AATT Bulletin

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IN THIS ISSUE

FROM THE EDITOR

This issue of the *AATT Bulletin* opens with an article on recent neologisms in Turkish by Dr. Nalan Büyükkantarcıoğlu. Fascinating, humorous, and sometimes even downright obscene, the new terms featured in Dr. Büyükkantarcıoğlu's skillful study remind us that Turkish, like any other language is indeed a living, breathing organism whose change through time and circumstance is unavoidable. Perhaps that is why as language teachers and scholars we need to keep on top of this change whether we like it or not.

One of the ways of doing so is through literature, of course. AATT Roundtable, which took place at MESA 1999, highlighted the importance of "Literature in Foreign Language Teaching." For those of us who were able to attend the AATT Rountable, this was a very interesting discussion—one that attracted the participation of scholars from other language areas such as Arabic, Persian, etc. Among the innovative perspectives presented at the meeting, the *Bulletin* was able to receive and publish two: the articles by Dr. Güliz Kuruoğlu and Dr. Sibel Erol. While Dr. Kuruoğlu's article offers pedagogical perspectives on the use of literature in the foreign language classroom, Dr. Erol's article presents us with some of the creative ways of utilizing literary pieces to teach Turkish. In this issue, we cap the theme of literature with a critical article by Dr. Selhan Savcıgil on Orhan Pamuk's *White Castle*. Dr. Savcıgil's postmodern reading of Pamuk's 'historical novel' suggests a complicated vision of stereotypical binaries. Perhaps this is a lesson we can find useful: do language and literature really need to be perceived in a binary relationship?

The 2000 issue of the *Bulletin* then closes with Dr. Erika H. Gilson's detailed review of *World Talk/Turkish*, an interactive CD ROM from the Euro Talk series for students of Turkish. Dr Gilson's review, while emphasizing many of the creative aspects of the CD ROM's design, highlights the need not only for socio-cultural authenticity, but also idiomatic Turkish for any learning tool.

I would like to close once again with a reminder that the *AATT Bulletin* warmly encourages all scholars of Turkic languages and cultures to submit articles and reviews on topics ranging from instruction material, methodology, and assessment, to language, literature, and culture for our next edition, which will appear at the end of Spring 2001.

Pelin Başcı
Portland State University

NEWS OF THE PROFESSION

ARIT/USIA, NEH/ARIT, Kress/ARIT, and ARIT/MELLON Fellowship Competitions

1. The American Research Institute in Turkey announces the **National Endowment for the Humanities/ARIT Post-doctoral Fellowships for Research in Turkey**, 2001-2002.

ARIT/NEH Fellowships cover all fields of the humanities, including prehistory, history, art, archaeology, literature, and linguistics as well as interdisciplinary aspects of cultural history. The fellowships may be held for terms ranging from four months to a full year. Stipends range from $10,000 to 30,000.

2. ARIT announces the **ARIT Fellowships for Research in Turkey**, 2001-2002.

ARIT Fellowships are offered for research in ancient, medieval, or modern times, in any field of the humanities and social sciences. Post-doctoral and doctoral fellowships may be held for various terms, from two to three months up to terms of a year. Stipends generally range from $3,000 to $11,000.

3. ARIT will continue the **Kress/ARIT Fellowship for Research in Archaeology and Art History** in 2001-2002.

Graduate-level fellowships of up to $15,000 and tenures of up to one year will be offered for graduate students matriculated at U.S. institutions.

4. The **Mellon Fellowship for Research in Turkey by East European Scholars** will continue for 2001-2002.

Post-doctoral fellowships up to $11,500 for two to three months periods for research in any field of the social sciences or humanities, to be carried out in Turkey by scholars from the Bulgaria, Czech Republic, Hungary, Poland, Romania, or Slovakia. (Fellowship deadline March 5th.)

5. **Intensive Advanced Turkish Language Study** will again be offered at Bosphorus University, for the summer of 2001. Scholarship, travel, and stipend to support eight weeks of Turkish language study. Application deadline is February 1. Pending funding.

Applications for ARIT fellowships (except the Mellon and Bosphorus University Language Program) must be submitted to ARIT before November 15, 2000. The Fellowship committee will notify applicants by late January, 2001. For further information please contact:

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▶ Update on Language Testing

A panel presented at *The Interagency Language Roundtable GURT* Pre-Conference Session on May 4, 2000, focused on **"Language Testing Issues in the Federal Government."**

Presenters included **Ender Creel**, Chief of Testing, Office of Training and Education, **Dr. Martha Herzog**, Dean for Evaluation and Standardization, Defense Language Institute, Foreign Language Center,

Dr. Christina Hoffman, Head of Evaluation, Foreign Service Institute, and **Dr. Margaret Malone**, Language Testing Specialist, Peace Corps.

Following are some highlights from their report:

▶ **Language Testing in Foreign Service Institute**

FSI conducts about 3500 language tests a year in more than 80 languages. The FSI Language Proficiency Test tests communicative competence of federal employees in speaking, listening, and reading comprehension. Examiners and native-speaker testers go through extensive training and receive a certificate from FSI. The testing process involves either face-to-face or telephone interaction. Tape-recorded tests are also among the kinds of tests that are used. FSI also evaluates the use of video-conference testing as another alternative. Rated test results are used by employers and employees for post assignment, monetary incentive, promotion, and retention purposes.

The Testing Program at DLIFLC utilizes Defense Langauge Proficiency test; Oral Proficiency Interview; and, Tape-Mediated Speaking Test. Their future plans include final examinations for major language programs.

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▶ **Language Testing in the Federal Bureau of Investigation**

The FBI Language Services Section, Language Testing Program administered 5,425 language tests to 2,628 individuals in 1999 alone. LTS administers a graded test, which means that the examinee has to complete the first test successfully before moving on the the next. These graded tests consist of (1) Defense Language Proficiency Test; (2-a) Translation Test, (2-b) English Composition Test, and (3) Oral Proficiency Test. The Defense Language Proficiency Test consists of multiple choice questions that focus on reading and listening skills from the foreign language into English. The translation test is from a foreign language into English, and is rated according to ILR Skill Levels. The English Composition Test is administred for less commonly tested languages instead of the Tranlation Test.

▶ **Language Testing in Peace Corps**

The Peace Corps conducts over 6,000 language proficiency tests a year. During 1990-1996, Peace Corps Language Testing shifted from the Foreign Service Insititute/Interagency Language Roundtable scale to the ACTFL scale. The Language Testing program now supports tester-training workshops in Africa, Europe, the Mediterranean and Asia, in addition to InterAmerica and the Pacific. Language teachers, coordinators, and Peace Corps staff are trained in these workshops to conduct the Peace Corps Language Proficiency Interview. Tester trainers are certified by ACTFL. Tests can be administered at the Close of Service, the end of Pre-Service, or at Mid-Service Training.

A SOCIOLINGUISTIC ANALYSIS OF NEOLOGISMS IN THE CONTEXT OF LEXICAL PRODUCTIVITY IN TURKISH

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Introduction

One of the facts that linguistic history has shown is that all languages change in time. The most notable linguistic change observed within the life span of man is related to the lexicon. The lexicon, as Labov[1] mentions, is the most flexible part of language. Considering a contemporary dictionary to be an all-encompassing source would be unrealistic in that it can neither cover all the lexical elements presently used, nor catch up with the speed of lexical production, which is thought to be under the influence of various social forces. The dynamism of lexical production causes any static list of the word stock of a language to be somewhat missing or inadequate. The result of lexical production is expressed by the term neologism, which is defined as "the creation of a new lexical item, as a response to changed circumstances in the external world, which achieves some currency within a speech community."[2]

Producing neologisms is a matter of activating the productivity of morphological elements in a language. Katamba defines lexical productivity or creativity as "…the capacity of all human languages to use finite means to produce an infinite number of words and utterances."[3] Lexical production applies to wide ranging linguistic functions and domains: from formal to informal, from jocular to slang, from field-specific language to eveyday use... Both for this reason and for the fact that the creativity of speakers is

the basis of the open-endedness of the lexicon, there is almost always a dynamic source in the language and society for potential words. Some of the new words are created rather naturally by speakers to denote new concepts; some are produced on the spur of the moment in everyday interactions (nonce words); some are the result of external influences; some others are produced as a result of deliberate actions carried out in language planning processes, usually with prescriptive concerns. In any case, it is possible to observe the influence of various social, psychological, cultural, political or educational factors in the production of new lexical elements, and the new word meets a linguistic need, either to denote a new concept, or to replace the previous signifier.

Whatever the reasons for producing neologisms may be, it seems that there is a "natural selection" type of process that all new words undergo: it is the passage of time through which some neologisms gain wider acceptance and frequent use in society. Whether a new word is going to be a temporary or a permanent part of the word-stock is hard to predict. Time proves it. Similarly, the productivity of certain morphological elements in a language is also bound to particular times and places. While some elements may be non-productive for centuries, they may be "fashionable" sometime later.

Production of neologisms raises three basic questions: What is produced, how, and why? The "how" of the issue needs a morphological analysis; on the other hand, the "why" of it requires an analysis of various factors: social, linguistic, psychological, cultural, political, educational.... All these considerations lead us to the fact that the study of neologisms requires a multi-dimensional outlook. It would be too much of a claim to say that this paper aims at explaining all these. However, within the planned limits, this paper sets out to analyse the characteristics of the lexical production in the modern standard Turkish of Turkey, focusing on the neologisms produced only in the last two

decades. It has two main purposes: (1) to carry out a sociolinguistic analysis of neologisms by explaining the reasons for their production, and (2) to explain the morphological processes involved. Admittedly, the included examples make up only a small proportion of all the neologisms produced in the 80s and the 90s. Besides, they illustrate only some of the linguistic functions and domains. A thorough collection and a pragmatic classification of all the new words would be the work of a lexicographer.

On The Word Formation In Turkish

Before we get into the details of neologisms, it may be useful to take a brief look at the general features of Turkish word-formation:

　　　Turkish, as a typical example of agglutinative languages, forms words by productive affixations of derivational and inflectional suffixes to the stem. An interesting feature of Turkish is that the process of multiple suffixation can sometimes lead to the production of very long words, as in the humourous tongue-twister example "Çekoslovakyalılaştır-amadıklarımızdan mısınız ? " [Are you one of those whom we have not been able to make Czechoslovakians?] The given example is exceptionally long; however, the agglutinative feature of Turkish usually enables the speakers to express complex ideas, sometimes within the structure of a single word. Lewis[4] mentions that " The Turks' ideas are laid in place like bricks, each cemented to the next." This is made possible generally through the processes of both inflectional or derivational suffixation, although a limited number of borrowed prefixes is also used. (Here it may be appropriate to mention that some Turkish linguists think certain free morphemes such as ast-, üst-, çift-,eş-, ön-, iç-,öz-, etc. now function also as prefixes.)[5] Inflectional suffixation is a syntactically determined process, causing almost no change in the referential meaning. On the other hand, derivational suffixation results in the formation of new words with different

meanings and sometimes with different word classes. More or less established patterns of derivation in Turkish words can be observed in the use of suffixes to make (a) nouns from noun roots; e.g. çocuk/çocukluk (child /childhood), odun/odunluk (wood/woodshed), deniz/denizci(sea /seaman), kum-kumsal(sand-sandy beach), (b) nouns from verb roots; e.g. öğret-/öğretmen (teach / teacher), inan-/inanç(believe/belief),an-/anı(remember/remembrance),soy-/soygun(rob/robbery),gözle-/gözlem(observe/observation), (c) nouns from adjective roots; e.g. sarı/sarılık (yellow/ yellowness or jaundice), beyaz / beyazlık (white/whiteness), (d) adjectives from noun roots; e.g. akıl / akılsız (wisdom / stupid), yaş/yaşlı (age/old), (e) adjectives from adjective roots; e.g. karşı/karşıt (opposite/contrary), iyi/iyimser (good/optimistic), piş-/pişkin (cook/ well-baked or impudent), (f) adjectives from verb roots; e.g. gül-/gülünç (laugh/ridiculous), öl-/ölü (die/dead), birleş-/birleşik (unite/united), (g) verbs from noun roots; e.g. akıl/akıllanmak (wisdom/to become wiser after experience), ev-evlenmek (house,home/ to marry), sabah/sabahlamak (morning / to stay late till morning), (h) verbs from verb roots; e.g. taşı-/ taşınmak (to carry/ to move), yaz-/yazılmak (to write/ to be registered), gül-/ güldürmek (to laugh/to make someone laugh), (i) verbs from adjective roots; e.g. geniş/ geniş.le.mek (wide/ to widen), serin / serinlemek (cool/ to cool), temiz/ temizlemek(clean/ to clean). It is possible to derive adverbs either through repetition of nouns or adjectives (yavaş yavaş gitmek: to go slowly; kapı kapı dolaşmak: to wander from door to door; akşam akşam bağırmak: to shout unneccesarly in the evening), or through affixation of suffixes such as –ce, -ca, -cesine, -leyin,-cak,-cacık, -er, -dir, -erek to the noun, adjective or verb stems. A few examples are; çabuk+cak : çabucak (quickly), hemen+cecik: hemencecik (in a short time), iyi+ce : iyice (well), gül.mek + erek: gülerek (laughing), çocuk + ca: çocukca (in a childish manner), deli +cesine:

delicesine (madly), sabah + leyin: sabahleyin (in the morning time). As the examples indicate, derivation through suffixation in modern standard Turkish is realized mostly by the productivity of the suffixes –mak,-lı, -lık, -cı,-la-,-sız,-ma,-ş-, -gın,-an,-gan,-sal,-cık,-daş.[6]

Besides the content or function words of a certain grammatical category, some of the Turkish words are in the form of compounds, some others are in the form of blends, abbreviations, acronyms, appelatives, reduplication, m-doublets, or onomatopoeic words. Compounds take the physical forms of two free morphemes to gain a new semantic property. In most cases, when the grammatical category of each word is the same, the grammatical category of the compound shares the same feature. When the two words are of different grammatical categories, the grammatical category of the second word determines that of the compound.[7] For example: (n+n)= n: baba (father) + anne(mother): babaanne (grandmother: mother of the father), baş (head) + bakan(minister): başbakan (prime minister), dolap(cupboard)+dere(brook): Dolapdere (a place name); (adj.+n)= n: sivri(sharp)+ sinek(fly): sivrisinek (mosquito), kara(black)+baş(head): Karabaş (a proper name usually given to dogs), acı (hot)+biber (pepper): acıbiber (hot pepper).

Blends are special types of compounds in which one or more syllables of each word are deleted and the new word incorporates the meanings of the component words: geri(low)+zekalı (with IQ): gerzek (a slang word meaning ' idiot'), ordu (army)+ donatım (equipment): ordonat (ordnance), meyve (fruit)+ su.yu (juice): Meysu (a brand name for fruit juice), akıllı(clever)+bilet (ticket): akbil (a word for the electronic ticket submission system used in public transportation in Istanbul), olağanüstü (extraordinary, emergency)+hal (situation, state): OHAL (state of emergency). The grammatical category of a blend in Turkish may or may not be related to the grammatical category of one of the component words.

Abbreviations of longer words also produce new forms. Some examples of abbreviations are; düdüklü for düdüklü tencere (pressure cooker), cep for cep telefonu (mobile phone), Türkbank for Türk Ticaret Bankası, sayısal for sayısal loto (a bingo game), etc. On the other hand, some personal names are also used in their abbreviated forms: İbrahim: İbo, Mehmet: Memo, Fatma: Fato, Bilal: Bilo, Mehmet Ali: Memoli... One form of abbreviation is acronyms and there is a huge number of acronyms in Turkish, pronounced as the spelling indicates: YÖK: Yüksek Öğretim Kurumu (Institution of Higher Education), YSK: Yüksek Seçim Kurulu (Supreme. Election Board), KDV: Katma Değer Vergisi (Value Added Tax), İETT: İstanbul Elektrik, Tramvay, Troleybüs (short for the public transportation in Istanbul)...

The term 'appelative' refers to a personal name used as a common noun: İskender (a kind of kebab), Ali Nazik (a kind of kebab), Sütlü Nuriye (a kind of dessert) are only a few examples. These common nouns used in Turkish cuisine have taken their forms after the people who first tried the recipes. On the other hand, it is possible to find a lot of 'eponyms' in Turkish, that is, the names of geographical locations based on the names of people: Mustafa Kemal Paşa, Osmanbey, Karamürsel, Uluğbey, Orhan Gazi...

Another way of forming words in Turkish is reduplication. The term denotes "a process of doubling a sound, word or word element, usually for grammatical or lexical purposes."[8] Such words are often connected with informality and display good examples of prosodic morphology. Some Turkish examples are; çoluk çocuk (wife and children), sıkı fıkı (intimate), kara kuru (ugly), çıtı pıtı (cute), abuk sabuk (senseless), iş güç (employment), mırın kırın etmek (to behave unwillingly), kanlı canlı (healthy),and deli dolu (crazy). Turkish makes use of a lot of reduplications, some of which are 'm-doublets', as Lewis calls them.[9] In m-doublets, the second word is like the echo of the first, as a result of the replacement of the first consonant of the

first word with m- in the second. If the second word starts with a vowel, then m- is put in the initial position before the vowel: televizyon-melevizyon, kitap-mitap, para-mara, okul-mokul, evli-mevli... In such examples, the second word of the doublet means 'things like that'. Such doublets are again forms of informality, and it is possible to produce the m- doublet of almost any word.

Among the Turkish word stock are the onomatopoeic words, which reflect natural sounds in the lexical form. These words may be in different grammatical forms: hırıltı, şıkırtı, çıtırtı, gümbürtü, pıtırtı,cızırtı are only a few examples of the onomatopoeic words of nouns. Other examples are hırlamak (v.), gümbürdemek (v.), şırıldamak (v.), gıcırdamak (v.), şıkırşıkır oynamak (adv.), gümbür gümbür gelmek (adv.), takır tukur yürümek (adv.)...

Word formation in Turkish is possible also by a process with no affixation. This type of word formation adds a new semantic dimension to the present form of the word, sometimes changing its grammatical category. As I will be providing related examples in the section of semantic neologisms, here it may be appropriate to say that this type of word formation may be the source of semantic change in time, leading to extension, restriction or shift of meaning.

To the exception of borrowings and the words produced under the effect of foreign language elements, Turkish word formation generally follows the mentioned patterns. There is a close interdependence between the morphological and phonological rules observed in the formation of words, because vowel harmony is one of the peculiar characteristics of the Turkish language. In other words, the application of a morphological rule requires the application of a phonological rule in order to produce grammatical and acceptable forms. Syntactic rules also determine the application of the associated morphological and phonological rules, which at the same time underline semantic well-formedness. A detailed analysis of the morphological

processes in Turkish requires an equally detailed analysis of associated morpho-phonological, morpho-syntactic and morpho-semantic rules and processes. As the scope and the limits of this paper do not allow us to go further into the details of Turkish morphology, we may suffice with this much information before we move into the analysis of neologisms.

Neologisms In The Last Two Decades: New Words And The Reasons For Their Coinage

The second half of the 20th.century has witnessed immense scientific, technological, social and cultural developments both throughout the world and in Turkey. Changes in the external world, close cultural, political and commercial relations with the West, scientific and technological innovations and their impacts on the society, social, cultural, economic, and educational policies in the country, the broadened expectations and world views of individuals and other similar factors caused associated increases in the volume of the Turkish word-stock, especially after the 80s. The lexical items that have entered the Turkish language during the last two decades either denote new concepts and modes of thinking or replace the formerly used lexical items or borrowings. Most neologisms follow the general morphological patterns of Turkish word formation; thus they are rule-governed. Some neologisms, especially those that have been produced under the influence of foreign languages, are either the loan translations or are combinations of Turkish and foreign-language morphemes. For this reason, some of them may be regarded as rule-bending examples of native word formation. On the other hand, there is a great number of direct borrowings from other languages, especially from English. Although some of these words have undergone phonological adaptation on their way to Turkish, no direct borrowing can be treated as a neologism. However, the fact that foreign languages have affected the

formation of neologisms in Turkish is simply undeniable.

As neologisms appear as a result of certain linguistic needs, an analysis of the factors that have given rise to the development of such needs—and thus, to the formation of new words during the last twenty years—can be helpful. It is possible to roughly classify these factors as (a) socio-economic and socio-political developments, (b) scientific and technological developments, (c) the media, (d) an increase in the informal use of language, (e) language planning and prescriptive concerns. An important factor that underlines some of these factors is perhaps the planned and unplanned spread of English in Turkey, especially after the 80s.

To introduce new economic and political systems in a society means to start not only a process of social adaptation, but a process of lexical adaptation. The beginning of the 80s draws rather a different picture in the Turkish economy and social structure, mostly as a result of Prime Minister Özal's policies, which encouraged a liberal economy, close relations with the West, imports, and foreign investments. Instead of traditional self-sufficient policies of economy and life, there was now a scheme rationalized by the belief that striving of individuals would be good for all. Certain social goals were introduced to be within the grasp of the entrepreneur. Therefore, people were encouraged to broaden their expectations and to better their life standards. Free enterprise based on a spirit of competition was supported. On the other hand, per capita income did not radically increase. Ways of life introduced by imported western pop-culture, an increased desire to possess more, and gradual replacement of traditional values with finance-based ones considerably affected the social structure. Although the middle class was acknowledged to be the backbone of society, it was gradually weakened, especially in terms of income distribution and welfare. Although the economy gained considerable momentum in various ways, social and financial polarization among

people became an observable phenomenon.[10] Turkish people, especially those living in metropolitan centers, developed a close familiarity with the ways of Western culture. As the Turkish people have always been highly interested in the political, economic and social events in their country, they followed all the ongoing problems with utmost attention. Developing external affairs in the 90s led Turkey to search for new opportunities in the international arena. The result was not only an adoption of new values, concepts, ways of life, and patterns of thought, but also a huge influx of new words into the Turkish word-stock. Those new words, compounds, nominal and verbal combinations, acronyms or abbreviations were either the products of the creativity of the speakers or the translations of the foreign language elements. In the meantime, many hybrid words also emerged. Although the number of the neologisms in this group is not limited with the given examples, a look at the following list of neologisms gives an idea about the social, political and economic developments of those years:

> *orta direk (a term used for the middle-class)*
> *naylon fatura (counterfeit bill)*
> *hayali ihracat (fictitious export)*
> *vergi iadesi (tax return)*
> *erken emeklilik (early retirement)*
> *kıyak emeklilik (easy retirement)*
> *kısa dönem (short-term military service)*
> *bedelli (askerlik) (performing military service in a very short time by paying foreign currency)*
> *halk ekmek (regular bread sold cheaper)*
> *siyasi mozaik (political mosaic)*
> *siyasi yelpaze (political profile)*
> *hükümet krizi (government crisis)*
> *siyasi mevta (politically deceased)*
> *demokratikleşme paketi (democratization package)*
> *Merkez Sağ (parti) (center-right party)*
> *Demokratik Sol (Democratic Left Wing)*
> *devre tatil (shared holiday), devre mülk (shared property)*

döviz darboğazı (bottleneck in foreign exchange)
bilgi toplumu (information society)
bütçe açığı (budget deficits)
sırdaş hesap (confidential bank account)
özelleştirme (privatisation)
dış borç (foreign debts)
kamu ortaklığı (public participation)
toplu konut (collective housing)
toplu sözleşme (collective bargain)
yatırım fonu (investment fund)
işsizlik sigortası (unemployment insurance)
haksız kazanç (unfair profit)
bölücü terör (separatist terrorism)
Çekiç Güç (Poised Hammer, Provide Comfort)
Çevik Kuvvet (rapid deployment)
globalleşme, küreselleşme (globalization)
yap-işlet-devret (build-operate-transfer)
çağ atlamak (to progress extensively)
çağı yakalamak (to catch up with the age)
dışa açılmak(to develop international relations)
kemerleri sıkmak (to economize on expenditures)
limon gibi sıkılmak (to be squeezed like a lemon, to suffer from inflation)
enflasyonu aşağıya çekmek (to pull down inflation)
KDV (VAT)
GAP (Güney-Doğu Anadolu Projesi) (SouthEastern Anatolia Project)
RTÜK (Radyo-Televizyon Üst Kurulu) (Radio and Television Supreme Court)
DGM (Devlet Güvanlik mahkemesi) (State Security Court)
AT (Avrupa Topluluğu) (European Community)
BAB (Batı Avrupa Birliği) (Western European Union)
OHAL (Olağanüstü Hal)(State of Emergency)
Gümrük Birliği (Customs Union)
Dünya Bankası (World Bank)
büyüme hızı (rate of growth)

Another important source of most neologisms in Turkish has been

developments in science and technology since the 80s. As it was hard to catch up with the speed of information and the flow of accompanying vocabulary from the West, a lot of direct borrowings became part of daily conversations in Turkish. In the meantime, a lot of neologisms also emerged, many of which were loan translations. Here are some examples that illustrate these developments:

tüp bebek (tube baby)
kablolu TV (cable TV)
cep telefonu (mobile phone)
sanal (oyuncak, hayvan...) (virtual)
masaüstü (bilgisayar)(desk-top computer)
dizüstü (bilgisayar)(laptop computer)
fare (mouse)
telesekreter (answering machine)
araç telefonu (mobile phones in cars)
girmek (to enter on the computer)
Türksat (Turkish satellite)
bankamatik (ATM system)
kredi kartı (credit card)
bireysel kredi (individual credit loan)
bireysel bankacılık (self banking procedures)
doğalgaz (natural gas)
uzay mekiği (space shuttle)
canlı yayın (live broadcast)
derin dondurucu (deep freeze)
beyazcam (TV)
mikrodalga (microwave)
mutfak robotu (food processor)
yazıcı (printer)
duşakabin (shower protector)
bilgi işlem (information processing)
yapay (artificial)
Ankaray (underground system in Ankara)
raylı sistem (underground system)
elektronik posta (e-mail)
ev sineması (home theatre)
yapay zeka (artificial intelligence)
gen mühendisliği (genetic engineering)
uydu anten (satellite receiver)

Whether the media itself has created neologisms or not is a matter of discussion. However, the media has played an important

role in people's adoption of (a) the borrowings and the neologisms produced in various fields and, (b) the incorrect translations of the foreign language— especially English—words and phrases. An important point to be covered here has to do with the role of television today. It appears as a dynamic force in language, and it would not be wrong to say that no other means is as effective as TV as a dispenser of language in the world today. The end of the 80s and the entire decade of the 90s have been the years of a sudden increase in the number of private radio and TV channels in Turkey. Many of these private TV channels depended on foreign-origin films, soap operas or cartoons, most of which were hastily and incorrectly translated. Unfortunately, concerns for linguistic quality were less important than concerns for rating and financial profits. The result of this policy has been the reinforcement of many "made-up" words or phrases created through incorrect translations. People frequently hearing these words and phrases adopted them to use in their daily speech. Here are some examples:

> *selam! (hi!)* (to mean "merhaba!")
> *hey dostum! (hi man!)* (the slang usage of the word 'man' is equated with the intimate meaning of the word 'dost')
> *burada neler oluyor ? (what's going on here ?)*
> *saat 4 gibi.. (like 4 o'clock..)*
> *kendine iyi bak ! (take care!)*
> *korkarım yağmur yağacak.. (I'm afraid it is going to rain)*
> *üzgünüm... (I'm sorry)*
> *.....olduğunu düşünüyorum (I think it is....)*
> *artı (plus)* (to mean " buna ek olarak")
> *.... – dan emin misin ? (Are you sure that... ?)*
> *oldu! (okay!)*
> *nasıl hissediyorsun ? (How do you feel?)*
> *iyidir (I am fine)*
> *Aman Tanrım! (Oh God !)*

The lexical productivity of the media has been observed also in the names of TV programs, such as *"şakamatik", "televole", "elifnağme", "şakarazzi", "telegol", etc.,* and these words have been fashionable as long as the programs continued. Another interesting phenomenon in the creation of "new" words has been--and is still-- observed in the productive performance (!) of famous showmen on TV. Words such as " *turanj* " (a blend word derivated from *turuncu* and *orange*), *"şettirmek"*(a joker verb that acts for any verb; short for 'şey etmek'), *"kıpraşmak"(*to move restlessly), *"zagalamak"* (a word created through analogy to the verb "gagalamak"), *"uçurmak"* (to cut off the telephone connection with the calling person), *"acayip"* (meaning "great") or *"sibop"* are no longer alien to most people. Dickson mentions that "television, in fact, creates its own indigenous slang in the form of rallying cries and catch phrases."[11] The most obvious example has to do with the catch phrases of commercials. Commercials, repeating them for all the people to hear, function as a very effective language dispenser.

The mass circulation daily papers and magazines have also led the way to the spread of borrowings and loan translations. Although some papers were particularly keen on using originally Turkish vocabulary for some time, later they could not resist the immense flow of technological, political or cultural concepts and used translated or borrowed words and phrases to refer to such concepts. On the other hand, humour magazines such as *Gırgır, Le Manyak, Çarşaf, etc.,* have been quite productive in new slang words: *"konu salağı", "dallama", "şebek", "zomzom", "dingil"* are only a few examples. The readers, especially the young ones, soon adopted those newly created slang words and made them part of their daily vocabulary. The media have been severely accused of displaying lexically, syntactically, semantically and morphologically "decayed" Turkish by many Turkish linguists and intellectuals. Yet, these

reactions have not changed much in the ongoing linguistic situation.

In comparison to the previous decades, the 80s and 90s were marked by more flexible patterns of conduct, as a result of which individuals, especially young ones, tended to disregard traditionally valid value judgments, including a "monitored" style of language use. Also influenced by the manners and language use of well-known characters on TV, people—most notably some of the young generation—have started to display a more informal use of language. To the surprise of the old generation, certain words or phrases which used to be regarded as slang in previous decades have gained wider acceptability in daily "normal" conversations: *kafayı yemek, kıl olmak, kafasına göre takılmak, içine etmek, canına okumak, kafaya almak, es geçmek, yumurtlamak*, etc. In relation to the changes in the value system, the social acceptance of informality in personal relations, and the influence of the Western culture, many previously used words have gained new meanings: *top, yumuşak, tekerlek (* words used for homosexuals), *inek* (hardworking), *ineklemek* (to study hard), *salaş* (untidy or messy), *çakmak (*as in the examples *"çak!"*, meaning "slap me five!", and *çaktım*, meaning "I understood" or "I failed in the class"), *"şaban"* (meaning " idiot"), *oturtmak* (to cause someone to get in a difficult position), *(birini) yemek* (to fool someone), *çıkmak* (to date with someone), *takılmak* (to be busy with something), *geyik* or *geyik yapmak* (to talk nonsense) are some of the examples of this sort. One of the reasons for the increase in the informality in language use can looked for in the high rates of immigration from rural areas to big cities. König[12] mentions that this phenomenon is linguistically observed in the extensive use of addressing words such as *"abi", "bacı", "teyze", "dayı"* among people who actually have no genealogical relationships. She also adds that as a result of transferring traditional or local linguistic habits to "city talk", the number of people who favour the use of *"sen"* (the second person singular

honorific word, same as the French *"tous"*), instead of *"siz" ("vous")* has increased.[13]

Most of the rule-governed neologisms that have been derived from the original Turkish morphological roots and affixes are the productions of language planning efforts. Among the broad framework of Atatürk's objectives and reforms during the early years of the Republic was the purification, standardization, and modernization of the Turkish language. The Turkish Language Association (Türk Dil Kurumu), founded by Atatürk in 1932, aimed at purifying Turkish from borrowed words, most of which were either Arabic or Persian. Through a careful dialect survey, a good number of new words were coined from the existing Turkish roots and affixes. However, valuable efforts shown in producing such neologisms came almost to an end in the early 80s. Partly because of the reorganization of the Association, and partly because of the political views of the changing governments, little was done to encourage the production of neologisms based on Turkish morphological elements after the 80s. Meanwhile, instead of using the borrowed terms, some conscientious scholars have produced Turkish terms in various fields of science. When we consider the fact that the government has not yet set up unifying and progressive mother-tongue policies and language planning activities, it is not surprising to witness the debates and discussions that take place between the purists and the traditionalists regarding neologisms. Each group has different prescriptive views: this is an "either this or none" type of discussion that continues with no particular solution. Yet, language as a living entity finds its way. People produce neologisms, foreign languages naturally affect the mother tongue, intellectuals with mother-tongue awareness produce Turkish words from the existing morphological elements , and lexical changes inevitably take place through time.

A Morphological Classification of Neologisms

When we look at the neologisms produced after the 80s, it is possible to classify the word formations under the following categories :

1. COMPOUNDS: As can be noted in the given examples, many of the compounds derived in the last two decades are loan translations. However, it is possible to find compounds derived from the Turkish morphological sources through analogy.

   1.a. noun + noun compounds: These are the combinations of two juxtaposed nouns with no affixes; e.g. *halk ekmek, devre tatil, tüp bebek, uydu anten, bilgi işlem...*

   1.b. noun + noun + (possesive marker) compounds: Another productive pattern is the one where the possesive suffix of the first member of the compound is dropped, while that of the second is kept: e.g., *vergi iadesi, bilgi toplumu, bütçe açığı, yatırım fonu, cep telefonu, ev sineması...*

   1.c. adj. + noun compounds: Some examples of this very productive pattern are: *erken emeklilik, hayali ihracat, doğalgaz, elektronik posta, raylı sistem, canlı yayın, sırdaş hesap....*

   1.d. imperative compounds : These are the combinations of verbs in their imperative forms: *çek-yat, yap-sat, yap-satçı, yap-işlet-devret, yıka-çık.* Such words are used as nouns or adjectives in different contexts. For example, in the sentence "*Yeni bir çek-yat aldım,*" the underlined word is a noun, but in the sentence, "*Dün gece çek-yat kanapede uyudum,*" it is used as an adjective.

2. ACRONYMS: Acronyms are usually pronounced as separate words and it is possible to derive compounds simply by adding the genitive suffix to the noun coming after the acronym: e.g., *KDV fişi, AGİT zirvesi, DGM savcısı, MGK kararları,* etc. Other examples of newly derived acronyms are: *RTÜK, GAP, AT, OHAL, KDV...* As most acronyms are treated as

separate words, they take case suffixes in Turkish.

3. BLENDS: Some examples of the newly derived blends have been given in one of the earlier pages of this paper.

4. OTHER ABBREVIATIONS: Some examples of other types of "lexicalized" short forms of longer words are *bedelli* for *bedelli askerlik ("bedelliye gitmek"), paralı* for *paralı askerlik ("paralıya baş vurmak"), naylon* for *naylon fatura ("naylondan alınan vergi"), hayali* for *hayali ihracat ("hayaliye af").* Abbreviations are observed also in the examples such as *Fak-Fuk-Fon (Fakir Fukara Fonu), (brand name)-Sa ("-Sa"* standing for Sabancı, a famous Turkish business man), *Sesav (Ses ve Sahne Sanatçıları Vakfı), Türkbank (Türk Ticaret Bankası), Yapı-Kredi(Yapı ve Kredi Bankası).* The number of abbreviations has notably increased in the last twenty years.

5. HYBRID-WORD FORMATIONS: These are combinations of a native and a foreign-language morphological element to make up a new word. In some of the hybrid word formations, foreign language roots are combined with Turkish verb-making suffixes as in the examples *çet-leş-mek, global-leş-mek, faks-la-mak...* In some others, foreign language roots are combined with the Turkish verbs such as *yapmak, etmek,* etc.: *check-up yaptırmak, entıra basmak (to enter on the computer), zep(zap) yapmak, print etmek, playback yapmak, klip çekmek, sken(scan) etmek, talk-showa çıkmak, test etmek, çek (check) etmek, sorti yapmak ...* Hybrid word formations are observed also in the compounds whose first or the second morphological element is a foreign language element: *süper vali mikrodalga, self denetim, tavukburger, elmalı pay(pie), dokunmatik, İskigate, Civangate* (an analogy to Watergate), *Akbank, Etibank, Oyunland, Çocukland, Mavi Jeans, Türksat* etc. In a limited number of examples, two foreign-language origin morphemes come together with a change in the original word form that

denotes the same meaning: e.g. *telesekreter* for "answering machine."

6. SEMANTIC NEOLOGISMS: These are the words which have gained new semantic dimensions in the last twenty years and they are likely to give rise to meaning extension, meaning shift, and in some examples, to meaning restriction. Some examples in relation to slang have already been given. On the other hand, some words or phrases have gained either positive or negative connotations during the socio-political developments of the final decades: *Atatürkçülük, milliyetçilik, ülkücü, dinci, laik*, etc.

7. SINGLE-WORD TURKISH-ORIGIN NEOLOGISMS: Besides the categories mentioned, a lot of single-word neologisms of different grammatical classes have been produced. Some of these words are the productions of experts, some others are those of the people. While the coinage of some new words has led to an increase in the number of synonyms, some others have provided reference to newly introduced concepts and replaced borrowings. Here are some which have gained wider acceptance: *anamal* (capital), *nitelik* (quality), *nicelik* (quantity), *deneyim* (experience), *dingin* (calm), *biçem* (style), *biçemsel* (stylistic), *özdeş* (identical), *örtüşmek* (to overlap), *güncel* (popular, up to date), *olası* (probable), *bağlam* (context), *sürücü* (driver), *içerik* (content), *çözümleme* (analysis), *varsayım* (hypothesis), *varsayımsal* (hypothetical), *duyum almak* (to learn indirectly), *koşut* (parallel), *umarsız* (indifferent), *yazın* (literature), *yazınsal* (literary), *eşgüdüm* (coordination), *konuşlanmak* (to settle), *öngörü* (guess), *sormaca* (questionnaire), *düzmece* (unreal), *veri* (data), *çıktı* (print-out), *bulgu* (finding), *izlek, izlence* (program), *ekin* (culture), *dinlence* (holiday)...

Conclusion

Examples given in relation to various developments that have taken place during the last two decades verify the fact that language is a mirror of society. In other words, any change in society has an effect on language in one way or another. In a world where people's cognitive abilities give rise to amazing conceptual and material developments, observing parallel linguistic changes is only natural. For this reason, instead of highly prescriptive limitations or suggestions, carrying out well-organized descriptive studies beforehand can be more fruitful in the organization of language planning processes. It should also be borne in mind that the success of language planning requires equally well-organized mother-tongue education at schools. Criticizing the present linguistic situation and trying to control language simply by prescriptive attitudes or suggestions can hardly be successful unless parallel social and educational plans are carefully put into practice. The success of the Turkish Language Reform, realized by Atatürk, was closely related to the success of the other reforms carried out to establish a modern nation. When we think that all social facts and developments are interdependent, it seems that there are a lot of things to do concerning the development of the mother tongue.

When neologisms and borrowings are concerned, it is apparent that both types of words answer the linguistic needs of the society and contribute to the word stock in various ways. Borrowings motivate the production of neologisms either through analogy or generalization. Neologisms produced by experts revitalize the productivity of many Turkish morphological affixes. Though opposed by some linguists, even new noun or adjective-making suffixes are produced. Loan translations become models for the production of many neologisms. As countries, cultures, and languages are no longer isolated in the modern world, the important point to consider should be how to transfer the influence of foreign languages into useful and productive ends for the mother tongue. It seems that conscientious efforts to conserve and develop mother-tongue

resources need carefully planned educational
and linguistic policies and implementations.
Improving the ways of "seeing", that is,
perceiving "reality" in wider perspectives is
possible only through learning and
education. At this point, if mother-tongue
resources are fruitfully incorporated and
government-assisted progressive language
policies are put into practice, the number of
expressive neologisms can definitely
increase.

NOTES

[1] William Labov, *Principles of Linguistic Change: Internal Factors* (Cambridge: Cambridge University Press, 1994), p. 14.

[2] David Crystal, *An Encyclopedic Dictionary of Language and Languages*, (Cambridge: Blackwell, 1992), p.264.

[3] Francis Katamba, *Morphology* (New York: Macmillan Press, 1993), p.72.

[4] G.L. Lewis, *Turkish Grammar* (New York: Oxford University Press, 1967), p. xx.

[5] Mehmet Demirezen, "Suffix-Prefix Formation and Prefixation in Turkish," *Journal of Human Sciences*, METU, 1 (1985): 37-47; and, Kamile İmer, "Toplumdilbilim Kavramları Işığında Türk Dil Devriminin Değerlendirilmesi," in *Uygulamalı Dilbilim Açısından Türkçenin Görünümü* (Ankara: Dil Derneği Yayınları, 1994), pp.75-87.

[6] Sevgi Özel, *Türkiye Türkçesinde Sözcük Türetme ve Birleştirme* (Ankara: TDK, 1977).

[7] Victoria Fromkin and Robert Rodman, *An Introduction to Language* (Forth Worth: Harcourt Brace Jovanovich College Publishers, 1993), p.54.

[8] Tom Mc Arthur (ed.), *The Oxford Companion to the English Language* (New York: Oxford University Press, 1992), p.854.

[9] Lewis, *Turkish Grammar*, p. 237.

[10] Hüsnü Erkan, *Bilgi Toplumu ve Ekonmik Gelişme* (İstanbul: Türkiye İş Bankası Kültür Yayınları, 1983).

[11] Paul Dickson, *Slang : The Topic-by-Topic Dictionary of Contemporary American Lingoes* (New York: Pocket Books, 1990), p.xix.

[12] Güray König, "Değişen Türk Toplumunda Dil", *Dil Öğretimi Dergisi*, 3 (Eylül 1991): 70-76.

[13] Ibid.

USING LITERATURE IN COMMUNICATIVE CLASSROOM

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This paper discusses the role of literature in the foreign language classroom and introduces some of the pedagogical approaches to using literature effectively as a teaching tool. Literature has always been a very important component of language teaching at American universities. Reading in any language, especially reading literature, is cognitively demanding, involving the coordination of attention, memory, perceptual ability, and comprehension. Readers often process texts in a "bottom-up" manner, focusing on surface structure features and building comprehension through analysis and synthesis of this visual input.[1] Therefore reading literature is one of the harder aspects of language learning. Traditionally, study and mastery of literary texts of the target culture was a major goal of language study. The literary text was considered an efficient vehicle for language acquisition.[2] The main teaching method was grammar-translation based. In the past decade, however, this has changed as the proficiency movement took hold. In this approach, the language learner is expected to develop his proficiency skills in all four areas: speaking, listening, writing and reading. In this approach, the role of reading has been diminished. In government language schools, reading newspaper articles and ads is one of the components of the language curriculum, while reading literature is not. Similarly a 1988 publication of Council of Europe entitled *Communication in the Modern Language Classroom* which aims to provide a coherent theoretical framework for communicative teaching (for the EC countries) does not even mention literary texts as a basis for the development of reading proficiency.[3]

In foreign language classes of most American universities, on the other hand, instructors continue to promote literature as part of the Foreign language instruction. However, the emphasis given to it by each department and each teacher differs from one university to other. Since the grammar-translation method is no longer the preferred method of teaching, teachers need to familiarize themselves with alternative methods and pedagogical approaches. Although the role of literature as a teaching tool has been diminished, most university instructors still believe that including literature in the curriculum is a vital and important part of language instruction which can offer students the best samples of writing in the target language.

Before reviewing some approaches to introducing literature to foreign students, it would be beneficial to discuss briefly what exactly we mean by "literature". The definition of this term is a point of controversy among scholars. Webster's dictionary defines literature as "writings in prose and verse, especially writings having excellence of form or expression and expressing ideas of permanent or universal interest." This definition is too general. There are many texts one may encounter daily which express ideas of permanent or universal interest which may not be considered literature by those who read them. As an example, articles or other forms of writing that appear in newspapers, magazines and other printed matter, may have universal appeal but can they be considered literature? How can one distinguish what is and what is not literature? Todorov, in *La Notion de literature*,[4] argues that no system of rules can be used to identify literature as separate from other forms of discourse, that some texts are called "literary" on the basis of intersubjective social judgements. Because of the ambiguous nature of this definition, every culture has an established canon that they consider the best examples of literary works. For example, most educated Turks

would consider the works of writers such as Orhan Veli Kanık, Sait Faik, Reşat Nuri Güntekin, and Yaşar Kemal, among others as part of Turkish literary heritage. As a result, when Turks refer to a piece of literature, they have in mind these established writers, as opposed to texts which people read in journals and newspapers or other publications which are mostly written in order to inform the public.

Many experts on language pedagogy argue that literature still is an important part of teaching a student both vocabulary and culture. Introducing literary texts in the classroom exposes students to a rich treasury of vocabulary. However, not every literary text is a good representative of the target culture. A good example is Aziz Nesin's short story "Sinekler Olmasa" ("If there were no flies"). The story revolves around a procrastinator who wants to write a literary work of art but always finds excuses that keep him from achieving his goal in life. Some Turkish teachers give this short story as a reading assignment. There is not much in the story that is culturally specific to Turkey and the theme is rather universal. However, giving a story such as this one to a language student regardless of the fact whether it contains culturally relevant information or not would help the learner to enrich his vocabulary and develop his/her writing skills. Students may also be inspired by and learn from the writing styles of famous authors and in an ideal situation, may want to imitate these writing styles. One can argue that literature is one means for a student to achieve his goal of higher proficiency in the target language.

In a communicative classroom, language students are expected to read graded texts to fit the level of the learner. During the first year, simple forms of literary texts such as short poems which are easy to read and understand, short anecdotes, and some other easy literary texts or excerpts from longer stories and novels may be introduced. In the first year of foreign language instruction, the use of literature is minimal. Students are severely limited in their use of the target language at this level. Most literary works often make use of highly idiomatic language which would be impossible for these students to comprehend fully. Utilization of literary texts in this level is often debated and many teachers shy away from using them. Even if literary texts are introduced at this level, only surface-level meaning can be explored and capturing deeper levels of meaning is beyond students' ability.

The use of short stories and excerpts from novels and poems may gradually increase as the language learner becomes more proficient with the language in intermediate and advanced classes. At these levels, students' knowledge of the target language, grammar and vocabulary increases and they may be better equipped to tackle challenges posed by literary forms.

There are several pedagogical approaches that may help teachers in presenting literary materials to students in a communicative classroom. One of these is Iser's reader-response theory. This approach presents literature as an experience rather than as an object and readers as active participants rather than passive consumers.[5] In Iser's view, the actual words of the text are a "given," just as the phenomena of the real world are. The ways we interpret the words of the text are analogous to the way we make sense of personal experiences: interpretations are determined by the events we encounter and in the text by the words we read. Blanks between everyday experiences and textual elements are filled in similar ways. The essential difference between our experiences or events, both in the real world and in literature, is that the real world is given but with the literary text, it is the interpretation of the words that produces the literary world. The reader combines the textual information with prior experience to produce meaning. The text is experienced via the reader's wandering viewpoint through various perspectives of the narrative.[6] For Iser, reading is a dynamic process which is constantly being modified as new elements of the text are encountered.[7] The instructor navigates the unfolding of the understanding of the story

by using pre-reading activities which give students background information about the story. Then the instructor guides the student through the interpretation of the story by asking appropriate questions about every section or paragraph and making appropriate comments. This would enable students to interpret the text properly. Students then may be asked to write a paragraph detailing what they have comprehended from the story. The significance of this approach is its interactivity between the text and the student.

Another approach to the study of literature is by means of using the Genre Theory.[8] In this approach, first the text is introduced by using some pre-reading activities such as the introduction of vocabulary and grammatical forms, and information pertinent to the understanding of the story. Then the instructor presents the text to students. The goal of the initial presentation stage is to ensure that students have a surface-level understanding of the story. In order to achieve this, students may act out the plot, draw pictures to demonstrate the plot, and the instructor may use puppets or other visual tools. The instructor helps the students at first to visualize the story independently. After that, the instructor helps students to view the story as a complete artistic creation. In this section, students examine literary characteristics of the story such as the narrative perspective, the nature of the protagonist,[9] unfolding and expanding plot structures, etc. This type of analysis intends to familiarize students with the structure and content of the story so that they may use this as a springboard for their own creative writing. After reading and analyzing the story, the instructor may assign a writing task by asking the students to complete the story or write another ending to it. These theories help teachers to enhance and enrich their own particular way of teaching.

At this point, an important question regarding the presentation of literary texts in a classroom needs to be answered: While reading and discussing the text, which language should be utilized? The target language (in this case Turkish) or English or both? This question is directly related to how much a student can communicate in the target language. In lower-level classes, English may be utilized along with the target language. As students achieve better proficiency in language, most of the discussion and analysis may be conducted in the target language.

Literary texts which are mostly used in classes are short stories or poems. The length of these pieces makes them manageable in class. These texts with their rich use of language, expose students to a work of art in the context of a particular culture, as well as universal forms of human consciousness. Introducing them in the class, the teacher hopes to familiarize students with creative thinking and creative writing. This can be a springboard to better communication in the target language while students also learn about grammatical constructions, and artistic devices its author uses within the story. Students may also learn how to write by imitating the style of the writers they read and appreciate the richness of expression of the language they are learning.

NOTES

[1] Richard G.Kern, "Second Language Reading Strategy Instruction: Its Effects on Comprehension and Word Inference Ability," *Modern Language Journal*, 73, ii (1989): 135.

[2] Stephen D. Krashen, *The Input Hypothesis: Issues and Implications* (London: Longman, 1985), p.15; James N. Davis, "The Act of *Reading* in the Foreign Language: Pedagogical Implications of Iser's Reader-Response Theory," *Modern Language Journal*, 73, iv (1989): 420.

[3] Joe Sheils, *Communication in the Modern Language Classroom* (Strasbourg: Council for Cultural Co-operation, 1988).

[4] Tzvetan Todorov, *La Notion de Literature* (Paris: Editions du Seuil, 1987), pp.9-26.

[5] James N. Davis, "The Act of *Reading* in the Foreign Language: Pedagogical Implications

of Iser's Reader-Response Theory," *The Modern Language Journal* 73, iv (1989): 421.

[6] These perspectives are: narrator, the plot, the characters, and the fictitious reader. Davis, p. 421.

[7] Davis, p.424.

[8] Terry A. Osborn. "Providing Access: Foreign Language Learners and Genre Theory." *Foreign Language Annals*, 31, No. 1 (1998): 40-47.

[9] The protagonist may be active or passive. See Osborne.

USING LITERATURE IN LANGUAGE TEACHING

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My conviction is that literature should be used in the teaching of language from the earliest to the most advanced levels although not always in the same way or with the same purposes in mind. At the earliest level, much of the teaching and learning is focused on the material, tangible world. Students learn to state and describe what they see in order to make demands and observations on the physical world around. This is a world of classrooms, teachers, homework, libraries, post offices, a world of "How are you"s, and "What time is it"s. Tossing in a short poem opens up the abstract world of ideas, and suggests what is to come in terms of studying the language. It provides an enticing glimpse of the horizon of what is to come in terms of the complex activities one can engage in. There is also the very joy of feeling the pride and accomplishment of saying "I read a poem in Turkish."

I am talking about short and structurally easy pieces such as poems and riddles in the first semester, some short *fikra*-length stories, such as Nasrettin Hoca stories in the second semester. These do not take the focus away from the communicative goals of elementary Turkish and do not overwhelm the students with complex forms, but rather provide some cultural awareness and offer the pleasure of a more symbolic discourse.[1]

Let me illustrate my argument. Like many of us, I use Orhan Veli a lot, because his poetry is embedded in the physical world that the student is familiar with and is concentrating on at the moment. Yet, Orhan Veli uses the physical world he describes to suggest complex feelings and offers reversals about our perceptions about that very physical world. That is, he is a very good example of an author who uses literature as a defamiliarization of a very familiar and common everyday world.

I cannot think of any condition which would enhance that defamiliarization he aims at than being a beginning student in Turkish. In a way, a student of elementary Turkish is the "ideal" reader[2] for Orhan Veli in perceiving his goal of celebrating the very mundane and common everyday life as a miracle because of having to read slowly and puzzle over the lines. A reader who reads his poems quickly may find them cute, but may not be forced to think consciously about Orhan Veli's choice of words, images and sounds in the way a language student is forced to do as he slowly turns over each word in his mind.

Every fall, about a month into the semester, when my students begin to feel comfortable in Turkish, I bring in a poem.[3] Last fall, I chose the very simple poem "Ne Kadar Güzel," whose words my students were familiar with from other contexts. I read the poem during the last ten minutes of a class, and then asked the students to read it first together and then individually, which was also a good pronunciation and intonation practice. Here is the poem:

> Çayın rengi ne kadar güzel,
> Sabah sabah,
> Açık havada!
> Hava ne kadar güzel!
> Oğlan çocuk ne kadar güzel!
> Çay ne kadar güzel!

In these very simple six lines, a narrative is suggested with incremental details. The narrator has ordered tea in an outside a *çayhane* and is appreciating the beauty of the clean, fresh morning and his tea as he begins his day. Although none of these are specifically said, we can imagine him sitting at a simple *çayhane*, ordering tea and the *çırak* at the *çayhane* or possibly the son of the owner of the *çayhane* bringing his tea. We immediately get the cultural information about the morning ritual of drinking tea in the morning and the pleasure of drinking it

in a open air *çayhane*. The other cultural
point is, of course, learning the name of
Orhan Veli Kanık as a beloved Turkish poet.
In terms of vocabulary, we get the words *şiir*
and *şair*.

This poem is an accumulation of
exclamations, which allowed me to
introduce the exclamatory sentence. After
reading the poem and talking about
exclamations, I asked my students to write
a poem on the same model. All of a sudden
from beginning Turkish students, they made
the jump in their minds to "poet" or poem
writer in Turkish. As the exclamatory
structure is very much bound with emotion,
it allowed the expression of personal
emotion and required some vocabulary
searching. Here are some of the poems I
received, all of which show that the model
of symbolic organization and the
exclamatory sentence were mastered. Yet
the exercise also allowed students the extra
pleasure of being creative. These are some
poems which illustrate the range of
responses among the fifteen students in
this particular class:

Gül Ne Kadar Güzel!

Gülün rengi ne kadar güzel,
Akşam akşam,
Koyu gökte
Gök ne kadar güzel!
Ağaçlar ne kadar güzel!
Gül ne kadar güzel!

Michael Leonard

Ne Kadar Güzel!

Benim annemin sesi ne kadar güzel,
Gece gece
Aydınlık mehtapta.
Mehtap ne kadar güzel!
Ay ne kadar güzel!
Kadının sesi ne kadar güzel!

Julie Ting

Ne Kadar Çirkin!

Kahvenin rengi ne kadar çirkin
Gece gece
Koyu havada!
Hava ne kadar çirkin!
Kız çocuk ne kadar çirkin!
Kahve ne kadar çirkin!

Julie Chelico

Sonbaharda

Sonbaharda,
Yapraklar
Güneş ışığı rengi,
Güneşin batışının rengi,
Güneş yanığı rengi.

Yerde yeni bir halı var,
Uykulu toprağın renkli
                              yorganı.

Brett Smith

As can be seen, the responses range from
copying the model in addressing new objects
as in Michael Leonard and Julie Ting's
poems to cheekily overturning all of its
images in Julie Chelico's poem, to finally
dispensing with the form of the model, but
remaining loyal to its admiration for an open
air scene in Brett Smith's poem.

Nasrettin Hoca is also a favorite in
elementary and intermediate Turkish
classes. In elementary Turkish, I use the
versions written for children whose
language forms are less complex and more
suitable for early levels of instruction. That
is, they are authentic but not too complex in
structure. I would venture that they are
successful because they are, like
Orhan Veli poems, embedded in the
physical world, and reduce the abstract
meaning of an expression or situation into
its literal, tangible meaning.

In intermediate Turkish, my sense is
that all of us use literature. Intermediate
Turkish deals with a lot more complex
language and forms. Stories, poems and
plays serve as a coherent whole that unifies

thematic and structural concerns in a more important way. They provide a context for vocabulary and grammar, which can be understood and mastered more easily and wholesale as a cluster because of the associative link and background that the pieces provide.

Studying language in a way is to understand the metaphors of another language and culture. How does Turkish say or communicate the things one says in English in a specific way? I am always surprised when students specifically look for the one-to-one correspondence between Turkish and English utterances. One striking example of this is the case of the student who desperately looked for the preposition "for" that accompanies looking in the expression looking for in English when learning the Turkish verb "aramak". He kept asking me," But how do you say the "for" part in Turkish?"

An inherent component of studying language, then, is to understand how one language structures ideas and the world around it, which is not going to be in one-to-one correspondence with the student's native language. I think of it as languages putting ideas in different shapes of containers, my visual metaphor for language structures and forms. The best expression of this incongruence between languages and therefore the best means of understanding it is in literature where one is exposed to authentic and varied utterances around a subject or theme in a sustained way.

What I have been describing is cultural literacy in the largest and most abstract manner of thought organization specific to one language, but of course literature is also very important in providing a more concrete cultural literacy about habits and values of a culture. Culture is never like the fifth element in addition to the four skills, but is always inherent in everything one teaches. However, literature gives an opportunity to explicitly talk about these values and cultural accomplishments, one of which is the author and the genre one is studying at the moment.

At the intermediate level, use of literature also facilitates the jump from the tangible, material level of language use to abstract reasoning and meta-discourse. One can still talk about texts as the basis of a very tangible world and chronological events which can be described, listed or narrated. However, there is also a natural invitation to talk about texts, what they mean and how they operate.

The goal of advanced Turkish is to build that meta-language that pushes the student not only to narrate, but to generalize, comment and interpret. The content of the course may depend on the level of students: it may include stories, poems, plays, criticism, travel writing and novels. I try to pair pieces thematically, and choose narratives that illustrate different aspects of the same problem. This allows us to follow themes and to be always open to the different ways of looking at the material already done as well as pragmatically allowing the repetition of newly-learned vocabulary. There is still structural work and testing of vocabulary, but a new level of sophistication is required in situating the student as a reader/interpreter of literature, that invites more of his or her background as a creative reader.

As I have shown here, there are many pedagogical reasons for incorporating literature into all levels of instruction. One of the most important of these reasons is the pure pleasure that the study of literature provides, which increases student motivation and commitment. The use of literature can also become an effective tool for unlocking students' own creativity, especially if they are encouraged to respond creatively.

NOTES

[1] Pleasure is an important component in learning and teaching, which very few people emphasize either in empirical descriptions or theoretical discussions. Claire Kramsch is an exception to this. Note the emphasis on pleasure

and enjoyment in language education in her various articles and her book *Context and Culture in Language Teaching* (Oxford, New York, Toronto: Oxford University Press, 1993).

[2] I use this term in the way used in reader response theory, most notably as defined by Stanley Fish in *Is There a Text in This Class* (Cambridge: Harvard University Press, 1980), connoting a reader suitable in his preparation or background for being able to respond to the general intentions of a text.

[3] Although I use Orhan Veli a lot, I do not mean to suggest that he is the only poet who can be used. Nazım Hikmet, Oktay Rifat, Can Yücel, Cahit Kulebi are among some others that work well in early stages of learning.

THE ENIGMATIC NARRATIVE OF *THE WHITE CASTLE*: A POSTMODERNIST READING

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∎_____

*"He was **speaking** of the future, but he was **talking** about the past."*[1]

This paper has grown out of my efforts to measure the influence of contemporary American postmodernist fiction and deconstruction on Turkish writers and to assess the variety of ways in which such ideas are shaped within Orhan Pamuk's *The White Castle*.[2] My discussion of *The White Castle* and the enigmatic nature of the concept of narrative is mainly based upon my deconstructive reading of this puzzling tale depicting--or blurring--the problem of oppositions and reversal. What is important for Pamuk is the process of constructing fictional worlds which exist as words and yet become potential alternatives to the real ones. In this respect my paper is prompted by the necessity to deal with this experimental text in a postmodernist perspective by pointing specifically at the issue that postmodernism mixes the historical with the fictional. Hence, if postmodernism can be defined as a trend that comprises works which reanimate and expand fiction's boundaries, *The White Castle* is surely postmodernist.

In *The White Castle* Pamuk questions the authenticity of the national Turkish identity formed at the crossroads of East and West. Thus, the internalization of Western value systems becomes paramount in the labyrinthine structure of this novel in which a notion of evil is pursued on the way to selfhood. The dominant tropes are difference and duplicity.

The sovereign would ask thoughtfully: must one be a sultan to understand that men, in the four corners and seven climes of the world, all resembled one another? ... Was it not the best proof that men everywhere were identical with one another that they could take each other's place?[3]

Pamuk recreates a historical narrative-- the manuscript of the autobiography of a Venetian slave of the Ottomans during the 17th century--as verbal fiction and calls into question all means of *telling the truth* in terms of representation. The story tells of a young Italian scholar captured by pirates between Venice and Naples who is put up for auction at the İstanbul slave market in 1652. A Turkish savant, eager to learn about scientific and intellectual advances in the West, acquires him to work on projects to entertain the jaded sultan. The master (Hoja) wants to learn from his Venetian slave about Venetia and the life of the "others" who live "there." In turn the Venetian becomes almost unwittingly fascinated by the virtues of the master. In the course of the story, which is at first seemingly narrated by the Venetian, the master and the slave, who somehow happen to be look-alikes, try to understand and write about each other. Their crucial decision is to change places in order to study their essential difference. At some point "the self" and "the other" merge and the relation becomes complicated:

I began to believe that my personality had split itself off from me and united with Hoja's, and vice-versa, without our perceiving it, and that the sultan by evaluating this imaginary creature had come to know us better than we knew ourselves.[4]

In order to communicate better, "the twins" search, discover, invent and progress together. The novel develops in the context of stories unceasingly told one after another and sharing the same tone, mood, and atmosphere:

Sadness in his voice I never heard
before, accompanying those stories
like a melancholy tune; it was as if
he were speaking of a childhood
memory, which both of us knew very
well because we had shared a life
together.[5]

The setting is predominantly İstanbul where
plague is the horrifying threat. (Evidence of
such a large-scale plague has not been
recorded in official histories, although
small-scale outbreaks were prevalent and
quite lethal). The scene shifts from a house
facing the Golden Horn to the narrow back
streets where shadows become larger than
reality. In the various narratives fantasy
turns into myth and superstition to fanatical
religion. Then with an unwieldy war
machine on which the Turk's last hope of
success depends, master and slave set off
with the sultan's army on a campaign
against the Poles. Their main target is *The
White Castle*. The story involves the years
1652-80.

In *The White Castle* Orhan Pamuk
makes use of a *subjective* fabric of
autobiography, in which the protagonist
narrator constantly and explicitly seeks a
proper way to tell the truth as regards the
past. In this self-conscious medium of the
text, Pamuk deliberately problematizes the
reader's concept of *objective* reality (as
history) and proposes different versions of
reality, not one exclusive version.[6] That's to
say, Pamuk's aim is to modify not only our
understanding of history but also common
concepts of representation. For this reason,
he presents a complex fiction in the guise of
historiographic material molded in the
autobiography format and creates a double
narrative perspective which upsets a reader's
conception of how representation works.[7]
Hence, the line between what is "true" and
what is "false" is suspended. A surreal
atmosphere of dreams with pink fogs, angry
dragons and actual names of historical
places, people and factual details are
juxtaposed in the parallel stories of Hoja and
the Venetian, or of the same character who
appears as the Venetian and Hoja

respectively in these fictional worlds which
in fact mirror each other. In sum, fact and
fiction are merged to problematize the
notions of recorded history. Pamuk follows
the path of writers in whose novels, as
Hutcheon claims, certain historical details
are altered in order to foreground the
possible failures of recorded history and the
constant potential for both deliberate and
inadvertent error.[8]

Since narration in *The White Castle* is
achieved in terms of changing hierarchical
orders of status and ideas in order to
challenge common oppositions, a double
reading is required. This sort of reading
leads to the reversal or displacement of key
terms and thus inverts oppositions. What
is more, such a reading reveals that the
text contains incompatible elements,
discontinuities, and undecidables. For
all the sharpness of detail, what we have
is an endlessly involuted play of signifiers.
Through his metafictional manipulations
of the motif of the look-alike, Pamuk makes
the motif suggest possibilities which totally
confound rational solution or closure. And
as the reading progresses, the product which
is seemingly centered on the alikeness and
interchange of master and slave and the
respective allegorical connotations--East
and West, Christianity and Islam, strong
and weak, victory and defeat, life and death
--loses its importance and the process of
writing as such emerges, to show how a
fictional universe can be created in which
binary oppositions are fused: fact and
fiction, reality and myth, truth and lies,
authenticity and imitation.

While inviting the reader to question
the conventions of fiction writing, *The White
Castle* asks them also to collaborate in the
fiction-making process. At this
point, I assume, Pamuk's concern is
to disconcert readers conditioned by
conventional historiographic and fictional
narrative procedures. His intention to
complicate the dichotomy between truth
and lies in fictional representation becomes
explicit when he turns the reader's attention
to the construction process. He creates a
self-conscious medium in which the possible

fictional worlds and the real world coalesce. The characters therefore are only as real as they make each other out to be:

> In later years when I wrote stories to live, I remembered this man[the one armed Spanish Slave] who dreamed of living to write stories.[9]
>
> . . .
>
> We must not allow ourselves to be led astray by the hopes of a one-armed Spanish slave! If we did, little by little by writing those kinds of tales, by searching the strange within ourselves, we too, would become someone else, and God forbid, our readers too. He [Evliya Çelebi] did not even want to think about how terrible the world would be if men spoke always of themselves, of their own peculiarities, if their books and their stories were always about this. But I wanted to! For the sake of my readers in that terrible world to come, I did all I could to make both myself and Him, whom I could not separate from myself, come alive in the story. But recently, while looking again at what I'd tossed aside sixteen years before, I thought I had not been very successful. So I apologize to those readers who don't like it when a man speaks of himself--especially when he's caught up in such confusing emotions.[10]

Pamuk re-examines the fictional forms of the past and present by means of "pastiche"[11], which is, in terms of postmodernism, an experimental technique that displays the literary ways in which consciousness points to the fictiveness of fiction. In other words, *his story* points to its own fictive elements and thus exposes the fictiveness of its own reality. In Pamuk's words, "We are in a process of creating pasts for ourselves."

The White Castle is therefore not at all a translation of the manuscript which is the autobiography of a Venetian slave of the Ottomans. The novel is not a *reliable*

reflector of a period in the past; it is *make-believe*. Telling tales within tales, bathing in an atmosphere of *Tales of a Thousand And One Nights*, Pamuk explores the relationship between fiction and history and creates a distinct textual world in which illusion and reality alternately coalesce and fall apart: "I was obliged, just as I am now, *to dream up something my reader would find believable* and to try to make the details enjoyable."[12]

In *Recent Theories of Narrative*, Wallace Martin explains this mode of writing as follows:

> Metafiction suspends normal meaning...When a writer talks about a narrative within a narrative, s/he has put it in quotation marks, so to speak, stepping beyond its boundaries. Immediately the writer has become a theorist, everything normally outside the narrative being reproduced within it.[13]

Actually, Pamuk maneuvers the story line from the beginning by starting with historical evidence about the manuscript we are about to read. The novel begins with its preface and even its dedication. The preface of the book is written by Faruk Darvınoğlu--a fictional entity who has appeared several times in Pamuk's earlier novels. His surname reminds us of Darwin since 'Darvınoğlu' means the descendent of Darwin in Turkish. The book is, by the way, dedicated to his sister Nilgün Darvınoğlu. Faruk introduces himself as a researcher and translator who works for a publishing house which is about to print an encyclopedia. He is after scientific data and explicitly deprecates history as a study of the past and announces his fascination with "story"--in the past tense.

> At first I didn't quite know what I would do with the book, other than to read it over and over again. My distrust of history then was still strong, and I wanted to concentrate on the story for its own sake, rather than

the manuscript's scientific, cultural, anthropological, or 'historical' value. *I was drawn to the author himself.*[14]

Ironically, by starting with Faruk's introduction, Pamuk *pretends* to appeal to readers' hunger for scientific data and states that the book they are about to read is the translation of a manuscript found in the archives by this Faruk who does not *exist.* Pamuk sprinkles several clues in the preface for readers to find out as early as possible that what is to be read is mainly a fictional game--an experiment--in which fiction asserts itself as fiction. Throughout the novel, the putative manuscript serves as a tool for insistent pretense; at the beginning the so-called autobiography emerges as a full portrait of the historical character who *narrates* the story. However, the final chapter makes it clear that autobiography, rather than being any sort of genre, is taken as a procedure by which the narrator masters the subject by imposing a narrative order upon it. Thus meaning arises from verbal relationships not from referential content.

In one of the chapters of the novel which is about its own method as well as being about its explicit subject, the protagonist narrator makes the following comment on the way he constructs his stories. He also speaks for Pamuk's style of narration, which coincides with that of the protagonist who is telling us the "tale" of *The White Castle.*

> Visions of defeat brought to life
> in the vivid shades of our fantasies
> might spur him [sultan/the reader]
> to action. So during the dark, silent
> nights, we filled a book with all the
> visions that flowed from the fantasies
> of defeat and failure we had dreamed
> up with sad, despairing joy.[15]

The protagonist narrator confesses later that;

> I'd conceal the fact that I had passed
> my whole life dozing within four
> walls writing silly books; and tell

> them incredible stories which I'd
> learned to extemporize just as I did
> with the sultan, about this exotic land
> which so fascinated them. . . the bloody
> tales of religion and violence, intrigues
> of love and harem that I invented. I'd
> enjoy giving myself a secretive air.[16]

The White Castle is full of explicit observations about the efficiency of narrative techniques which could deal with the problem of the acquisition of knowledge about "the other" by means of texts: Pamuk likens the confident air of his narrator to that of a mischievous child looking for an amusing lie. And the whole book turns into a game in which the dangerous act of delving into the *self* (which of course takes courage) is played out:

> For the first time he was mocking
> my country and what I had left
> behind. Angrily, I searched for
> something to hurt him, and suddenly,
> without thinking, without believing
> it, I declared that only he could
> discover who he was, but he wasn't
> man enough to try. It gave me pleasure
> to see his face contort with pain.[17]
> . .
> I argued that though he wasn't a
> coward, he had his negative sides like
> everyone else, and if he delved into
> them he would find his true self![18]

The procedures of autobiographical writing in order to construct a past enable the writer to emphasize the significance of *learning.* In this sense, the text becomes a gesture of liberation, since the alter ego is freed in the act of fictionalization. That's to say, the ability to impose a new narrative order by manipulating language gives the narrator the privilege of being the master of his discourse.[19] *The White Castle* centers on this paradox, that by fictionalizing one's life one bestows authenticity on it. By equating writing with freedom, the narrator has identified his spiritual and intellectual rebirth with

the moment he learned to tell the truth by confessing how he fictionalizes the past which has become a form of fantasy. Thus, a past which is narrated in this multiple fashion by the Venetian-Hoja-Faruk-Pamuk turns into a text of fantasy open to various possible interpretations. This kind of post-modernist fictionalization of history implies that history is a form of fiction and is created at a dramatic distance from contemporary perspectives. The protagonist narrator accounts for his making his look-alike (Hoja) write his own account of the past--mainly by concentrating on the sins he committed--as follows:

> Since I was accustomed to treating him as inferior, even if only in secret, I thought they would consist of a few petty , insignificant sins. *Now when I try to lend realism to my past and tell myself to imagine in detail one or two of these confessions of which I never read a sentence, I somehow cannot find a sin that would destroy the consistency of my story and the life I imagined for myself. . ..* I believe that those who read my story realize by now that I must have learned as much from Hoja as he learned from me! Maybe I just think this way now because when we are old we all look for more symmetry even in the stories we read. *. .. After Hoja had thoroughly humiliated himself I would make him accept my* **independence,** *and then derisively demand my* freedom.[20]

Pamuk shares the attitude of certain ethnic writers in the USA who valorize the subjectivity of narratives and undermine the very nature of hegemonic constructions of history and culture. Memory in this context shapes narrative forms and strategies toward reclaiming a suppressed past and helps a process of revisioning that is essential to gaining control over one's life and future.[21]

By means of a bewildering and almost frightening act of self-accusation, the narrator of *White Castle* (and his look-alike with whom he is in constant conflict) try to

discover the real self. The quintessential knowledge comes from the discovery of the evil in the self, which leads to a temporary loss of balance. To regain balance one needs to transcend evil by means of thinking and *writing* about it.

> Then he came to me again and said it was thought itself that we must write down; just as man could view his appearance in a mirror, he could examine his essence within his thoughts.[22]

It is as if the text becomes the mirror of the inmost thoughts in which the narrator faces the deeper self. The mirror brings out the metonymic vitality of the dramatized narrator's imagination. On the other hand, for Pamuk the mirror image in the novel sets up the conditions for the reversal of oppositions to be judged, while the reversal of places ironically between the look-alikes (Hoja and the Venetian) *in the mirror* is reflected in the fictionalizing process. Hence the ludic nature of the book displays the *doubleness* of the whole process of the individual's identity.

Thus identities have meaning and truth by functioning within a system of differences. They are involved in an endless and complex process of unraveling and disconnecting the mirror from its dominant signified. Via the mirror image Pamuk emphasizes the danger of not questioning the meaning of appearances, or taking language at face value. This is the ambiguity in the text which makes the act of reading "undecideable." Each time oppositions are offered in the course of the story, the second one comes as a supplement to the first. Without the supplementary word, the first term has no truth or value: Hodja-Venetian/Master-Slave/East-West/Good-Evil and so on.

> . . .he kept repeating that I was he and he was I. He's doing this because he enjoys going outside of himself observing himself from a distance,

I thought, and kept on repeating to
myself, like someone struggling to
wake from a dream: it's a game;
for he was using this word 'game'
himself.[23]

Actually, it is Pamuk who is playing the
game in the frame of his novel. The reader
has to follow the interchange that takes
place in the climactic scene of the mirror in
which the characters view themselves--Hoja
becomes the Venetian and vice versa: "I
was him and he was I."[24] After the failure of
the weapon project, the Venetian (Hoja) has
to escape to Italy and live there (as the
Venetian). On the other hand, the "real"
Venetian who is acting like the Hoja stays in
İstanbul. Actually, in the context of the
novel, real characters exist in each others'
stories. Pamuk tries to conceal the truth
from his "intelligent readers" till the final
chapter in which the key to the mystery in
the whole novel is hidden: the garden of the
Venetian's youth is the setting in which the
Venetian lives like the Hoja and makes up
the stories that comprise the novel. This
clue--if it is a clue!--makes the reader think
that "every thing stated till that point is
fictional." That garden has never existed in
Italy: it is the Hoja's garden in İstanbul
where the stories are made up--by Faruk.
In fact, the difficulty encountered in
dealing with complex metafictions (fiction
understood as pretense) is not simply a
matter of aesthetics, but of ethics:

> But if its writers insistently
> call attention to the pretense, they
> are not pretending. Thus they elevate
> their discourse to the level of our
> own (serious, truthful) discourse.
> For the ethical critic, the writer's
> acknowledgement that he is just
> pretending is taken as evidence not
> of seriousness and sincerity but of
> frivolity, game playing, literary
> highjinks. The writer's duty is to
> pretend seriously--not to say, seriously
> or playfully that it is a pretense. What
> is at stake here is the whole system of

traditional distinctions between reality
and fiction.[25]

The mystery of alikeness in *The White
Castle* is textually functional since it
generates self-consciousness and thus the
circuity of interchange becomes an organic
part of the novel's structure. Eventually, the
interchange of characters and their shadows
in the text celebrates the absence of center
and defamiliarizes the old concepts of plot
structure. Characters and action are
revealed as types of reading linking means
and ends and meanings. The confrontation
with the difficulty of this process is made
explicit as such:

> 'Reality may have been flat like
> that [miniatures] in the old days,'
> said Hoja. 'But now everything is
> three-dimensional, reality has its
> shadows, don't you see; even the
> most ordinary ant patiently carries
> his shadow around on his back like
> a twin.'[26]

In order to identify and dismantle the
differences, indicated as "shadows" by
Pamuk, identifications of other differences
become necessary:

> He(the Sultan) had said to me once
> that *basically every life was like
> another*. This frightened me for some
> reason: there was a devilish expression
> on the sultan's face I'd never seen
> before, and I wanted to ask what he
> meant by this. While I looked
> apprehensively into his face, I felt
> an impulse to say "I am I." It was as
> if, had I been able to find the courage to
> speak this nonsensical phrase, I would
> obliterate all those games played by all
> those gossips scheming *to turn me into
> someone else*, played by Hoja and the
> sultan, and *live at peace again within
> my own being*. But like those who shy
> away from even the mention of any
> uncertainty that might jeopardize their
> security, I kept silent in fear."[27]

By focusing on internal difference, the reader has to undo the narrative scheme and see how the text undermines its own grounds of meaning as well. The Venetian in the book refers to the problem of interchange and difference as follows:

> I should be by his side, I was Hodja's very self! I had become separated from my real self and was seeing myself from the outside just as in the nightmares I often had. I didn't even want to learn the identity of this other person I was outside of. I only wanted while fearfully watching myself pass by without recognizing me, to rejoin him as soon as I could.[28]

Selden argues that from a New Historicist viewpoint, *subversion* is an expression of an inward necessity.[29] Identities are often defined in relation to what they are not, and therefore what they are not must not be demonized and objectified as "the other". The mad, the unruly and the alien are internalized "others" which help the consolidation of identities: their existence is allowed only as evidence of the rightness of established power. In his metafictional manipulation of traditional autobiographical pattern Pamuk develops the mirror image to set up the conditions for the reversal of otherness to be judged.

> . . .perhaps it was the coldness of the mirror that made my flesh creep, I don't know. Ashamed of how I must look, I stepped outside of the mirror's frame. Now I saw Hodja's face reflected obliquely as he brought his head near my torso in the mirror; he'd bent that huge head everyone said resembled mine straight towards my body. He's doing this to poison my spirit, I thought all of a sudden; but I'd never done that to him, on the contrary, all these years I'd taken pride in being his teacher. Absurd as it was,

for a moment I believed that bearded head, grotesque in the shadows of the lamplight, intended to suck my blood! . . . At that time I had seen someone I must be; and now I thought he too must be someone like me. The two of us were one person! This now seemed to me an obvious truth. I made a movement to save myself, as if to verify that I was myself. I quickly ran my hands through my hair. But he imitated my gesture and did it perfectly, without disturbing the symmetry of the mirror image at all.[30]

The reverse repetition of the narration of the stories by the Hoja and the Venetian reveals the operations of difference by skewing the substitutions. In other words, when the reader finds out that the Venetian has substituted Hoja for himself while reviewing *the story of their past*, the end becomes open to revision, displacement and reversal. The Venetian explicitly refers to the effect of repetition in the act of narration in the course of his *autobiography,* as follows:

> As he [the sultan] always did, he made me repeat what Hoja had been saying. He believed in him. . . . for all of this he was grateful to me. Always for the same reason of course: Because I had taught Hoja everything. Like Hoja, he too talked about the insides of our heads. . . . I regaled him with dreams. I can't tell now whether these stories, most of which I have come to believe myself after repeating them so often, were things I actually experienced in my youth or visions which flowed from my pen every time I sat down at the table to write my book; sometimes I'd throw in a couple of amusing falsehoods which sprang to mind. *I had certain fables which had grown with re-telling* since the sovereign showed interest in the detail that the clothes people wore had lots of buttons, *I'd made sure to repeat this and told*

stories that I wasn't sure were from memories or my dreams.[31]

This is how the postmodern atmosphere of fantasy and cleverness is created in the novel. In fact, Pamuk, in the name of his protagonist narrators, warns the intelligent (!) reader to stop reading after the first ending by saying that nothing interesting remains to be told. Ironically enough we discover soon that as readers we are involved in this "search for a *true ending*" and the text is always in the act of becoming: **life goes on.** In this respect, the end leads back to the Preface. And by coiling back on itself, internally and "finally" the text calls into question all the cultural values and beliefs that fabricate the content--Eastern or Western--by working from inside these so-called systems." Pamuk pinpoints the falsity of these seemingly self-evident and self-justifying systems by leveling the fictional with the historical and thus arguing against unshakable concepts like truth, the past, politics, and evil, and also by bending the narrative line,

> I read him the pages I'd filled
> with exaggerated accounts of the
> terror of plague, of that desire to do
> evil born of fear, of my *sins* left
> untold, he didn't even listen to me.
> He said mockingly, with a force
> he perhaps derived more from my
> helplessness than his own triumph,
> that he'd realized even then that
> our writings were nothing but
> nonsense, at the time he'd played
> those games out of boredom, just to
> see where they would end.[32]

Evidently, Pamuk creates an enigmatic medium of expression as a means to cope with contemporary life, characterized by plurality and discontinuity, which in turn requires a reading that would deconstruct all possible optional hierarchies. *The White Castle* contains its own anti-thesis. By taking up the master-slave convention and twisting it Pamuk applies the dialectical

method of question and answer in dealing with the issues, "How can I know the past?" and "Why am I what I am?"

> I didn't know just why I chose *to write about these memories* in particular as a way of discovering *who I was.*[33]

Meanwhile he skillfully poses the inescapable problem of fiction: depiction of reality. What the structure of this novel shows is that Pamuk works against the grain of mimetic illusion and celebrates language games by wholeheartedly accepting the sovereignty of words in the realm of representation.

In the last analysis, *The White Castle* is a labyrinthine reminder of the mystery of existence. For Pamuk, life itself is a mystery and fiction is an activity by which a writer comes to appreciate it. In his words, this book is a "door opening into mysteries." Pamuk is mainly interested in active mystery just because it has become rare in our times. The mystery is the self; in consciousness; the human image in experience; in the text. And it is the work of imagination.

> . . .of course, *a person could no more discover who he was by thinking about it than by looking in a mirror*; I'd said that in anger to annoy him; but he seemed not to believe me: he threatened to feed me less, even to lock me in the room if I didn't prove my courage. *I must work out who I was and write it down; he would see how it was done, see how much courage I had.*"[34]

Pamuk's poetic prose courageously catches the sad essence of people who exist as shadows in mirrors--"stories." The author in the name of the protagonist narrators of *The White Castle* declares: "If I was so afraid of death, I wouldn't have mastered the wickedness I appeared to write about so bravely." [35]

NOTES

[1] Orhan Pamuk, *The White Castle* (trans. Victoria Holbrook), (London and Boston: Faber & Faber, 1991), p. 141.

[2] *The White Castle* [*Beyaz Kale*] (1985) was translated into English, French, and German. Published by Faber & Faber in 1990, it won the November 1990 *Independent* Award for foreign literature in the United Kingdom. The novel was judged to be an elegant and important meditation on East and West, and *The Times Literary Supplement* referred to Orhan Pamuk as Turkey's foremost novelist. *Cevdev Bey ve Oğulları* [Cevdet Bey and Sons] (1982), Pamuk's first historical novel, deals with the times of Sultan Abdülhamid and continues through the 1970s, focusing mainly on the 'evolution' of the bourgeoisie in modern Turkey. Pamuk's power of storytelling, his care for detail and his concern with historical data made that novel stylistically outstanding among contemporary works and rank Pamuk among the most promising young writers of our times. In 1983 he wrote his second historical novel, *Sessiz Ev* [Silent House], which is mainly about the drastic social changes that occurred during the transformation of Turkey from an empire to a republic. *Sessiz Ev* explores the process of Westernization and the resulting social crises caused by radical change. *The Black Book* (1990) was Pamuk's next novel to be translated to English by Güneli Gün (1995). This was followed by *The New Life* (1997), and *Benim Adım Kırmızı* [Call Me Crimson] (1998).

[3] Pamuk, *The White Castle*, p. 151.

[4] Ibid. p. 115.

[5] Ibid. p. 141.

[6] These concerns hark back to much earlier models of "carnivalization," such as *Don Quixote*. For further information refer to Linda Hutcheon's *A Poetics of Postmodernism: History, Theory, Fiction* (New York: Routledge, 1988). Hutcheon deals with the problem of originality in the "space of the postmodern which is the space of supplementarity, reduplication and inter-textuality" in her brilliant article "Pumping Irony: Strength Through Sampling."

[7] For further information on autobiography emerging as a special case in the definition of subjectivity since it interiorizes the peculiar play between the producer/producing and the

produced, refer to *Autobiographics*, Leigh Gilmore's study on Paul De Man, one of the first deconstructionists to turn his attention to autobiography. Leigh Gilmore, *Autobiographics* (Ithaca: Cornell University Press, 1994).

[8] In Pamuk's novel it is the plague that never took place in İstanbul.

[9] Pamuk, *The White Castle*, p. 20.

[10] Ibid. p. 155.

[11] According to *A Dictionary of Modern Critical Terms* whether applied to a part of a work, or to the whole, the term implies that it is made up largely of phrases, motifs, images, episodes borrowed more or less unchanged from the work(s) of the other author(s).

[12] Pamuk, *The White Castle*, p. 61. Italics mine.

[13] Wallace Martin, *Recent Theories of Narrative* (Ithaca: Cornell University Press, 1994), p. 181.

[14] Pamuk, *The White Castle*, p. 9. Italics mine.

[15] Ibid. p. 109.

[16] Ibid. p. 118.

[17] Ibid. p. 60.

[18] Ibid. p. 65.

[19] Valerie Smith, *Self-Discovery and Authority in Afro-American Narrative* (Cambridge: Harvard University Press, 1987), p. vi.

[20] Pamuk, *The White Castle*, p. 70. Italics mine.

[21] Amritjit Singh *et al.* (eds), *Memory, Narrative, and Identity* (Boston: Northeastern University Press, 1994), p. 19.

[22] Pamuk, *The White Castle*, p. 65.

[23] Ibid. pp. 85-86.

[24] Ibid. p. 85.

[25] Martin, Recent Theories of Narrative, p. 181.

[26] Pamuk, *The White Castle*, p. 49.

[27] Ibid. p. 123. Italics mine.

[28] Ibid. p. 151.

[29] Raman Selden, *Practicing Theory and Reading Literature* (New York: Harvester Wheatsheaf, 1989), p. 96.

[30] Pamuk, *The White Castle*, p. 82.

[31] Ibid. p. 123. Italics mine.

[32] Ibid. p. 102.

[33] Ibid. p. 61. Italics mine.

[34] Ibid. p. 60. Italics mine.

[35] Ibid. p. 72.

REVIEW

EuroTalk Interactive *World Talk Turkish*

**REVIEWED BY ERIKA H. GILSON
PRINCETON UNIVERSITY**

■

Product at a glance:

Product Type: Edutainment: Language
              Learning with games and
              quizzes
Language: Turkish, Intermediate
Activities: listening comprehension,
             dictation, oral practice
Media Format: CD-ROM, 1 disk
Computer Platforms: Windows
             [Win 3.1, 95, 98, or NT]
             Macintosh
             [OS System 7 or higher]
Hardware Requirements:
             PC: 486 processor
             or better, 8 Mb RAM, 10 Mb
             free memory, color VGA
             monitor, Sound Card, CD-
             ROM drive, microphone
             [recommended]
             Macintosh: 68030 processor
             or higher [Power PC, iMac], 8 Mb

of RAM, 10 Mb free memory,
color monitor, CD-ROM drive,
microphone [recommended]
Note on monitor: recommended screen
             display 800x600 pixels
             thousands of colors
Supplemental software requirements: n/a
Installation: None required

Price: individual copy: £ 29.99 [GBP]
          two license upgrade options are
          available:
   CD as a library resource, and
          networked resource

1. General Description

The EuroTalk Interactive *World Talk* series,
designated 'Level 2: Intermediate,' is
currently available for thirteen languages,
one of which is Turkish. It follows the
EuroTalk Interactive *Talk Now!* series,
which is the 'Level 1: Beginners' product,
introducing basic vocabulary and phrases.
EuroTalk Interactive and World Talk are
registered trademarks of EuroTalk Ltd.

World Talk opens to a stark black
screen at the center of which on a small
board held by one of the two character
'guides,' the program is introduced. There
are eight active buttons, two of which stand
out - one leading to the program, the other
marked 'Quiz'. The other buttons link to
student records, help in the shape of a
lifesaver, and the button with an undefined
flag icon links to a screen where the user can
change the 'help' language: changing the
language to Turkish will switch all aural and
textual prompts and help queries to Turkish,
or to any of the 28 supported languages.
Less prominent are the "ReadMe" button
leading to information on trouble shooting,
buttons for license information and other
EuroTalk products. A help balloon will
appear if the cursor moves over the 'help'
icon to explain these active buttons.

The first screen when entering the
program displays six touristic images of
Turkey, and one is asked, both with visual
prompts and audio, to sign in1 . Audio
prompts welcome the learner who is now

looking at a wheel-of-fortune with 10 slots, surrounded by four animated images suggesting different activities: paper and pencil, a door to a recording studio, a TV for a game show, and a strength-testing carnival device, presumably to keep the score. The images on the ten slots on the wheel of fortune are also fairly self-explanatory: people, food, animals, numbers, directions, calendar, weather, dialogues, a slot marked with True/False icons which turned out to be a listening activity, and a page which leads to a reordering activity.
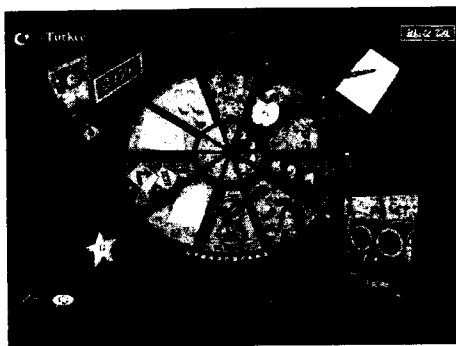
EuroTalk is promoted as for 'all ages,' claiming to improve 'communication skills.' The producers emphasize the 'entertainment' aspect of the product, since it 'is designed to be fun' so that language learning takes place 'with fun and laughter, games and quizzes.' There are ten language games to 'help you learn, test and practice language skills.' The producers also stress the 'unique recording feature' which allows the users to hear and compare their voice with a 'variety of native speakers', promoting 'confidence in speaking the language.' Featured further are the worksheets and dictation, 'six stories to give practice in dictation and comprehension - at a speed of your choice.'

There are no manuals, but a quick guide to *World Talk* is given on the inside flap of the CD box. Contact information and a web site address is provided, but online help is not available for the series.

2. Evaluation

Technical Aspects

The software was first tested on a Power PC with OS 7.5, and on a networked Dell with Windows NT. Both of these platforms did not respond well. However, since switching to a Macintosh G3, OS 8.6, desktop as well as PowerBook the program performed very satisfactorily, and no further technical problems arose. The recording and playback, and printing functions worked very well, and font issues were also taken care of. I appreciated the uncluttered and generally very intuitive interface. The interface differs for the various activities, but is always minimalist, not distracting from the task at hand. The lifesaver icon is always present for guidance, and navigating the program itself is very straightforward. Animation is used quite effectively, and the quality of the images and the sound files are for the most part fine. I had the impression that I was dealing with a technologically sound and well designed product.

Activities

All ten activities on the wheel-of-fortune work on listening comprehension, with emphasis on reinforcing vocabulary or introducing new items. Yet the feel of each activity is different, and the tasks set and the visual interface are sufficiently varied. There are usually ten problem sets per activity. These problem sets appear to contain a minimum of 20 items, which are randomized, not only in the order of their appearance when the user repeats the activity, but prompts are also randomized, where possible, so that a picture prompt will have a different audio prompt for the user to respond to.

These ten activities show on the upper right corner the user's score, and on the upper left corner the items remaining in that particular activity. At any time, the user can leave the activity, without loosing the points received. All screens have in the lower left corner the lifesaver-cum-help button, and the wheel icon to go back to the main

screen. An audio button is at the center of each screen for repeat listening[s], as well as a sound control strip. In the lower right corner is an icon linking to one of the two guides who introduced that particular activity. Instructions can be repeated at any time. Also in the lower right in most activities is a question mark icon which, when activated, will present hints or review vocabulary. To start, the user can select one of the ten tasks, or spin the wheel: tasks are not graded according to difficulty.

People: a set of six pictures is introduced, and the user is asked to click on the picture which best corresponds to an audio prompt. This prompt is often a dialogue, e.g.: one of the six pictures is an Asian dancer, Speaker A will comment: "This woman is dancing on a stage." and Speaker B will add: "How lovely her outfit is." When the user checks the question mark button for a hint, a smaller window showing several women dancers comes up with a statement about women [plural] dancing. The hints differ visually within an activity. The hint when color is involved in the description of a person brought up a window with 4 objects of different colors that are out of focus; when the cursor is placed over one, it is brought into focus and the color and the object are named. A correct answer is acknowledged, a wrong click will ask for a new try without further input. The user can simply try all six images, or leave the activity.

Food: images of six food items will appear on a menu, the user listens to a dialogue simulating a restaurant setting, and clicks on the image of the item mentioned.

Animals: the screen resembles an instant camera showing six pictures of animals. A one or two sentence description of the animal follows. If the user guesses or recognizes the animal and clicks on it, a 'photograph' is taken and placed on the side of the 'camera', and the speaker confirms the correctness and identifies the animal by name. The hints offered again are varied, some showing the action of a set of verbs, others identifying food items consumed by the animal. The mosquito hint showed a

physician with the prompt that if one catches malaria, one must be seen by a doctor.

Numbers: six numbered balls drop down into a case where the their numbers are visible. A prompt utters five of the numbers, one at a time. With each completion of a set, a prize is earned. The numbers are 0 to 100, thousand, and one million. The hint here is a board with all numbers on it. When clicked, one hears to number.

Weather: three windows are shown, each depicting a scene related to weather conditions or the seasons. The audio prompt describes the scene which the user selects. If correct, that window opens up, and a rephrasing is heard affirming the scene. The hint displays a group of icons representing weather-related activity or condition, such as 'It is snowing.' or 'These are clouds.'

Calendar: a page of a monthly calendar, out of focus, with 12 numbers along the top, is shown. On the left, 3 images are displayed on a strip, and the prompt will identify one of the images, and say in what month, day, or day of the week that event will take place. Once the event in the image is identified, the cursor can move over the 12 numbers at the top and see their names. Once the month is thus identified, the lower end of the calendar comes into focus, and the days of the week can be seen. When the image is placed into the given date, the whole date is repeated with the affirmation.

Directions: the screen opens up to a small game board with streets and some features such as a fountain, trees, traffic signs is set up, with a car at the entry spot. In conversation, directions to a place - restaurant, train station, etc. - are asked. The user has to indicate which of the question marks correspond to the directions. If correct, the car 'moves' to the spot, and a picture of the site comes up, with auditory affirmation.

The remaining three activities are slightly different:

In the *True/False activity*, the user listens to a prompt which relates to a scene presented. He has to decide whether the

statement is true or false. There is no hint button, and if the answer is incorrect, one cannot try again; the next picture is introduced.

Dialogues: in addition to audio and visual <u>prompts</u>, this activity incorporates text: Speaker A on lower left, asks a question which also appears in print, involving the image on the upper left. In a window on the right 3 possible answers are written, each displaying a small audio icon, thus each can be listened to. Upon clicking on the correct response, the text changes color and the full dialogue is now heard. The hints provided here are audio only, essentially a rephrasing of the original question.

Sentence building: on the left, six items [words, partial phrases] appear vertically to a visual prompt on the right. Of these, one is a detractor. A brief dialogue is heard, and the user is asked to reorder the given items into a sentence that was part of the audio prompt. Words when clicked on in the correct order, fall into a window at the bottom of the screen. <u>The sentence</u> is then read again.

Two of the activities placed outside of the wheel, while still fully scripted, require the user to produce in the language, the third activity engages the user in a untimed competition with the computer, and the fourth element keeps score and issues certificates of accomplishment.

Recording Studio: an open folder is displayed, with tabs on each side linking to 12 scenes. The help button suggests that 1 is easiest, and that each scene increases in difficulty. A picture is displayed on the left page of the open folder, with two talking heads below, and on the right page six utterances of various length are written. The recording controls are placed at the center. Each utterance can be listened to separately by clicking on the text, or the whole dialogue can be played by clicking on the controls. When the whole dialogue is played, every other line is to be recorded by the learner who assumes the role of one speaker and repeats the scripted utterance. When done, the learner can listen to his

recording, or to the complete dialogue spoken by characters on a simulated TV screen, now with his or her dubbing in place of the original. The original can be repeated, and the recording can be done over as often as needed. A check on the side tabs appear if the scene has been completed. There is no scoring for this activity.
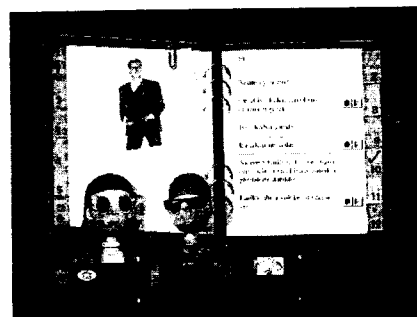
Dictation: There are six texts which for this pencil and paper dictation practice. A picture is shown connected somehow to the 'story' read while the user takes the dictation. The controls panel lets the user control the speed and also the length of the utterances. The texts can be printed out; each story also has between 7 and 12 comprehension questions.

TV Game: the user, with his own 3-button controls in front of him, 'faces' an opponent, sitting behind a console on the right, and to the left is a screen for the visual prompts. There are 4 questions in 4 areas, vocabulary, activity, numbers, and 'general culture' questions. A question is asked about the picture shown, and three answers are printed next to each button. Either the user or the computer have to push on the correct button first to score.

Score: the program keeps the score of users, allotting 10 points for each task in the program, reducing it in increments of 5 for each wrong response. Users are 'issued' certificates for achievements at different levels.

Quiz: instead of competing with the computer, two learners can play the same game, challenging each other, by pushing the buttons on the console in front of them.

Teacher fit

Although the program is promoted as being for the 'intermediate' learner, judging by the proficiency guidelines developed for Turkish2 this is not a graded program. Most of the language is at the novice to low-intermediate level, but often quite surprisingly highly complex structures will be given even though authentic phrasing more available to the targeted level is available. For example, in the recording activity, the hesitating user is given the advice to start with the first dialogue as being the easiest. And, indeed, the first dialogue is very easy. Yet the second dialogue, on the 'pizza [should be spelled this way in Turkish also] looking good' has two responses which incorporate participles and other nominal constructs advanced learners still have difficulty with: "Evet, ama hangisini seçeceğime karar veremiyorum." [Yes, but I can't decide which one of these to choose.] The recording activity provides the user with the opportunity to work on pronunciation by mimicking a native speaker. I liked the activity but there is no speech recognition built in, and users on their own often have difficulty 'hearing' the difference between their and the native speaker's speech.

The producers have created an immersion environment since once an activity has begun, the learner is exposed to the target language only. Although on the whole a multi-sensory approach to language learning is applied, some of the activities rely only on audio and visual input. The product can be used to advantage as a supplementary resource to increase listening comprehension and reinforce vocabulary acquisition.

Student scores are kept which <u>may</u> work as an incentive in certain settings. The quiz game activity with a partner could be considered a collaborative activity yet with one mouse controlling the action, it is difficult to implement.

This program is a good resource for developing listening skills and working on vocabulary in context, but I cannot see how it would improve 'communicative skills' based, as it is, strictly on scripted material without any expectation of creating in the language.

Content

Linguistic accuracy: It is very evident that this is a 'translated' product in that the language often is unauthentic although 'grammatically' correct. The objection here is not based on socio-cultural issues but strictly linguistic aspects of Turkish. All six texts in the Dictation activity - besides being very uninspiring - are awkward and not representative of Turkish prose. I would not recommend using this activity.

The language in the Dialogue activity is more acceptable although here also an exchange such as: "Tatilde Bodrum'a gidiyorum. Ya siz?" [I am going to Bodrum for the holiday. And you?] to which the response given, "Ben deniz kenarına gideceğim." [I am going to the seashore] rings false as Bodrum is a well known resort by the sea. 'Bir içki ister misiniz?' specifically refers to an alcoholic drink, where the response 'Yes, can I get some water?' that the initial query should be perhaps 'Bir şey içmek ister misiniz?' [Do you want something to drink?]

There are very few typing errors noticed, 'afedersiniz' in one instance instead of 'affedersiniz', 'möhüde' instead of 'mönüde', '5'de' instead '5'te'. Starfish is given as 'deniz yılanı' [sea serpent] instead of 'deniz yıldızı' [sea star]. More troubling are instances where a literal translation seems to have taken place, as in: 'müzik yapıyorlar' [they are making music] when in Turkish music is played, not 'done'; 'annesinin hatası' [her mother's fault] rather than 'annesinin kabahatı' at best, but better still 'annesi yüzünden'; kitten is given as 'genç bir kedi' [a young cat] where 'kedi yavrusu' is used. There were some instances

where the third person plural suffix was used incorrectly: 'bunlar *bulutlar' [these are clouds].

Vocabulary is appropriate, although surely 'düğme' could be used instead of 'buton' [button]. It is unfortunate that the opening sequence in both TalkNow! and this program begins with a greeting that for 'good afternoon' is 'tünaydın', a greeting that is not in use at all. When the Turkish Language Society was creating new expressions to replace Arabo-Persian borrowings, 'günaydın' [bright/clear day to you] was coined for 'good morning' and has been fully absorbed into the language, but the corresponding 'tünaydın' [bright/clear afternoon/evening] has not found acceptance.

The audio component overall is very satisfactory. Perhaps in addition to the one female and male voice, additional speakers could have been added. There is a button to control the speed of speech in the dictation activity. However, this appears to only increase the interval between utterances rather than slowing down the speech.

Socio-cultural accuracy: Besides the six images on the opening screen, there are no visuals relating to Turkey or Turkishness in the program. Even though the visual prompts as well as the contexts in the activities are not culture specific, they are acceptable and applicable in many of the activities - calendar, numbers, food, description of people, true/false questions, etc.- and are not misleading.

Program accuracy: Overall, the descriptions and helps were obviously designed with great care. But some prompts and help features can be misleading. For example, describing the snake which is to be identified with 'has no feet' when one of the other pictures shows a whale, is not very helpful. The description for mosquito mentions malaria, and the help screen shows a doctor, remarking that one might have to see a doctor. There are other wild animals pictured at the same time to which this might apply as well. Describing a farmer as someone who works 'outside', with the help a prompt showing the difference between

inside and outside, is not helpful when all the other pictures are set 'outside' also. In the True/False activity, the ice skater comment is not accepted as true when in fact it is.

The Direction activity needs to be reworked: 'otobüs durağı' is on the left, not right, as prompted, and the train station is on the right; confusing are the directions to the airport 'sağdaki ilk yolda' [first road on the right] when there is only a curve, not a road. Often, when 'sapak' for 'turn off' is used, not all possible turn off points have been taken into account. Thus directions to the police station, for example, are confusing since not 3 but 6 possible streets can be entered.

Learner fit

The multi-sensory approach to language learning will fit the learning strategies of many different learners, although the visuals would perhaps appeal more to the younger learner. However, I must confess, although initially slightly annoyed by the animated 'guides', I was less conscious of them as I focused on the task at hand.

The program is very suitable for self-instructional purposes. There is usually feedback, either by repetition and confirmation of a correct answer, by randomized praise, or by sounds or phrases indicating a wrong response. As already mentioned, for most activities help buttons will give additional hints to trigger comprehension. In the TV game activity, however, if a wrong button is pushed, other than a 'wrong!' sound, no feedback is given. If the opponent presses the right button, the score is adjusted but the user does not know what the correct answer was. In the competition with another user, if no one pushes a button, nothing happens; there is no clue, and no prompt. The user simply has to exit the activity. These two activities are not learning activities but a way to test what has been acquired.

Note on scoring: I have not been able to accumulate enough points to receive any certificate. I am inclined to question the accuracy of the scoring - unless there is a

sophisticated internal structure that weighs and redistributes the score which eludes me.

3. Summary

This is a very easy to use program which undoubtedly could improve listening and perhaps also pronunciation skills of learners at the low to mid intermediate level, but not necessarily their 'communicative skills', as claimed. Its overall format and content would appeal more to a younger audience, but there are several activities - numbers, weather, calendar, people, food, recording studio - which are of benefit to all age groups.

As one of a series developed by translating a program created for one language into numerous world languages, the fit inevitably is not perfect, and the end product can be correct but unauthentic language when not handled expertly. For Turkish, the socio-cultural presentation is acceptable for this level although some images representing Turkey could have been incorporated into the database. The texts with a few exceptions were error free, and the speakers' pronunciation very satisfactory.

To date, these two EuroTalk products, TalkNow! and World Talk, are the only commercial products available for Turkish. It would be of great service if the producers would amend the shortcomings as noted above and make a more authentic and relevant resource.

4. Producer Details

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5. Reviewer Information

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NOTES

[1] This is the only instance of a culturally 'Turkish' display.
[2] *Proficiency Guidelines for Turkish*, Supplement to the *Newsletter of the American Association of Teachers of Turkic Languages*, 1993.

Contributions to the *AATT Bulletin*

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