to learn even before coming to the class.

As for students, this may have something to do with lack of understanding the importance of motivation in language learning. Majority of the teachers and students believed that the class environment is important for motivation in learning. They may be under the influence of widely shared belief that students need to be motivated in the classroom.

As many as two-thirds of the respondents maintained that high marks and positive feedback lead to motivated learning. What lies behind, motivation in language learning influence their grades in a positive way.

About half of the teachers and students confirmed the statement that self-image of the students depends on whether or not they were in English teaching schools. This may suggest that there is nearly no link between their self-image and attending English and English-medium schools.

About half of the students and more than half of the teachers appeared to believe that better-performing classmates of the students make them anxious about their self-image. This may be because of the fact that the students are not influenced by better-performing students in the classroom.

A little more than half of the teachers and students supported the proposition that their self-image as a second language learner relates to the grades or external evaluation from teachers and classmates. What lies behind this may be the fact that external factors are not major keys relating to self-image.

A vast majority of the respondents appeared to be in favor of the idea that being happy in their personal life and their family and friends are important for them while doing their best. They may be under the influence of widely shared belief that background of the students is a highly important issue.

As many as two-thirds of the respondents confirmed the statement that being anxious sometimes prevents their learning. This may result from the fact that there is a link between learning and character.

About half of the students and two-thirds of the teachers believed that at times particular teachers' presence while doing presentation cause students to get nervous and hinders learning. This suggests that the students do not care about the presence of extreme factors like teachers and exams.

More than two-thirds of the respondents supported the idea that in general, examination causes them anxiety and prevents their best performance. This may be because of the fact that some students have the fear of exam.

More than two-thirds of the teachers and students thought that public speaking or formal presentations cause them anxiety and so they cannot give their best. What lies behind this may be the fact that anxiety has a great influence on their attitudes.

A little less than half of the students and more than half of the teachers stated that classroom participation can be difficult due to making silly mistakes in the classroom. This suggests that while the students do not take notice of doing silly mistakes, the teachers think that the students feel anxious about doing silly mistakes in the classroom.

A vast majority of the students and teachers appeared to believe that speaking is a skill that is related to the affected states. They seem to be aware of the fact that speaking is one of the most important issues in language learning and it is a subject that should be considered.

Majority of the respondents thought that listening is another skill by affected states. This may suggest that affective states like motivation, anxiety, and self-confidence have roles in listening.

More than two-thirds of the respondents confirmed the statement that reading and writing are relatively less affected by affected states. This may result from the fact that speaking and listening are more difficult than reading and writing while the language is being learned.

A vast majority of the respondents supported the proposition that teachers play an important role while creating positive classroom environment.

This may be attributable to the inclination that supportive, positive and motivational classroom environment may create higher education rates. In addition to this, teacher's role in the class is an irrefutable truth.

More than two-thirds of the students and teachers believed that no tolerance for mistakes and evaluation in a positive way can hinder their learner's learning. What lied behind this is that the students do not want to be corrected when they make a mistake and they can be negatively affected.

As many as two-thirds of the respondents maintained that teacher's lack of individual attention and welcoming manner can hinder their learning. This may be because of the fact that students are expecting special attention from their teachers in order to learn something.

A vast majority of the teachers and about two-thirds of the students stated that students should be aware of their self-images and should not take their

own mistakes into consideration. This may suggest that if the student has motivation about learning, s/he will be more successful. Mistakes which are done by students should not be paid attention in a learning environment.

The majority of the students and teachers confirmed the statement that if students want to be confident, they should communicate in the target language in the classroom. This may result from the tendency that students should use their target language both in and outside of the class. The target language should be sustainable out of classes.

The respondents appeared to be certain that there is no perfect classroom environment and they should create intrinsic motivation to learn. This may lead one to believe that intrinsic motivation has a great influence on their attitudes about learning.

Almost all of the teachers and students gave the answer YES to the question 'Do you feel much better and learn more when playing games in the class?' This may be because of the fact that playing games in the classroom has very good effects in their foreign language education. They may feel confident while playing games.

Almost all of the teachers and students gave the answer YES to the question 'Do you feel your motivation of learning English is stimulated through games?' It is easily understood that learning a foreign language is unthinkable without games.

Half of the teachers and students gave the answer YES to the question 'Do you feel free to communicate because your teacher does not make corrections?' and half of the respondents gave the answer NO. This may mean that correcting mistakes is not a highly controversial issue in a learning environment.

Almost all of the respondents gave the answer YES to the question 'Do you learn much more and feel more relaxed and confident because of songs, games and movies and teacher's encouragement?' This suggests that materials that are enjoyable like songs, games, and movies promote foreign language learning in a positive way. Teacher's encouragement having a positive effect on students can be easily seen here.

R1): There is a significant difference between the achievement scores of second language learners who play digital games and who do not play digital games. Data analysis of the questionnaire has revealed that there is not a statistically significant difference between the scores of the control and experimental group placement test. On the other hand, there is a significant difference between the scores of the control and experimental group ELAT test.

R2) Digital games play an important role in increasing intrinsic motivation in second language learning. There is not a significant relationship between control and experimental group's opinion about increasing intrinsic motivation since their answers are similar.

R3): Digital games are important examples of comprehensible input for students who are learning the second language. The answers of the control group and experimental group for the question "Do you feel much better and learn more when playing games in the class?" showed that there is not a significant relationship between them.

R4) Digital games facilitate second language learning creating a low affective filter in learners. After analyzing the relationship between the control group and experimental group's answers for the question "Do you learn much more and feel more relaxed and confident because of songs, games, movies and teacher's encouragement?" it is seen that there is not a significant relationship between them.

R5): "Do affective states affect students' English language learning?" The responses to the 5 questions regarding motivation were analyzed, the findings revealed that the motivation of learning English was getting a good job and status. The responses to the 4 questions related with self-confidence were analyzed and the findings showed that the most important elements are upbringing, support from their parents, friends, and satisfaction while doing their best in learning the second language. When it comes to the questions about anxiety, the findings revealed that being anxious all the time keeps them from learning.

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Translingual Approach to Teaching Writing and Corrective Feedback

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Abstract

Translingualism is essential to observe the ways that writer choose while writing and the reasons writers use the language in a certain way. Having a translingual perspective could give writing instructors an opportunity to adopt a more comprehensive pedagogy to appreciate linguistic diversity in writing. It is essential to encourage students to cross their boundaries to provide them various opportunities in writing. The form of “correct” is reevaluated by translingualism, as it takes different aspects into account while writing and the purpose is to help students find their own voice in academic writing.

Keywords: *Translingualism, Feedback, Writing Pedagogies, Corrective Feedback*

İngilizce Yazma Dersinde Translingual Yaklaşım ve Yazı Düzeltme Geri Bildirimleri

Öz

Yazarın yazı yazarken seçtiği yolları gözlemlemek ve dili belli bir şekilde kullanma sebeplerini anlamak için translingualism önemlidir. Translingual bir perspektif yazma dersi hocalarının yazmada dilbilimsel farklılıkları ve çeşitlilikleri takdir edebilmesi için uygun bir peagoji izlemesine yardımcı olur. Öğrencileri yazarken sınırlarını aşmaları için teşvik etmek ve yazmada farklı fırsatlar oluşturmak önem arz eder. Translingual terimi ile “doğru”

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kabul edilen formlar yeniden gözden geçirilir ve dilde gramer dışında da var olan çeşitli ve farklı yanlar da ele alınarak öğrencilerin kendi seslerini bulmaları hedeflenir

Anahtar Kelimeler: *Translingualism, Yazma Dersinde Geribildirim, Yazma*

Introduction

The idea that Prep-School classrooms consist of students with similar backgrounds is far from reality. Especially with international students, it is possible to claim that prep-classes now more than ever involve students with different linguistic backgrounds and literary skills. Globalization, migration, digital communication and transnational relations (Canagarajah, 2013: 41) as contributing factors to this phenomenon affect the way people communicate, either by speaking or writing or to a great extent. However, as much as this change brings numerous positive outcomes with it in terms of diversity, it also may cause some problems, as well. Students learn to build different ways and expressions to communicate either in their mother tongue or in another language or dialect outside of the classroom to cope up with the new demands of the changing world.

In our diverse classroom, we might have students with strong literacy skills in their first language but may not be able to transfer those into their L2 English. In almost every class, it is quite possible to observe some students who can understand the messages being conveyed in the target language but cannot produce the same level of efficiency themselves; neither in the spoken or the written discourse. Thus, assuming that students start learning English with no prior experience or knowledge would be a huge mistake, yet we still continue to see such practices. These students are already autonomous in another language or they already know English to some degree – either as a result of their educational background or to external resources such as media and the internet. If teachers ignore this possibility and consider students in their even beginner classes as ones with no-English by default, they also ignore the fact that these students might bring “valid and valuable Englishes that would help teachers to teach effectively” (Jain, 2014: 492). To this end, it is highly recommended that we tap on to their antecedent knowledge and use their resources to their- and our- advantage.

The term translingualism means operating across languages. It is like interaction of social communities. Translingualism redefines the notions of fluency, proficiency and even competence (Horner, Lu, Royster, & Trimbur, 2011: 600). It is not enough to join a speech community alone; students should learn to be relevant in different contexts. Thus, rather than focusing on correctness, we should perceive “error” as the learner’s active negotiation and exploration of choices and possibilities (Canagarajah, 2006: 593). This approach is important not to miss “the opportunity to validate their students’ linguistic identities, learn from the linguistic diversity in the classroom (Jain, 2014: 492).

In this paper, the aim is to define the term translingualism and discuss what exactly it entails within writing instruction. The purpose is not to create something new. English is already diverse but sometimes even this diversity may lead to certain different limitations. Although there is not sample research on the practical level of implementing this approach, we try to offer some ideas as to the use of translingualism in teaching in diverse contexts. Finally, some examples of successful pedagogical implications in an attempt to show how our stories could be narrated differently with translingualism is shared.

English-Only Policies vs. Translingualism in Efl Contexts

As a common practice in EFL contexts, teachers make students believe that they cannot use their L1 in the classroom to produce something in English-even in the brainstorming phase, and thereby make the existing knowledge invalid. What is missed in doing so is that such unreal assumptions lead loss of voice (Pavlenko & Lantolf, 2000: 158). After a while, students lose their interest in creating new ideas; instead they start using grammar and vocabulary they are familiar with and this may lead students to be not productive enough even though they have basic background information about the content. Since they are also not allowed to use their L1 literacy backgrounds, they tend to not take risks as much in their L2, either. Since there is no top-down movement while using L2 in writing; they require a transition phase between languages (Jain, 2014: 501). Since reliance on L1 in early stages of writing and that students can move towards more L2 as they progress (Fu, 2009: 6), it is important to move beyond English-only policies where Standard English is the only variation that is assumed to be the norm and that there is no room for L1 use or code-switching in writing.

Therefore, it is argued that differences in a language cannot always be seen as limits but they also can be regarded as new sources to produce meaning (Horner, Lu, Royster, & Trimbur, 2011: 304). This will require instructors to embrace a more inclusive approach towards teaching language. There is a recent term seen within the literature called *translingual approach*. This approach is emerging from the concept of World Englishes, which refers to the different varieties of English and creoles based on English developed in different parts of the world for different purposes; and the classrooms that consist of varying Englishes. Translingualism in composition studies calls for attention to what writers do with the language. So, having a translingual perspective could give writing instructors an opportunity to adopt a more comprehensive pedagogy that acknowledges and appreciates linguistic diversity in writing. Encouraging student writers to cross linguistic boundaries through translingual writing pedagogies could provide them with different opportunities to share their stories about language and literacy. One way of creating this pedagogical space – especially for pre-school instructors – is to understand and explore the pedagogical benefits of translingualism, and to see variations in language as resources rather than possible problems that need to be ‘corrected’ to fit the rules and conventions of Standard English and academic writing.

We acknowledge that academic writing is a writing style that has its own boundaries in order for one to be able to perfectly express ideas or facts about a certain issue. However, we argue that it should not be the only form of writing we teach. Languages are mobile so they can be negotiable. Even if we may not be aware of it, even as monolinguals, we have diverse and broad repertoire of linguistic resources that have the capacity to be used creatively for self-expression and to be heard in a range of social, cultural and situational positions. We have our unique voices to tell our stories in the same sense our students have their own ways to write their stories but unless we allow them to be themselves, to be freely make use of their writer identities rich with all the linguistic varieties, all we are going to hear will be the single version of a story we are imposing on them that we call ‘the right way’. Differences in a language is inevitable, so it is possible to use these differences to our advantage while writing or teaching writing. Teachers should consider the varieties students bring to the classroom knowing the fact that “language learners are also language users and creators” (Horner, Lu, Royster, & Trimbur, 2011: 307). With

different types of writing, students can be taught to reflect their thoughts in clear and certain structures by conforming to the conventions of different genres and by taking into consideration of the different writing situations.

Kaplan in his traditional approach to Constrictive Rhetoric suggests that “each language or culture has rhetorical conventions that are unique to itself; and the rhetorical conventions of students’ L1 interfere with their ESL writing” (Kubota & Lehnerb, 2004: 10). For a student, transferring an idea from a language (like Turkish or Arabic) that uses metaphors, similes and any other kind of language art or ‘fancy’ language to express their feelings in academic writing in English is usually not accepted or easily crossed out as it does not fall under the rhetoric of English while it could be highly appreciated in the language where the idea comes from. This is especially more evident in cases if/when the student is only exposed to 5-paragraph-essay as the norm for English academic writing, which is heavily loaded with academic language, void from emotions or the rhetorical moves of other language(s). This singularity of the way in which ideas are presented on a linear fashion ignores all the other possibilities of how to present one’s own ideas in their own unique way and forces them to make peace with the ‘imported’ ways of writing from the inner circle or the center countries that decide the ways of knowledge construction and create all the norms of use of language without taking into account the specific contexts where English is taught as a second or foreign language, in the periphery, where the needs of the students are not the same as the ones in the center (Canagarajah, 2013: 43).

To this end, students who start studying in an English-medium university have to unlearn almost 12 years of writing education in their L1, which rewards the rhetorical implementations on the writing of the languages at their disposal, to fit the expectations of the instructors or the university writing program, or the English language rhetoric, which may not match with their prior experiences. With the introduction of L2 English rhetoric, students start a brand new procedure, and unfortunately do so with a conflicting turn, avoiding individual voices, individual styles and individual narratives. With or without foreign students in the classroom, it is a known fact that a classroom has different students with different backgrounds and thinking ways. In such contexts where diversity shows itself not only in terms of race, ethnicity, or gender, but also in terms of

linguistic varieties, teaching writing to express oneself in their unique ways becomes relatively important. The use of Standard Written English (SWE) cannot be the only norm to take for granted in classrooms of such diversity, so we should move beyond the English-only policies in teaching English to reach all students. In that sense, it is important to argue the benefits of implementing a more inclusive approach to teaching writing in prep-school classes; in other words, translingualism (Horner, Lu, Royster, & Trimbur, 2011: 309).

Depending on the concepts of effectiveness, efficiency and efficacy as vital elements for language learning, we should turn to new approaches that would help both teachers and learners of a language; but especially for language learners so that they can clearly express themselves. Translingualism focuses on World Englishes; however, it can apply to prep-classes in Turkey, as well. As students use background information which cannot be separated as terms and phrases or rules, they can apply simple rules of their language(s) and sometimes use similar terms/explanation which we comment on their papers saying ‘It sounds Turkish’.

Translingualism

English has had different interactions with different languages depending on the international relations of countries (Jain, 2014: 493). These relations affected the interaction of languages as well and created different models of Englishes like World Englishes (WE), International English (EIL), and English as Lingua Franca (ELF). Those models prove that throughout its history, English has become a hybrid language. However, these are different forms having different systems; and it is not translingualism (Jain, 2014: 494). Therefore, they have their own limitations. Even these varieties limit the language under certain definitions.

In an era of globalization where languages are in constant contact, being native or non-native is not important anymore. What is important is being able to use the language accurately and being understood. Translingual approach focuses on the fluidity of linguistic features within one or among more languages. It looks at language usage as moving between different ways of expression and how they intermingle. It is the act of building a bridge among all linguistic features a person has or can have. It is also interested in what users of a language is doing with the language(s) they

have and more importantly why they are doing them. So, translingual writers are authors who can express themselves in multiple verbal systems (Kellman, 1996: 164). It could be only in one language they know, or it could include all the systems they are familiar with in all languages they own. Translingual literacy in that sense, looks at the understanding of production, circulation, and reception of texts that are always mobile; that draw from diverse languages, symbol systems, and modalities of communication; and that involve inter-community negotiations (Canagarajah, 2013: 52). Rather than developing mastery in a single “target language,” it is better for students to try for competence in a repertoire of codes and discourses (Canagarajah, 2006: 593).

Supporters of the use of translingualism focus on the fluidity of language systems, thoroughly eschewing concepts such as “Standard Written English” and unaccented speech. Language differences in writing or spoken language is inevitable. Most people speak or write in more than one language and/or use more than one variation of their languages, which are in themselves already are changing as they interact with each other, as mentioned before. So, with the concept of World Englishes, it seems odd to still advocate for the use of Standard English and expect students to conform to this unrealistic language uniformity by excluding other languages and variations. That is why, it is urgent to move away from the traditional approaches to teaching writing in prep-schools which assume that heterogeneity in language impedes communication and meaning (Horner, Lu, Royster, & Trimbur, 2011: 310) but look for the alternative paradigm with a more comprehensive perspective.

This would improve self-impression abilities and avoid possible future problems regarding language use as well as self-confidence and risk-taking. For an effective communication, they have the freedom to write across diverse norms and codes in response to specific context and purposes (Canagarajah, 2013: 594).

So, to summarize, translingualism “(1) acknowledges the power of all language users to use their linguistic resources for specific purposes, (2) recognizes the linguistic heterogeneity of all users of language both within

the United States and globally, (3) opposes the English-only policy and the expectations it bears that are limiting writers” (Horner, Lu, Royster, & Trimbur, 2011: 305).

Studies and Pedagogical Implications

There is growing research in the field of cross-cultural writing and applied linguistics about translingualism and its impacts on students’ development. Translingual orientation in college writing contexts emerged as a response to Standard Written English ideology which neglects students’ linguistic and discursive resources. There are so many levels that SWE neglects the differences between World Englishes and within the language itself in terms of different practices being considered as “correct” or “acceptable, the value of ordinary language users and the role of readers’ response (Horner, Lu, Royster, & Trimbur, 2011: 306).

Canagarajah provides ways of accommodating diverse varieties of English in academic writing. He suggests a coalition among disparate social groups and disciplinary circles and diverse institutions towards an acceptance of hybrid texts (2006: 612). He also discusses the pedagogical benefits of teaching students to negotiate their rhetorical purposes based on discursive concerns: their intentions, the context, and the assumptions of readers and writers (Canagarajah, 2006: 611). This type of critical discussions enables students to develop metalinguistic awareness in their writing. ‘Not every instance of nonstandard usage by a student is an unwitting error; sometimes it is an active choice motivated by important cultural and ideological considerations’ (Canagarajah, 2006: 609)

Another example to consider is Seloni’s work (2014: 83). In her research study, Seloni looked at the thesis writing process of a multilingual writer drawing from research in translingualism and cultural historical activity theory. Her textographic analysis showed that the multicompetent writer’s disciplinary writing was informed by various linguistic and rhetorical resources, some of which were utilized during his extra-disciplinary writing in the form of creation of map or a visual annotated bibliography, which might be considered non-standard or uncommon within the conventions of thesis writing. Her study made it clear that border between English and other languages (in this case it was Spanish but it could easily be regarded as using a variation of English as well) along with pictorial language are

blurred with multilingual writers who compose texts in their unique ways and at times crossing boundaries of style, language(s), and concepts in their field of study.

Canagarajah shows an example for a variation on English, as well. In his study (2013: 498-499) students in India change the usage of in-on. While writing, they seem to be constantly writing “I’m *in* the bus”. Although teachers keep correcting students, this usage does not seem to change. Then students are asked why they use this preposition, they explain that as India is a crowded country it is quite normal for anyone to be literally “*on* the bus”. Therefore, students use ‘in’ to state exactly where they are (Global Englishes). In this particular case, it is not necessary and even confusing to use the right preposition. As readers, by negotiating the purposes of the writers, the meaning is made mutually and students are able to use *their* Englishes.

Translingualism understands the fact that languages are living organisms and they might be in relation with each other. The way languages are used differently cannot always be considered wrong. As mentioned earlier, not all linguistic or textual non-standard usages are errors to be corrected but they could be purposeful usages that need to be negotiated with the writer. This would help our students to have balance between the setting that they learn and the context that they use regularly. For example, teachers do not have to correct the phrase “I work from zero” to mean working from scratch as the meaning is clear the minute we ask the student what they want to say, and this still holds true even if we do not know the first languages of the students because the key is in opening a line of negotiation. Our students need to be reminded to go beyond the boxed/limited/pre-defined process of text construction to include their unique ways in writing. So, instead of correcting the student, a teacher might ask if there are other alternatives or not or why exactly they chose to use that specific expression in that specific context and if it makes sense to the writer, and then the reader, it can be kept the way it is, but if it does not, alternative ways can be negotiated together.

The examples here show us that authors are gaining their voice and agency despite the rhetorical conventions of academic writing by skillfully inserting their preferred strategies into the text (Canagarajah 2006: 591). With

translingual practice, writers are not simply conditioned by their language and culture, but they bring their agency as they creatively and strategically “shuttle between discourses to achieve their communicative objectives” (Canagarajah, 2006: 591). For example, meshing diverse languages can result in unconventional idioms, word choices, and grammatical structures (Canagarajah, 2013: 498-500) as we see in the India example. In our case, this is what we mean when we warn students as they sound “too Turkish” in their essays, as well.

What this all means for us, prep-school instructors whose aim is to prepare students for the writings they will engage in their various disciplines in English is that when multilingual, or better say, *multicompetent* translingual writers are not boxed in by narrow terms linguistically and/or culturally, they are reshaped as writers who are engaged in movements across linguistic systems where genres, languages, disciplines, and theories are constantly hybridized, and they can find *their* ways of using English.

Conclusion

Whatever the students are writing, they are writing for a reason; they are not writing for us but for themselves- something we tend to forget sometimes. If they are using a non-standard word or a phrase, what does it mean for that student, for us as teachers, and for that context? These are the types of questions we should be asking ourselves in order to understand the complexity of languages they use.

Texts can be considered as living-social contexts, and so they should be interactive. Therefore, students should be allowed to use all the linguistic literacy skills they have. It is essential to guide students to use their language(s) properly; however, when providing feedback, what is our responsibility? As writing teachers, it is our responsibility to prepare students for various writing settings and help them find their own voices to navigate among them. Our primary aim, then, should be to raise students’ awareness of the norms of the target English in the classroom (Jain, 2014: 508) but still keep in mind the possibilities lying ahead in finding their own way to express themselves in different writing situations and in different genres. To achieve this, there are some techniques that we can apply, especially in regards to providing feedback.

With their unique ways of expression, students can reveal their identities, values, interests, and multicompetences in their writing, which actually shows their linguistic diversity. Sometimes, students might directly translate a Turkish idiom into English. A student writing “I worked like a donkey” do not have to be corrected as “I did the donkey work”. There is not a big difference in meaning, and by avoiding such over-corrections, students will not feel like they are always corrected and their self-confidence in using English is not damaged, which will in turn influence their risk-taking in using the L2 in other contexts as well.

As translanguaging is slightly new to implement, especially in EFL contexts, it is very important to understand the common mistakes and to which extent we need to accept a certain usage as error or not. To be better able to see the greater implication, there is further research to be done. To respond and react properly, it is important to understand the audience. There might be some critics considering the extent of this correcting-not correcting process. However, as teachers, we have basic background knowledge about our students and their styles, so it is better to decide what is wrong or right to do and try to collect data about the issue to set as an example for our local contexts. It might not be easy to create a common language, but if it was, we could have created another model of English which would still limit the language of a specific person as each individual has their own rhetoric which could be different from the rhetoric of their languages or their cultures.

Even though translanguaging is supported in writing instruction, there is not much evidence to offer the right implementation in prep-classes in Turkey. The approach is missing practices in Turkey and needs to be implemented to improve especially to encourage better and effective feedback by instructors. What the instructors regard as problematic backgrounds can actually turn into a positive outcome that can help students become better writers especially in academic writing. There might be a classroom full of students with the same mother tongue but different backgrounds or with different languages and similar literacy. How we can respond to students’ papers is yet to be analyzed. Therefore, implementations of translanguaging in prep-schools should be discussed to see if it helps students to build better writing skills.

Resources

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ISTANBUL AYDIN UNIVERSITY INTERNATIONAL JOURNAL OF MEDIA, CULTURE AND LITERATURE

INTRODUCTION

Istanbul Aydın University International Journal of Media, Culture and Literature is a peer-reviewed journal of the Istanbul Aydın University, Department of Foreign Languages; edited by Professors Necmiye KARATAŞ and Nur Emine KOÇ. The assistant editor is Tuğçe KAPTAN.

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Due regard has been paid to ethical considerations relating to the work reported;

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and Richardson 52-57).	NOTE: If there are more than three authors, name only the first and add et al. or name each author.	
No Author Given	(A Handbook of Korea 241-47).	A Handbook of Korea. 4th ed. Seoul: Korean Overseas Information Service, Ministry of Culture and Information, 1982.
Author's Work in an Anthology	(Auerbach 10).	Auerbach, Nina. "Jane Austen and Romantic Imprisonment." <i>Jane Austen in a Social Context</i> . Ed. David Monaghan. Totowa, NJ: Barnes, 1981. 9-27.
Article in a Journal	(Spear 94).	Spear, Karen. "Building Cognitive Skills in Basic Writers." <i>Teaching English in the Two-Year College</i> 9 (1983): 91-98.
Electronic Source: Document Within Online Scholarly Project	("Kosovo").	"Kosovo." <i>Encyclopaedia Britannica Online</i> . 13 Sept. 1999
Electronic Source	(Hixon 2).	< http://search.eb.com/bol/topic?eu=47187&sctn=1 >.

Hixon, Allen L. "Preventing Street Gang Violence." *American Family Physician* 59.8 (April 1999): 4 pp. 3 Aug 1999

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