Since the last period of the Ottoman Empire, the language and culture French have been effective on Turkish language and culture. Bursa is one of those historic cities in Turkey on which this effect of French was felt, since it was one of the capitals of the Empire Ottoman. As in the previous volumes of this series, this third and final book attempts to explain and discuss this effect cultural. This book focuses primarily on the effect of artists and French writers on Turkish art and language. With this aspect it is considered beneficial for practitioners and researchers, artists and linguists.

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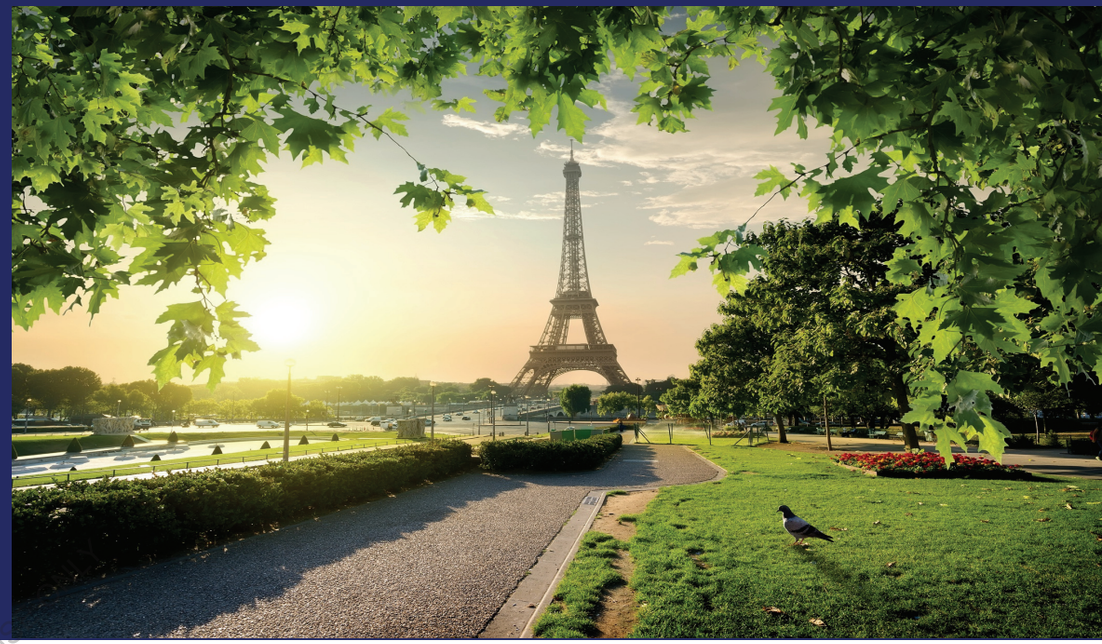

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Les nouveaux aspects de la francophonie à Bursa III: Langues & Art

Editeurs: Dr. Sercan ALABAY
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Chapitre 1: A View on Primary and Secondary Education: J.J. Rousseau – Émile

Birsen Berfu AKAYDIN

Jean Jacques Rousseau was born in Geneva as a child of a French family in 1712. He produced works in many fields such as autobiography, literature, theatre and music throughout his life. "Discourse on the Sciences and Arts" (1750), "The Village Prophet" (1752), "Letter on French Music" (1753), "Social Contract" (1762), "On Emile or Education" (1762), "Letters Written From the Mountain" (1764), "Confessions" (1770), "Rousseau Judging Jean-Jacques" (1777) are some of his seminal works. Published in French, "Émile, ou De l'éducation" was first translated into Turkish by Ziya Pasha, and later translated into Turkish by many people with the names such as "Emile - Yahut Terbiyeye Dair", "Emile ya da Eğitim Üzerine". "Emile: A Child is Growing" translated by Ülkü Özel Akagündüz is a version of "On Emile or Education" including the necessary information about child education. In the work, necessary information about J. J. Rousseau's understanding of

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education is given, and the reflections and contributions of the book titled "Emile: A Child is Growing" to today's primary and secondary school education are revealed. For this reason, although all the sections in the book are examined in terms of education, the sections covering primary and secondary education are included in more detail.

J. J. Rousseau is a thinker, politician, philosopher, writer and music theorist. Although Rousseau is an enlightenment philosopher, he is known for his criticisms levelled against the basic thoughts of modern philosophy and the enlightenment movement. In the eighteenth century, which is known as the age of enlightenment, J. J. Rousseau's views occupy an important place in the field of education. In his book "On Emile or Education", J. J. Rousseau expressed his thoughts on social life, religion and political phenomena along with his views on education but he was criticized a lot; the book was banned and burned by the Paris Parliament (Vanpéé, 1990).

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Even though the book was written in the 18th century, Featherstone (1978) argues that J.J. Rousseau provided the definitions of the terms such as family, education in this book still accepted to be valid today. Although J. J. Rousseau lived in the 18th century and wrote his works at

that time, he has an important place in today's world even though some of his thoughts are criticized. Moreover, in the literature, it is seen that J. J. Rousseau shed light for studies in many different fields such as equality, right, freedom, democracy (Simon, 1995; Tütüncü, 2013; Weiss, 1990), political philosophy (Masters, 2015), political theory (Perkinson, 1965), democracy education (Michaud, 2012), politics (Cook, 1975), history education (Ata, 2003), religious education (Önder, 2018), adult education (Dame, 1996), modern education (Oelkers, 2002), developmental psychology (Koops, 2012), early childhood education (Gianoutsos, 2006), listening education (Laverty, 2011) and education in general.

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Rousseau acknowledges that education comes from three sources: nature, people and intuitions, and believes that these three sources must be in harmony for education to be regular. Rousseau's education program offers education that is tailored exactly to the individual's mental and physical development. The aim of Rousseau's teaching is to make Emile a happy, self-sufficient, free man. Therefore, the question that Emile is trying to answer is how a man can be raised in a happy, free and self-sufficient way within the current social order (Martin and Martin, 2019).

Theorists who advocated the perspective of expansion suggested that learning was best achieved with the natural expansion of the mind based on personal curiosity and interest (Gutek, 1972). Rousseau, one of the first educational theorists to support the perspective of expansion, assumes that the learning of children will naturally develop as a result of the curiosity acquired and criticizes the education system, which does not take into account the importance of interest and passion in learning (Jonas, 2010). In line with the principles of the Expansion Theory, Rousseau advocates that educators should determine education based on what children want and when they want to learn. Rousseau argues that when children are forced to learn something they are not interested in, their learning will be prevented. Rousseau also states that adults should interfere with children's learning as little as possible and allow them to learn naturally (Morrow, Tracey and Del Nero, 2011).

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According to Rousseau, man should be educated with a natural education in a natural environment. Unlike Locke arguing that the child's mind is an empty plate and that this plate is shaped by the environment, Rousseau states that the child is inherently good and that education should be given to him/her in compliance with nature (Öztürk and Tağa,

2019). Even the first part of his work “On Emile or Education” starts with the following sentence “Everything is good when first created by the God; then gets spoiled in the hand of man.” On the other hand, the society should be structured in a way to guarantee everyone's natural rights. The duty of the state is to provide freedom and equality inherent in the nature of man. With this idea, Rousseau has become a pioneer of all modern democracies. He is also seen as an advocate of free education in his work “On Emile or Education” (Gökberk, 2014). In addition, he is regarded as the pioneer of the modern education approach in the history of education, especially with the thought of freedom in education, as in his philosophy and politics. In this respect, he has greatly influenced the education philosophies and thinkers evaluating education in the social context, especially Dewey (Bakır, 2014).

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The book "On Emile or Education" has five sections: "from birth to the end of the first childhood", "second period of childhood: the talking child age", "first age of adolescence”, "puberty: the real personality of man begins at this age" and "young man: entry to life”. Rousseau states that each period has its own characteristics and that nothing should be taught before the time comes. Especially the last part of the book is criticized by many on sexism. Although

his thoughts have been criticized on some issues, when they are examined in general, they provide important information about the issues to be considered in child education.

It is said that Rousseau had five children but all of them were given to the orphanage (Tannenbaum and Schultz, 2011). In his book "On Emile or Education", Rousseau provides information about Emile as a fictional character and the changes and developments in the process from birth to young manhood, how he plans to educate him, what should be done and what should not be done in this process.

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As mentioned above, Rousseau's book "Emile: A Child is Growing" has been analyzed by considering three sections determined in line with our purpose. Rousseau (2009) states in the section “from birth to the end of the first childhood”, which is the first period of the child, that we should let children free so that they can unearth their talents and be human before they have any profession. He argues that one of the things to be careful about is not to overwhelm the child, that he/she should eat his/her food when the child is hungry, not when it is time, because the child is not a mechanical being. In short, it is necessary to regulate the child’s life according to needs, not according

to certain rules. Another issue addressed in this section is fear because, according to Rousseau (2009), the child learns not to be afraid of whatever is given to him/her from infancy. For example, since spiders are abundant in the village, nobody in the village is afraid of spiders, while most of the children in the city are afraid. If children can see, observe and take harmless animals such as frogs, crabs, and turtles in their hands from their childhood onwards, they will be more brave and confident in their later years. In addition, another point to be considered is that the child should not be given the desired thing directly. The child will then learn that he/she has to strive to achieve what he/she wants.

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According to Rousseau, Emile should be kept away from society at first. As a baby and a child, he will be raised in isolation from the world in a rural area with his milk mother, his governess and his servants to accompany them. Emile will only be introduced to the society after he is ready enough. Emile will be kept in almost complete ignorance of social relations throughout his childhood. Isolation from social influences is the main goal in the first part of Rousseau's curriculum. The secondary goal of Rousseau is to start building the reasoning power of Emile because if

Emile enters society one day, he has to develop his observation and reasoning power in order not to have difficulty in society (Martin and Martin, 2019).

In the second period of the child, "second period of childhood: the talking child age", Rousseau (2009) states that I do not worry that my child will fall and hurt; on the contrary, I am worried that he will never be injured and learn what the pain is. The child will learn by suffering. You do not help them by following every step of your children, by walking around them like a guardian angel, on the contrary, you make them intolerant of disasters. Behaving in this way, you will cause them to feel as if they were dying when they are first injured by a thorn and to be coward and inexperienced and influence them negatively.

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Rousseau (2009) states that children should not be prevented with words or movements. Likewise, he states that when we prevent the child by using expressions such as “you cannot understand”, “you cannot do” in any case, he/she will not only avoid doing what he/she wants but also be afraid to take a new step and initiative until adulthood. If the child is doing something wrong, it is necessary to prevent it, but while doing this, he advises that it should be done by inventing an alternative method of distraction by drawing his/her attention to another direction instead of

making long explanations. In addition, the child does not do what he/she is told to do rather he/she does what he/she sees; that is, he/she does what you are doing. Therefore, instead of making long explanations for him/her in relation to any event, make him/her see that you do the behaviour he/she should learn, so you need to pay attention to the fact that what you say does not contradict with what you do.

According to Rousseau (2009), because the child does not distinguish between what is good and bad in this period, he/she cannot make a judgment about morality and social relations. Thus, abstract concepts should not be used for children in this period because children in this period can assign wrong meanings to these words and then it will be more difficult to correct the meanings of these abstract concepts in later periods. Thus, it seems that today's popular concept of misconception was used by Rousseau in the 18th century. Parents need to be careful because the misconceptions that will occur in the child are caused by the mistakes of parents. In addition, children see the items around them, look into them, and examine them. Therefore, children should be allowed to discover in this period. As mentioned above, it is very difficult for children in this period to understand the definitions of good and evil, to know logic and philosophy. Children in this age range must

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first live their childhood and then become adults because those who become adults without living their childhood are likened to fruit eaten before being ripe. According to Rousseau (2009), fruit eaten before being ripe is both raw and tasteless, so are adults who cannot live their childhood. Therefore, he emphasizes the importance of children living their childhood because there is no need to raise old children.

People have high ability to imitate. Children likewise imitate good or bad things first and then internalize them. Therefore, Rousseau (2009) suggests individuals to live correctly and honestly so that their children's imitations are based on correctness and honesty. In addition, Rousseau opposes Doctor Locke's idea that children should be shaped in such a way as to be sure that the more generous they will be, the more they will be paid off because he argues that in this way children do not become generous rather they become mean. Therefore, he suggests stopping following this method, which encourages children to give up immediately if they are not paid off for what they have given (Rousseau, 2009).

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One of the most commonly discussed topics in education is punishment. According to Rousseau (2009), children should not be punished because children do not

know the concepts of crime or hurt. When children raised in a strict discipline are examined, intemperate behaviours are observed when pressure is removed. For example, a little boy whose mother do not allow him/her to go out will immediately rush to the street in the absence of his/her mother and instead of playing on the street like other children who have been freed, he/she will want to go away. This is like a dog batting around when released from its leash. Rousseau states that his teacher will not order or caution Emile to do anything, instead, put physical barriers in front of Emile, forcing her to act in certain ways. If Emile makes a mistake, the teacher will not teach or scold him; instead, the teacher will arrange the events so that her punishment will appear to Emile as a natural result of his own action. For example, if Emile breaks the window of his room, the teacher will not scold him for it, but he will not immediately install a new window, either. Thus, Emile, who feels cold, will learn not to break the window (Martin and Martin, 2019).

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Regarding intelligence, Rousseau states that if the child's intelligence is to be developed, the child should be allowed to run, move, and be active. In addition, he says that if you constantly tell the child what to do and what not to do then you create a child whose arms and legs you can

control but whose brain you cannot and that such a child will be insecure (Rousseau, 2009). Finally, he notes that the child's playing game all day long is not something to be afraid of as games prepare children for life. Moreover, according to him, it is not good to try to expand children's minds while they are resting, thinking that it is a waste of time because this is something like a man who never sleeps to save time because this man is wasting his life just for the sake of saving some more time.

In addition, Rousseau thinks differently from other educators regarding stories and fairy tales. Rousseau states that stories are beneficial to adults, but not to children, because children should be directly told the truth without hiding it behind the scenes. The reason for this is that if you hide the facts behind the scenes, the child does not look and think about what is behind them, and he says, "Children are told the stories of La Fontaine, but I don't think they understand those tales." No matter how much the stories are simplified, the children will have difficulty understanding what they are telling; they will be tempted by the story and miss the main idea of the story. If children understand the main idea, this is even worse because the results in the stories emerge in complicated ways, and the children who

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follow this path will be directed towards evil, not good (Rousseau, 2009).

In addition, according to Rousseau (2009), who advocates practice instead of transfer and rote learning, value transfer should not be done with fairy tales, advice and suggestions. The child can read Robinson Crusoe only at a certain age. Learning the skills needed to survive on an island alone will make children happy. The child should not be compared and should overcome his/her prejudices by making inferences. It is wrong for the child to learn before understanding, to be introduced to the thought that he/she cannot grasp.

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Regarding talent, Rousseau says that children's abilities should be allowed to emerge. For example, there are children who can play musical instruments such as piano and violin very well at early ages. Mozart for example played the music he himself composed in the palace when he was just 7 years old. If children do nothing, it's not because they don't have talents, but because parents don't let them do anything and offer them this opportunity (Rousseau, 2009).

In relation to classes in formal education, Rousseau (2009) states that they only teach something from cardboard when explaining the earth, and even if children

know the names of cities and rivers, they cannot imagine them as something different from what is shown on the map or paper. In other words, the child who describes the whole world as seen in this paper globe by looking at the picture of the earth in the book of Geography thinks that geography is just that. He notes that a 12-year-old child cannot go from one place to another using these theoretical methods after studying geography for 2 years. In addition, it is easy to teach children words such as king, war, law, but it is difficult to describe what they mean and what they refer to. Children' minds should not be occupied with memorized concepts such as history, map and geography; rather their minds should be focused on games and fun activities. If the child mind has the convenience to record every impression, this is so for him/her to self-manage the information that will benefit him/her throughout his/her life. But this is only possible with quality education which removes the objects unconsciously stored in the mind and thus opens the space needed to keep the useful information. He thinks that through such education, the child can be equipped with the information he/she needs in order to be able to self-manage during his adolescence and adulthood.

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Rousseau (2009), in relation to Mathematics, states that mathematics is not for children and the reason for this

is that mathematics has not been formed in such a way as to be taught to children because, according to Rousseau, adults are not aware that children's learning abilities are different from those of adults. While adults use reasoning, children observe and examine. When an adult is faced with a math problem, he/she tries to set out from what he/she already knows and he/she thinks that this is the way that should be followed by everyone including children. In addition to this, Rousseau states that he will not teach Emile mathematics, but that Emile will teach him, and that Emile will both have fun and learn in this process (Rousseau, 2009). Also, when other quotations about Emile in relation to school subjects are examined, it is seen that Rousseau finds the Life Sciences course important for the child to know himself/herself and the life (Tay, 2017). Finally, Rousseau (2009) states that while giving information to children, they should act as if they were playing without being forced; otherwise, they would close their learning channels and become overwhelmed.

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The third part, which is “first age of adolescence”, covers the age range of 12-15. Rousseau, who is against rote learning approach, aims to make the individual think creatively by drawing attention to observation and experiment. According to Rousseau (2009), the child

should not be loaded with too much information, instead of giving every information, the information that should be useful to him/her should be given because when the child is 12 years old, he/she can use his/her mind, can make analysis and synthesis, and the assistance to be given in this process should be given as little as possible and if the child is wrong, it should not be intervened rather an opportunity should be created for him/her to see and correct his/her mistake. When Emile reaches the age of reason at the age of 12, he will start with natural sciences yet he won't learn information about these sciences from books but from observations and experiments. Emile will not learn but discover science. Emile's teacher will take him to observe various natural phenomena in order to draw Emile's attention to the natural sciences. For example, the teacher and the student go to watch the sunrise in the summer. The teacher asks Emile how it is possible for Sun to rise in the opposite direction from where it sets. They go again in the winter and realize that the Sun rises from a different place. In this way, Emile's interest in astronomy is aroused. Emile will not only learn natural sciences but also learn a craft. The child should learn while learning these things not because of necessity but because he wants to learn. For example, if the child asks a question, it should be answered

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not to satisfy his curiosity but on the contrary, to make him more curious. In addition, the child should be introduced to different professionals such as carpenters, bakers, shoe repairers, and blacksmiths in order to have an idea about social ties. Thus, the child will be able to see that society is a whole of parts and will be able to choose the appropriate profession for himself (Rousseau, 2009).

As a result, J.J. Rousseau's book "On Emile or Education" has been examined in terms of primary and secondary education, and necessary information has been given about what to pay attention to and what not to do in the education of Emile, who is the fictional child of Rousseau. In the work written in the 18th century, Rousseau states that the spirit of the child should be taken to the centre, emphasizes the importance of experimentation, observation and real life-based teaching activities, advocates the principle of consolidation and argues that education should be built on discovery, inquiry and research. For example, he states that the child wants to take everything in his/her hands and touch everything and evaluates the distinctive features of the objects he/she takes, such as temperature, hardness, and shape. He notes that the child should learn not only theoretically but through experiment and experience while learning something, but

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he also states that children cannot be prepared for life with the information memorized. In addition, Rousseau states that no matter how old they are we should give children the opportunity to observe events or situations instead of giving them orders such as “do that”, “don’t do that” and that we should set an example with our behaviour instead of advising them. He also argues that children take behaviours into consideration; therefore, what we say and what we do should not contradict. Pointing to the importance of observing and exploring, Rousseau emphasizes the misconception and that it is necessary for us to leave children alone with nature, to allow them to explore their own interests and skills in order to study natural events and even to decide on the choice of profession and that concepts should be imparted to children through games and play rather than making them memorize them. He also states that, although this issue is discussed today, fairy tales should not be told to children, and that fairy tales can confuse their thoughts because of abstract words that children do not know.

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Chapitre 2: Nineteenth-Century British and American Travel Narratives

Çiğdem AKANYILDIZ-GÖLBAŞI

1. Introduction

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My intention and my subject in this history will be simply to declare what I have myself experienced, seen, heard and observed, both on the sea, coming and going, and among the American savages, with whom I visited and lived for about a year. (Léry 1992: 3)

Above, French traveler Jean de Léry highlights an important aspect of travel writing as he sets off on his journey to 'Land of Brazil': What we see in his and other travelers' accounts are their personal experiences and the ways in which they view and imagine the people, cultures and events they have encountered during their travels. As authors, they possess authority to construct images of others based on their own subjectivity and interpretation.

In simple terms, travel is to visit other countries, landscapes and cultures. It therefore involves encountering

with an 'other,' something or someone "strange" to the traveler. Traveling is about exploring different lands, cultures, religions, people, attitudes, beliefs etc. It also involves spatial and linguistic mobility with significant socio-political implications. In this sense, travel is not a unilateral but a multiple activity, including temporary and voluntary displacement as well as movement. In its broad definition, travel writing is a popular, non-fiction genre in which authors/narrators describe real travel experiences and the places they have visited. As summarized by Youngs (2013), "travel writing consists of predominantly factual, first-person prose accounts of travels that have been undertaken by the author-narrator" (p. 3).1

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Travel writing can be interpreted as an act of 'othering,' in the sense that it brings news from the unfamiliar 'other' to intended home audience. This process involves identifying and emphasizing differences between oneself and others, i.e members of another culture living in a different location. Travel accounts, therefore, construct an image of the 'other,' creating a discourse of difference. As we shall see in the narratives under discussion, travel accounts also often encourage biased, ethnocentric stereotypes and images of other cultures. This implies that a traveler's depiction of other

[1] For a detailed discussion on definitions of travel writing as a genre, see Thompson 2011: 9-33.

people and places is based on political, ideological and cultural premises and conceptions. In this sense, it can be argued that travel writing is reflective of "mental maps that individuals and cultures have of the world and its inhabitants" and of the "larger matrix of prejudices, fantasies and assumptions" about the people and cultures visited (Thompson 2011: 136). Travel writers do not simply describe the world as it really is (something that is impossible) but rather they interpret, give meanings to, and create images about what they have encountered from particular perspectives and with certain preconceptions.

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Travel writing is connected to a number of disciplines, including critical theory, literary theory, post-colonial studies and anthropology. It is also closely connected to translation and interpretation. Here, I consider translation both as a textual/linguistic practice and as a metaphor. First of all, many travel writers visiting different lands and cultures do not speak the local language(s) but they still report from within that language and culture, which requires an immediate need for an interpreter. All events and conversations are then translated in both ways, i.e literally and metaphorically, into the language of home audience (the language that the author-narrator uses in his/her narrative) when traveler puts his/her experience on paper to produce a text. Cronin (2000) refers to

this type of translation as 'present but absent translation' (p. 42), as it is there, through the author or someone else, but not there, as it is taken for granted, in the sense that it had naturally occurred in the language of the text. Cronin (2000) states that when the foreigner speaks, the report both is and is not a translation, and in a sense, travel writing highlights the fundamental paradox of translation itself. A translation, he adds, is paradoxical, because it is and at the same time is not the original in the target language.

Second, translation is construed not just as an abstract or 'technical' operation between words and sentences, but as a cultural event that occurs between people/societies in the real world. Since travelers travel, translate and write selectively for a home audience, they tell the new through the known, or the unfamiliar in terms of the familiar. Therefore, culture, identities, sites and people are all in a continuous act of translation, each being positioned as translated and translating subjects. Consequently, they are being 'translated' to construct a partial rather than whole sight of the 'source/original.' In other words, travelers as cultural translators do not decide "between a contextual interpretation of cultural data and one which is not contextual," but rather determining "the relevant kind of context in each case" (Asad 1986: 151).

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Within the scope of this study, I adopt a more flexible definition and image of translation, one that promotes it "to the realm of metaphor" (Lefevre qtd. in Polezzi 2006: 174). In Bassnett and Trivedi's (1999) words, I "reappropriate" and "reassess" the term translation itself (p. 5). Here the term culture will be conceptualized as a process of translation in which travelers act as translators. Cultures are reassessed as "sites of dwelling and travel" (Clifford 1997: 105).

It could be argued that travelling and translating are not transparent activities but are "located activities, with points of origin, points of departure and destinations" (Bassnett 1993:103, 114). There are "crucial instances of material contact and exchange between groups and individuals who perceive themselves as 'different'" in both practices, and they are both "involved in the making and unmaking of representations which have a central role to play in creating and maintaining (or destabilizing) cultural as well as political and economic hierarchies (Polezzi p. 177). Travel writing is, therefore, connected to issues of politics, identity, representation and imagination.

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In this paper, I explore the images and representations of the Ottoman Turks in a number of narratives written by nineteenth-century British and American travelers. These travel narratives are: Fred Burnaby (On Horseback through

Asia Minor, 1877); S.G.W. Benjamin (The Turk and the Greek, or, Creeds, races, society, and scenery in Turkey, Greece, and the isles of Greece, 1867); Lady Fanny Janet (Sandison) Blunt (The people of Turkey: twenty years residence among Bulgarians, Greek, Albanians, Turks, and Armenians, 1878); Thomas Thornton (The Present State of Turkey, 1807); and, David Urquhart (The Spirit of the East: Illustrated in a Journal of Travels Through Roumeli During an Eventful Period, 1838). I question how the representations and images produced by these travelers influence or reinforce the constructions of identity and the conceptions of similarity/difference through a process of transforming and translating places, cultures and people. This exploration of nineteenth-century travel writings aims to demonstrate how perceptions (both negative and positive), biases, and stereotypes about other cultures can be traced down through generations. It also investigates the roles that travelers and their narratives played in identity construction and, particularly, disseminating the discourses of "barbarism" and western superiority in an age of European/western encroachment and dominance.

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Notions concerning the 'true' character and essence of a given nation are obviously based on common stereotypes, ethnic images and dominant ethnological (and racial)

concepts and categories. In the second half of the twentieth century, imagology (the study of images) appeared as a deconstructive and critical analysis of national/ethnic characterization and essentialism. Imagology generally studies cultural, national/ethnic stereotypes and characterological explanations of cultural difference. Here I use imagology as a tool to provide answers to questions regarding the nature and function of images and representations, and reveal the socio-cultural, temporal and spatial reasons underlying the dominant images of "other" (non-western) countries and cultures in western societies. I use the "other" as a meta-concept that shows how impressions of other countries are reflected in literature and other sources. I examine how these images have been constructed and how they have changed in time, discovering the reasons behind those changes and relating them to cultural and international relations (Kuran-Burçoğlu 1997: 165)

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This paper also demonstrates how civilizational terms, concepts, and hierarchies colored/characterized the images of the Ottoman Turks in the travel accounts under study. Nineteenth-century anthropology as an emerging discipline with its colonial roots tended to create periodicities and stages of evolution through which humankinds were supposed to pass (or fail to pass). These evolutionary thoughts conformed

these so-called stages in human development to the Western model, and consigned other societies as struggling to pass, or being stuck in, a period that the West had already passed. As we will see in the travel accounts under study, European, especially British, travelers saw the places and peoples they encountered through the lens of these evolutionary, Eurocentric, anthropological theories and conceptions.

2. Conceptual Framework

2.1. Defining the Genre: Travel Writing

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Time would pass, old empires would fall and new ones take their place. The relations of classes had to change before I discovered that it's not quality of goods and utility that matter, but movement, not where you are or what you have, but where you come from, where you are going and the rate at which you are getting there. (C. L. R. James quoted in Clifford 1991: 96)

Travelers are people who travel to an unfamiliar destination and write selectively about its people and culture for a home audience. In other words, they tell the new through the known (the language of the audience) and make the unfamiliar familiar in terms of the familiar. In this sense, traveling, as a movement in space, is an encounter with

alterity and identity in a continuous act of locating/dislocating difference and similarity. To put it another way, traveling is an encounter between 'self' and 'other' in an attempt to explore the 'other', that is, the unknown.

As travelers contact new/unknown lands and peoples, they intend to put the unfamiliar/unknown world on paper, producing discourses about it. Documenting travel experiences in a certain narrative, which involves spatial and linguistic mobility with socio-political implications, is an act of recording movements and geographical knowledge. Perhaps in a simple yet reductionist way, travel writing may be defined as a form of writing where the traveler/author/narrator reports his/her own experiences while traveling to an unfamiliar destination. However, as a genre, travel writing is more than a 'report' offering a narrative of movements, events and experiences. Travel writing is a significant form of narrative that provides insights into the encounters and exchanges between cultures. Be it in a shallow, simple list of events or a more sophisticated narrative, travel writing reflects the encounter between 'self' and 'other,' known and unknown, revealing traveler's representation of the destination based on his/her own preconceptions, judgments and values. Hence, to a large

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extent, it interacts with both the culture from which traveler comes and the same culture for which his/her text is intended.

Obviously, travel writing offers observations about people, places and cultures; however, they are also dislocated and displaced as those observations are translated into a textual 'reality' constructed by traveler/author/narrator. A traveler/author/narrator obviously choose certain events and certain aspects of his/her encounters in a selective manner and transforms them into a text. It reveals a fabrication of 'reality' into a travel account through the eyes of a traveler/author. This is not to say that travel writings, or travelogues, are entirely fictive, a product of imagination, but it is to say that they mostly create "the illusion of being faithful representations of the world" (Thompson 2011: 30). Therefore, travel narratives should not be read as a transparent window on the world but a mediated version of it. They are, in Thompson's words in reference to Hayden White, "fictions of factual representation" (ibid).

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2.2. Re/Writing the World: Travel Writing as Translation

The underlying objective of most travel narratives is to introduce an unfamiliar world to a home audience. However, the world rendered in a travel writing is a mediated and filtered one. As Carl Thompson (2011) suggests, what the

traveler tells us about unfamiliar places and people in his/her account is "refracted first through the perceiving consciousness of the traveller, and secondarily through the act of writing" by which a travel experience is translated into a travel text (p. 62). In this selective process of writing, the traveler/author/narrator give priority to some aspects of his/her experiences over others (ibid). Hence, traveler is the translating agent (Cronin, 2000: 1), and travel writing is a form of translation in which the traveler/author/narrator translates, domesticates, and familiarizes the unfamiliar.

Travel writing is similar to translation in the sense that the author re/writes the world as the translating agent. One aspect of traveler's experience of translating the world is related to the definition of physical boundaries involved in travel experience of traveler as a translator and travel writing as translation. Loredana Polezzi emphasizes that in order to construct images of the foreign, the terms 'travel' and 'translation' are taken as indicative of well-established practices characterized by fixed points of departure and clearly defined destinations, by specific source and target texts as well as cultures, and by neatly defined boundaries between these and other polarities. Polezzi also indicates that the translator takes the role of intermediary here, as a privileged witness of diversity, and potential liar or even

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double agent intent on favoring the home community. As a result, questions of faithfulness, objectivity, transparency and visibility have been central to the debates that have characterized the fields of translation and travel writing for centuries (Polezzi 2008: 173).

One other aspect of travel writing as translation is related to travelers' endeavor to describe and make sense of his/her experiences and encounters. Travelers/translators "must seek to attach unknown entities to known reference points, and to familiar frameworks of meaning and understanding" (Thompson 2011: 67). They seek to find some common ground that can be used to re/write and make meaningful the world that is otherwise unfamiliar and alien (ibid). By framing the unfamiliar in terms of the familiar, they blend known and unknown worlds.

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2.3. Images, Imagology and the Deconstruction of Ethnocentric Registrations of Cultural Difference

Although the desire to produce the knowledge of 'manners' and 'customs' of different nations/ethnic groups dates back to ancient times, it was the 17th century that witnessed the systematization of the knowledge of national characters through enumerated lists and tables, where each nation is attributed unique, defining traits, manners, customs,

and psychological and physical characteristics. In the eighteenth century, these categorical listings of national traits became more systematic. For instance, encyclopedic treatises such as "The Differences between the Five Most Important Nations in Europe, i.e. the Germans, Spanish, Italian, French and English" specified how nations differ in physical appearance, language, customs, manners, eating habits, education, religion, etc. (Leerssen 2007b: 68) To give an example, in these lists, the French, for instance, appear as courageous, generous, easy-going, polite, impatient, bold; the Spaniards as uncivil to strangers, tyrannical, indifferent to climate, greedy, scornful; the Germans as sincere, stolid, faithful, modest, big eaters, lovers of liberty, so on (Leerssen 2007b: 67).

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Such eighteenth-century accounts as the Austrian Völkertafel or "Tableau of Nationalities," Montesquieu's Esprit des Lois, Hume's "Of National Characters" and Voltaire's Essai sur les Moeurs were among the first systematic attempts to make a theory of national/cultural differences based on a strict epistemological assumption that western and eastern societies were ontologically dissimilar. The Enlightenment thinker Montesquieu, for instance, further systematized national characterizations and incorporated them into his political theory by arguing that a country's legal

and political system must reflect the character of its nation that is determined by physical environment and climate (Leerssen 2007b: 70).

Johan Soenen (1997) characterizes the concept of imago as a "popular but mostly one-sided or incomplete notion a person has of other nations, countries, cultures" (p. 126). This characterization underlines the mostly incomplete and negative nature of the popular images of other nations and cultures in a given society. As Leerssen (2007a) says, imagology addresses a specific set of characterizations and attributes (p. 27). It critically analyzes the socio-cultural and temporal-spatial aspects of images constructed in a given society or country about "other" countries. In an imagological study, it is also important to address how, where and when these images occur; how they spread; and what implications they have on literary discourses and identity formation. Put it another way, imagological endeavors also aim to reveal the origins and functions of national prejudices and stereotypes and inform the public of their socio-political repercussions (Beller and Leerssen 2007: 12).

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Imagology is concerned with representations and textual and intertextual strategies. It does not aim to discover so-called "national characters" but it seeks to understand the ways in which national and cultural differences are imagined

and portrayed and examines broader contexts of those imaginations and representations. As Leerssen says, imagologists have particular interest in "the dynamics between those images which characterize the Other and those which characterize one's own, domestic identity" (Leerssen 2007a: 27). Indeed, imagologists are interested in historical contexts in which particular images occur and they consider historical factors that influence the creation of the images they study. Imagologists are aware that particular historical contexts have an important impact on the relationship between the imagining and the imagined. Lastly, they also consider the audiences and reception of imagological texts in a given society. Relying on these conceptual and methodological premises, I examine various aspects of the western images of the Ottoman Turks in nineteenth-century travel writings.

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3. Constructing Images through Travel Writing

3.1. Empire, Travel, and Nineteenth-Century Travel Writing

A large number of European travelers and explorers made journeys to different parts of the world and reported their accounts throughout the nineteenth century.2 Especially Britain's expanding political and economic role and influence

[2] For the impact of technological advances in transportation on travels from Europe, see Schiffer 1999: 35-45.

stimulated British travelers to visit and explore the rest of the World more than ever. Search for new market opportunities, political missions, need for military knowledge and expeditions, ethnographic surveys, and the like generated a new interest in defining and categorizing the real or perceived geographical, historical, and cultural characteristics of other countries and cultures in an age of empire. Geoffrey Nash (2006) says: "for obvious material reasons to do with geography and commercial and military expansion, these other worlds, which anyway had always been perceived as entities existing on Europe's peripheries, could not now remain discrete and unconnected with the West. The aesthetic response to the primitive 'Other' would increasingly be transposed into the political realm, requiting an urge to establish a connection between the civilized, most 'advanced' portion of humanity, and cousins who as yet abided in conditions of backwardness, or at best, of stationaries" (p. 56).

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Indeed, Bridges (2002) argues that during the eighteenth and nineteenth centuries, "travel writing became increasingly identified with the interests and preoccupations of those in European societies who wished to bring the non-European world into a position where it could be influenced, exploited or, in some cases, directly controlled" (p. 53). Hence, as the late Edward Said has pointed out in his

groundbreaking Orientalism, there is a close relationship between travel, knowledge and the imperial interests of European colonial powers, first and foremost Great Britain and France. Although it is problematic to assume an unmediated relationship between personal motivations and imperial interests, the specific historical, political, and cultural connections between the traveler's country and the visited "lands" frame the purpose and form of the travel, as well as the way the traveler relates himself/herself with the visited/explored places, just as translation is based upon a particular relationship between two given languages.

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3.2. Modernity and Civilizational Discourses in British and American Traveler Narratives

Said's critique of orientalism and the cultural arrogance of European intellectuals and travel writers offer significant insights for this analysis. Equally important, however, is that neither the orientalist scholarship nor travel narratives on Ottoman Turkey or elsewhere were as monolithic and dominant as they have often been assumed. As Reinhold Schiffer (1999) demonstrates in his study of nineteenth-century British travelers to Ottoman Turkey, there were a variety of judgments, observations, and attitudes among British traveler-authors in that century. In terms of their

attitudes toward the Ottoman Turks, hence toward their own identities, Schiffer (1999) identifies three main groups of British observers: those who looked at the Ottomans with the Enlightenment notion that human beings are universally similar; those who spoke of the virtues of a Muslim society; and, those who argued that the British were unquestionably superior (p. 2).

Thornton (1807), whose narrative is more similar to that of a sociologist or political scientist than to that of a traveler, was well aware of the contradictory images of the Ottoman Turks drawn by European travelers. He says: "The national character of the Turks is indeed a composition of contradictory qualities. We find them brave and pusillanimous; good and ferocious; firm and weak; active and indolent; passing from austere devotion to disgusting obscenity, from moral severity to gross sensuality; fastidiously delicate and coarsely voluptuous; seated on a celestial bed and preying on garbage. The great are alternately haughty and humble; arrogant and cringing; liberal and sordid: and in general, it must be confessed, that the qualities which least deserve our approbation are the most predominant. On comparing their limited acquirements with the learning of the Christian nations of Europe we are surprised at their ignorance: but we must allow that they have

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just and clear ideas of whatever falls within the contracted sphere of their observation" (Thornton 1807: 4).

However, when it comes to the nearly obsessive efforts of European travelers to explain the characters of the Turks, most writers appealed to the dominant anthropological, racial and climatic theories of the eighteenth and nineteenth centuries, and therefore presented similar observations, discourses and attitudes. In fact, most of the European travelers visiting the Ottoman Empire in the late eighteenth and early nineteenth centuries defined their first encounters with the Levant as entering, in David Urquhart's words, "into a new world, where every thing astonishes and confounds" (quoted in Schiffer 1999: 241). As Schiffer (1999: 242-243) says, nineteenth-century British travelers presented their travels to Asia Minor in such a way that they had found "a new world of radical alterity and thus initially they believed themselves capable of comprehending it in terms of the old orbis to which India, Japan, and China undoubtedly belonged." This astonishment, I argue, was a sort of discursive separation between the traveler's time and the other's time based on a hierarchy of culture and civilization. In so doing, the traveler denied the co-evalness of their experience and the historical time and space the two shared (Johannes Fabian 1983: 1-35). In fact, nineteenth-century European notions of

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civilization and a hierarchy of races, cultures and civilizations influenced what the travelers explored and viewed in the non-western parts of the world and therefore their images and representations of these societies.

Moreover, many of the travelers to Ottoman Turkey likened the Turks, rural or urban, to ancient Romans and Greeks with their dresses and physical appearances, or to biblical figures, mostly nomads. Urquhart (1838), who travelled to the Ottoman Empire in the 1830s, made this point quite clear by saying: "But the thirst of the European traveller for novelty will not be gratified, unless he turn his mind to what I would call the novelty of antiquity. The finer and minuter portions of the existence of former ages, not being recordable by words, are lost to our times and in our portion of the globe. In the East, those habits of ancient days still live and breathe. There may you dine as people dined at Athens; there may you enjoy the greatest, the lost luxury of antiquity, and bathe as they bathed at Rome" (Urquhart 1838: 11).

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Urquhart was not the only traveler who resembled the dresses and physical appearance of the Ottoman Turks to the Ancient Greeks and Romans. Thornton (1807), for instance, made numerous analogies between ancient sculptures and the Turks to stress their strangeness to the Europeans. Once he said: "Every traveller must have noticed…that the Turkish

usages are strikingly contrasted with our own. This dissimilitude, which pervades the whole of their habits, is so general, even in things of apparent insignificance, as almost to indicate design rather than accident. The whole exterior of the Oriental is different from ours. The European stands firm and erects his head drawn back, his chest protruded, the point of the foot turned outwards, and the knees straight. The attitude of the Turk is less remote from nature, and in each of these respects approaches nearer to the models which the ancient statuaries appear to have copied" (Thornton 1807: 304-305). This textual representation is another indication that for nineteenth-century European travelers the Turks, like other 'easterners,' were timeless or at least medieval vis-à-vis elite members of European societies as liberal, progressive and culturally superior individuals. Schiffer (1999) has aptly called this "the process of archaizing the Turks" (p. 245). Ultimately all these European travelers' accounts implied that the Turks as 'oriental' subjects were durable, unchanged, "natural" (or pastoral), simple, patriarchal, biblical, archaic, and therefore, external to modern culture and civilization.

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3.3. Notions of Race and Western Superiority in the Making of Western Images of the Ottoman Turks

Race, as the so-called sign of unchanging, unique character of ethnic groups, was one of the main preoccupations of nineteenth-century travelers. Most of the travelers deployed the term "race" as a key word and used it interchangeably with what we today call ethnicity or ethnic group. For instance, some of the travelers under discussion were almost obsessed to explain the nature and true character of the so-called Turkish race. I argue that European notions of race, like evolutionist anthropological theories, ultimately served to justify the discourse of European superiority over the rest of the world and influenced the images drawn in most of nineteenth-century western travelers. It is not surprising that these narratives underlined the notion that western societies (specifically the British) were racially and culturally superior. However, I suggest that many travel narratives, such as those under study here, were not simply influenced by dominant notions of Western superiority that prevailed among elite segments of western societies, but they also shaped those notions and contributed to their dissemination.

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To give an example, Benjamin openly characterized the Turks as one of the barbaric races of the East: "As in many races that retain more or less of their barbaric origin, the

Turkish female is generally of an inferior mould to the male, and the early arrival of puberty and marriage cause a correspondingly early decay of their beauty. It is rare to find a Turkish woman who retains her good looks beyond thirty-five, while I have seen many Turks who were strikingly noble in their mien and features in old age" (Benjamin 1867: 27). His narrative also reveals nineteenth-century theories of racial hierarchies and the imagined relationship between race and socio-political progress: "The Turks as a race are handsome and manly, and yield to none in valor; and although more cruel than most Christian nations, are naturally less sanguinary than the Persians and some other Eastern races; but there is a limit beyond which the national character finds it impossible to make further civil and political progress; and, as with some other Oriental tribes, and with the North American Indians, intercourse with superior races seems rather to degrade than to elevate" (Benjamin 1867: 85).

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For Benjamin, there was also a close relationship between racial origins and moral characteristics: "The corrupt morals of Constantinople are not entirely confined to the Mohammedan population. Vice does not perhaps display itself so alluringly nor so publicly as in certain quarters of Paris or London, but there is a more general absence of propriety, if possible, in business, conversation, and the social

relations, which pervades all ranks and races. The heart of society is rotten to the core; integrity, either private or public, is rare; principle is at a discount, vice at a premium; the first and indispensable qualification for a clerk in the bazaars is that he should be a clever liar. There is not very much choice between the virtue of the Turks and the native Christians; the former are more gross in their appetites, more stolid in their comprehensions, while the latter in their knavery are more adroit and cunning…" (Benjamin 1867: 29-30).

3.4. The Theory of Climate and the Indolent, Simple Turks

In fact, it would not be an exaggeration to argue that the late seventeenth and eighteenth centuries were also an age of exploring the factors supposedly determining the so-called national characters and variations in universal human nature. As Zacharasiewicz (2010: 101) points out, the theory of climate was often appealed by authors in Europe who were preoccupied with disclosing national characters and differences between European societies and the other parts of the world. Although climatic hypotheses had been influential among ancient Greek and medieval Arab scholars, the theory of climate, as a tool to explain cultural/national differences, took its systematic form in the seventeenth century, when European intellectuals started to be preoccupied with

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uncovering and explaining the reasons for cultural differences among nations/peoples and the origins of the perceived superiority of Europe over the rest of the world.

The theory of climate, which began to gain considerable popularity among authors and travelers in the West especially in the eighteenth century, established a causal link between environment and personal/national characteristics. With its roots in ancient texts, this pseudoscientific theory, like racial theories of the nineteenth century, served to produce systematic knowledge about national/ethnic, moral and cultural differences across Europe and the non-European parts of the world, which were being 'discovered' and conquered by European colonial regimes. In parallel with the increasing number of Europeans travelling to outside of Europe, the theories aiming to explain the effects of climatic and physiognomic differences on national characters and talents became popular among travelers, who made considerable efforts to describe and delineate the customs, habits, morals, physical appearances, and ethnic particularities of the peoples they encountered during their travels.

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The development of climatic theories and the tables of nationalities was the fruit of an inclination among European intellectuals toward organizing the inherently limited but increasing knowledge of other nations and lands

(Zacharasiewicz 2010: 67). Völkertafel (Tableau of Nationalities), was an extensive tabulation of the ten leading nations of Europe, which were characterized in seventeen rubrics in a High German dialect (ibid). The entries on the Völkertafel described first the manners, then the character of personality, intellect, temperament, and finally the vices and diseases characteristic of those leading nations of Europe. It is not surprising that in the climatic theories of national differences (and hierarchies) France and England took a privileged position in the Middle Zone on this tableau (ibid: 72).

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Montesquieu, widely known as the founder of modern political science, played a crucial role in the application of climatic theories to the explanation of the difference of "the East" from "the West," and in shaping the perceptions of Islam and Muslim societies among writers and intellectuals in the West. As an enlightenment thinker, he sought to find out 'objective' factors to explain the differences between western and eastern societies, he correlated the climate of a given country/region to the socio-political identity of the people inhabiting in that country/region. For him, the social, political, and cultural differences between the West and the East were a result of their differing climates (Fowler 2012). Not surprisingly, Montesquieu assumed that everything associated

with the West was progressive, civilized and superior, while the East was exotic, immoral, politically indifferent, and uncivilized (ibid). As Fowler (2012) points out, he associated the "political despotism of the East" with warm climate while the development of "moderate" and freer government in western societies owed its raison d'être to the cold climate of the West. Cold climates, the argument goes, brace and strength the moral and physical characters of their inhabitants, who are consequently frank and courageous vis-à-vis the weakness, delicateness, and indolence of the peoples of warm climates such as those of the East and the South. (Schiffer 1999: 234-235).

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Climatological hypotheses were particularly prevalent on travel accounts and autobiographical texts. Indeed, the theory of climate appears in the nineteenth-century British travel writing as one of the main models to "explain" the character of "the oriental." It was deployed by nineteenth-century British travelers as a tool to explain the so-called European moral, technological, and cultural superiority vis-à-vis Asiatics. For instance, most of the travelers under study believed that because of the climate of Asia Minor, Asiatic peoples lacked mental and physical qualities that the Europeans had and they were unwarlike, weak, monotony, and uncreative. For instance, in his narrative, Benjamin

(1867) claimed: “There is a thin varnish of suavity, an ease and grace of deportment, a winning plausibility characteristic of all the races of the Orient, in consonance with the softness of the climate, often rendering them agreeable, and well adapted to deceive the more sincere foreigner who is off his guard, but too frequently it is only the enamel that scarce conceals the false face of the syren” (p. 30). Examination of narratives such as this also reveals that under changing political circumstances, and as a result of the altered power relations between the Ottoman Empire and western European powers (such as France, and Britain), the image of the “Terrible Turk” or the Turks as natural warriors in early modern European narratives transformed into an image of ‘feeble’ Turks in the late eighteenth and nineteenth century accounts. As the European powers were in rise, the image of the Turks changed: they were no longer viewed as a powerful, terrifying enemy but as a weak and indolent people.

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Like Montesquieu and many other Enlightenment theorists, western travelers often represented Ottoman Turks from different social strata as indolent, unproductive, and immutable subjects, and attributed the decline of the Ottoman Empire to the so-called lack of liberty, stimuli for change, and hard work. And the main reason behind the supposed stability of the Turks, the argument goes, was indolence. In addition,

simplicity was another character that these travelers often attributed to the Ottoman Turks, in contrast to the image of Europeans as complex, sophisticated societies. Among others, a fully essentialist image of the Ottoman Turks can be found in Lady Fanny Janet (Sandison) Blunt's (1878) account: "Turks, generally speaking, prefer town to country life: for in towns they enjoy more frequent opportunities of indulging in that dolce far niente which has become an integral part of the Turkish character and has entirely routed his original nomadic disposition" (p. 92).

Prior to the second half of the twentieth century, most travelers from Europe and the United States were more or less from elite segments of their societies. Therefore, their views of the peoples/societies that they encountered during their travels were also class-based and elitist. For instance, in his book The People of Turkey, Blunt (1878) defined the lives of craftsmen in the Rumeli province of the Ottoman Empire as follows:

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"The life led by the Turkish tradespeople is extremely monotonous and brightened by no intellectual pleasures. The shopkeeper, on leaving his house at dawn, goes to the coffee-house, takes his small cup of coffee, smokes his pipe, chats with the habitués of the place, and then proceeds to his business, which is carried on with Oriental languor throughout

the day. At sunset he again resorts to the coffee-house to take the same refreshment and enjoy the innovation of having a newspaper read to him — a novelty now much appreciated by the lower classes. He then returns to the bosom of his family in time for the evening meal. His home is clean though very simple; his wife and daughters are ignorant and never taught a trade by which they might earn anything" (p. 98).

Probably, the daily life of craftsmen in European countryside was no different than that of those Ottoman craftsmen portrayed in this account. A common characteristic of such travel narratives was that they viewed often class-based differences as a sign of national character. However, some of the travelers were careful in distinguishing between urban and rural segments of the Ottoman Turks, as well as between those who inhabited European Turkey (or Ottoman Europe) and Anatolia. In their accounts, the Ottoman Empire's Turkish-speaking subjects in Anatolia were often represented as the real, natural Turks. What they viewed as the true character of the Turks could be found in pastoral, nomadic, simple, honest Turkish tribal communities. They mostly praised the life-style, habits, customs, and ethics of those natural Turks: they were brave, hospitable, truthful, calm, etc.

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3.5. Images of Inter-Communal Relations, Violence and "Eastern Barbarism"

One other feature of the travelers under study is that they often tended to represent inter-communal relations (specifically relations between Muslims and Christians) in the Ottoman Empire as hostile, irreconcilable, and religiously and ethnically antagonistic. By doing so, they mostly denied the possibility of coexistence in peace of different religious and ethnic groups in an imperial geography. One could also argue that they tended to reduce class-based, economically-motivated or social conflicts and disputes to a matter of ethnicity and religion. For instance, Benjamin wrote:

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"Another feature noticeable in the character of Constantinople society, is the almost total absence of public spirit. This arises from the circumstance that, figuratively speaking, every man's hand is against his neighbor. In the capital, as throughout the empire, we see the people divided into conquerors and conquered, oppressors and oppressed, and a war of races is the natural result. The Turk, while often having Christian slaves for his mistresses, has never legally intermarried with the subject races, and differences of sect have kept them also from coalescing and making common cause against their oppressors; the Gulf Stream does not

preserve its current more distinctly from the surrounding ocean, than the many nations of Turkey have guarded their individuality through long ages of misrule. As a consequence the Armenian regards the Greek with jealousy, and the Greek in turn regards the Armenian with distrust, each watching lest the other acquire undue influence at the Porte, and both unite in cursing the Turk; while he hates them as Christian dogs who may eventually oust him from his dominion over them. It is easy to see of what discordant elements the million inhabitants of Constantinople and its suburbs must be composed" (Benjamin 1867: 30-31).

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It would be fair to claim that most nineteenth-century western travelers imagined the rest of the world they "explored" as sites of darkness, insecurity, ignorance, and savagery. For instance, European travelers often focused their attention on the Balkans and Minor Asia at times of conflict and viewed these regions as geographies of violence, savagery, and barbarism. Political contexts, of course, often affected the representations of these travelers. For instance, before and after the Greek war, the attitudes of the travelers toward the Ottoman Turks and their vocabulary dramatically changed. They often took instances of inter-communal violence in the Balkans in the 1870s and later in Anatolia as

an indication of the so-called Turkish cruelty and oppression. Public opinion in western European countries such as Germany, France and Great Britain regarding violent conflict between Christians and Muslims in the Balkans and Anatolia and the political and diplomatic involvement of these countries in the conflict influenced the ways in which the travelers viewed and interpreted those events. Just as translators' subject positions and accumulated knowledge influence the way in which they interpret the source text, a traveler's way of seeing things, interpreting events and translating his/her travel experience into a narrative is shaped by political and cultural contexts.

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4. Conclusion

As Patrick Holland and Graham Huggan (1998) suggests, travelogues can be regarded as "pseudo-ethnographic" documents (quoted in Thompson 2011: 92). Travel narratives are not an unmediated window on an unknown/unfamiliar world, culture or people, just as a translation is not the exact match or unmediated representation of the original/source work. Indeed, as suggested above, travel writing and translation share similar characteristics. It can even be argued that travel writing is a form of translation. The travel writer acts as a translating

agent who reports from another language and culture, bringing an unfamiliar experience to his/her own home in his/her own language. By doing so, the traveler/author/narrator enables the reader to be familiar with that experience without having to travel to a different culture or learn a different language. Like translators, traveler/author/narrators attempt to domesticate and familiarize their travel experiences while they translate them into a textual narrative.

The British and American travel narratives in the corpus of this study have been read as translations of cultures, people and events into a known and familiarized language and framework. In their narratives, the travelers/authors described and interpreted the political, social and cultural characteristics of the communities they encountered and interacted during their travels – specifically the Ottoman Turks – in line with their political and ideological orientations. Encounters and exchanges that these travelers recorded and narrated were reflective of their political and cultural attitudes and approaches towards the rest of the world. Political interests and power relations between the Ottoman Empire and European powers influenced the ways the travelers viewed and represented the Ottoman Turks in their narratives.

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As an imagological analysis of the images of the Ottoman Turks in nineteenth-century western narratives, this paper has demonstrated that the ethnocentric registrations of cultural difference in these British and American travel accounts were based on a notion that every nation has its unique character and specific peculiarities. The prevalent image of Turks in nineteenth-century western traveler narratives is that of a timeless, unchanging, and indolent 'oriental' people. Such cultural characterizations were ultimately essentialist. The ways in which the travelers viewed, imagined, and perceived the people and places they visited were not independent of the nineteenth century's dominant, pseudoscientific paradigms of cultural differences and notions of civilizational hierarchies. These travel narratives were mediated by culturally constructed representations, preconceptions, and categories that the travelers had previously acquired. The travelers sought to translate their experiences into terms and categories that they were familiar with.

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Chapitre 3: Language and Semiotics in the Pictures of Magritte, Typographic Communication, and French Culture

Gültekin ERDAL

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Picture 1. Charles Sanders Peirce (September 10, 1839 – April 19, 1914) was an American philosopher, logician, mathematician, and scientist who is sometimes known as "the father of pragmatism." He was educated as a chemist and employed as a scientist for thirty years.

Semiotics is a systematic examination and research area of all factors, including the processes of interpretation, production, or understanding of signs. "It is the name of the examination method put forward by the American philosopher Charles Sanders Peirce. Swiss linguist Ferdinand de Saussure proposed in 1915 that this method be called 'semiology.' In fact, "sémiologie" and "sémiotique" are almost two synonyms. Europeans mostly use the first term, Anglo Saxons, the second term." By origin, the term

semiotic comes from the word semeîon, which means sign in ancient Greek. In other words, the concept of the sign is on the basis of semiotics. The basic unit; "Based on the concept of sign, it is a general theory and research field that works on events and phenomena related to indication, informatics, communication, communication, and communication. The name of the field in general terms is semiotics." 1960 in Turkey, instead of semiotics term "semiotics," Although it has been proposed, objections to this proposal and a second proposal were "I Imbil" was presented. However, this proposal was not accepted, and "semiotics" was used even though there were no scientific objections.

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"Semiotics, for the first time, J. In Locke (1960), understanding of objects and the communication of information is determined as the teaching of indicators, but the boundaries of the philosophy of language at that time were impenetrable." Semiotics is a science related to language when taken according to the methods it uses. Because semiotics, "everything that applies linguistic methods to objects (games, gestures, facial expressions, religious rituals, literary works, music,...) to describe the language and non-linguistic language of metaphor, the study also tries to explain that by converting to a science." However, the current field of activity of semiotics has gained more and more dimensions than the

semantic sum of the words "indicator" and "science" that makeup it." The work of understanding semiotics must first start from the indicator (sing=Sign). Sign or symbol with the accepted name; "any object, entity or phenomenon that shows something other than itself is capable of taking the place of something else. In describing the indicator, Peirce said: "it is anything that holds the place of anything to any extent and for any purpose for any person. he uses a phrase like". Peirce says that the indicators are not very important and that all kinds of assets can easily perform this task. All sorts of situations, movements, situations, events, moods that people use to understand each other are all things that appear or feel like facts or objects. For example, we use the language (Turkish, English, etc.) or gestures, gestures, rituals, hand-arm, eye and head movements, blind, with linguistic data such as Morse code, traffic signs, streamers, professional, music, movies, pictures, posters, articles and agreement with the environment we can replicate all logical samples, such as strings, i.e. the instrument is a sign. "Again, some research has shown that there are irrefutable similarities in emotions, behaviors, and perceptions in the face of many events, colors and forms, and in the ways in which human beings behave. Any sign, i.e., music the note, the image, perhaps a word, can stay above the

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cultural differences by staying outside the linguistic systems that exist." (Akyüz, 2001:269)

In semiotics, a general representation is a "representation/Sign" theory. "Representation" means everything that takes the place of something else or animates it in the human mind." (Özsarı,?:www.ege-edebiyat.org, E.T. 05.04.2015) According to Sanders Peirce, there are three types of "representations": the relationship between the marking and the marked, the icon, the symptom, and the symbol.

1. *Icon:* there is a similarity here. So when there is a similarity between the Representing and the represented, the representing thing, the sign, takes the name of the icon. For example, the plan of a house and that house are inherently similar. We know that every home is built according to plan. So the plan of the house is the icon of that house. Likewise, a photo is an icon of the person or thing being photographed. In parallel, a human portrait, a map of a geographical area, is an icon.

2. *Symptom (Index):* if the mark has a natural cause or result relationship with the flagged, it becomes Symptom (Index). The symptom is always the logical result of what is stated. For example, visible smoke indicates a fire. Here, smoke is the mark; fire is the mark. The word "where there is no fire, there is no smoke," which is also common among the

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People, describes the logical outcome between the two objects. Therefore, smoke is a sign of fire and even a sign of it. Often, however, a symptom may have more than one logical consequence with the specified one. A tree, for example, can be not only a sign of life, but also a marker of water, a canopy area, or a picnic area. There is also a correct proportion between the symptom and the one indicated. The higher the symptom, the greater the indicated. The more intense and intense the smoke was seen in the distance, the higher the specified fire will be. Even by changing the concept of fire, there will be fire or disaster. Again, unusual symptoms in our bodies can indicate a disease. Medical world diagnoses, symptoms (index)based on, reaches the specified. The medical world gives the best examples that an index can have more than one specified.

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3. *Symbol:* Defines this term as "Rıza Filizok" as a type of sign determined according to agreement or intention (Özsarı,?: Www.ege-edebiyat.org, E.T. 05.04.2015). Symbols; What is considered necessary is the fact that it can be described very merely or that an object, place, or subject is shaped as simple as possible. The symbols, which are the language of international shapes, have persuasive communication in this regard." (Caner, 2007: 44) The symbol or icon is in general terms a material object or perceived tool

used to represent something invisible or imperceptible in various ways such as similarity, conformity, integrity. So the symbol is a picture, a shape, a sound, a number, a color, an event, a person, etc. can. For example: "The woman with wings" has been a symbol of victory since Greek antiquity. If this figure is placed on a sphere, it may be a symbol of "fortune" (Eroğlu, 2006: 316). The symbols, which are thought to express the basic structure of the human spirit, are also representative of scripture texts and rich religious literature. Various forms, pictures, numbers, and objects were used as symbols in almost all religious beliefs. Because the symbols; can show ideas, concepts, or abstract things in an easy and memorable way. It is even known that in some sects and esoteric schools, symbols were taught.

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"Semiotics, which is an interdisciplinary field, is a new science related to the meaning and communication issues based on different sign systems." (Stout,?: Www.ege-edebiyat.org) Any system investigated as a system of signs arranged according to cultural codes, traditions, or text comprehension processes. The thing is the subject of semiotic examinations. Many different disciplines, such as architecture, fashion, literary text, myth, pictures, and films, are examined by the methods developed by the semiotics.

1. Development of Semiology

The French Ferdinand de Saussure has a vital role in the development of modern semiotics. In 1960 and later, Claude Levi-Strauss officially launched semiotics in the field of cultural anthropology. While analyzing the structure of primitive societies in which a significant change was observed in L. Strauss cases and practices, Saussure took linguistics as a model. Thus, in a way, he also assumed the founding of general French structuralism. L. Strauss's research covers kinship systems, totem systems, ways of preparing food, myths, and models for interpreting the prelogical world. Jacques Lacan applied semiotics to Freud's psychoanalyst, which he interpreted as the structure of the unconscious sign. Michel Foucault has developed a new method of semiotic analysis aimed at changing the medical interpretations of various diseases, including various ways of expressing identity, classification, and passing insanity, and changing concepts related to human sexuality. Roland Barthes, who clearly applies the principles and methods of Saussure in his works, on the one hand, wrote the codes of different marking systems in advertisements that support and depict women's fashion, and the semiotic analysis of the parts that compose them, on the other hand, the middle-class myths (bourgeois myths). Barthes argued that professional wrestling

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competitions, children's toys, cooking and kitchen systems, and strippers' activities are examples of social sign systems. At the same time, Roland Barthes was interested in literary text as the second-order semiotic system. Was one of the primary representatives of structuralist criticism. In other words, structuralist criticism suggests that literary text, which associates different elements, different traditions, and different codes with the literary system, uses the language's first-order semiotic system to shape the highest level of the semiotic structure.

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2. Language and Semiotic

"Language is a system of agreement, which has agreements between people, which have its own laws, and that has been developed within the framework of these laws, was laid in times of unknown origin, and is made of voices." (www.turkceciler.com E.T. 31. 07. 2010) Language is one of the essential tools for providing communication. Because words are not what they are saying; are the signs and sounds that represent them. However, during their use, they often acquire an asset and value on their own. They have a much stronger feature than they represent. Therefore, it is necessary to know the language well. Language can have a beginning or an end to everything. Because "language is not only a way that

brings people closer to people, they connect people in different ways. Language confronts the human with the entire universe and opens it to the human." (Özkan, 2009: 15) The most important feature that distinguishes man from other living things is the ability to use the language. So much so that language is so distinctive that it can determine man, his place and importance in the world. Because, although he finds his language ability inherently ready, he learns and develops it later. "The child firstly learns the language, word, and the rules of the arrangement of these words, that is, how to use the mother tongue. Then he improves his language skills through various activities such as reading, understanding, writing. He uses this ability in the society he lives in, in the socialization process that continues throughout life." (Özkan, 2009: 13-4)

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Language is a symbolization system as well as part of mental development and forms the basis of our symbolic codes. So it is the means of speech. Speech is "a system of signs and organization that enables communication and expression between people." (Yüksek, 2008: 136) The statement is a social and cultural phenomenon with its biological and physiological features, as well as its content. In other words, the vocabulary of a language in a certain society and period is related to the cultural life of that society. The criterion that determines both our personality and our

intellectual development is our ability to use our language. The people we enjoy listening to their speech are those who can use their language well. Our ancestors are nice and fluent speaking people; While words such as "Honey dripping from your mouth" or "Let me kiss your mouth," "Let me love your mouth," "Talking mouth," "Looking inside your mouth" are said, for the opposite situation; Expressions such as "collect your mouth," "can your ears hear from your mouth?", "Your mouth is dirty," "break your mouth" (Aksoy, 1988: 536-546). Likewise, the word "have your hand, waist, tongue," which describes the place of language in interpersonal communication very well, is very important. Hacı Bektaşi Veli emphasized the value judgments and communication concerns of the society by telling books full of emotions and thoughts in three words.

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As will be remembered from previous definitions, signs, symbols, and words are used for communication. In this context, all kinds of facts such as hands, arms, feet, facial expressions, head movements, rituals that provide communication are communication tools. However, healthy communication is about correctly interpreting the messages, that is, the signs sent by the other party. Semiotics or semiotics examines these signs and deals with the logical connections of those signs and the concepts it evokes in our minds. Already

"According to Peirce, logic is another name for semiotics." (Barthes, 1979: 11) For example; When we hear the word apple, it's like the concept of apple in our mind. What is done here is the logical link established between the signifier and the signifier. "Each is in its own way, the linguist Ferdinand de Saussure's arbitrariness (sign) arbitrariness, that is, a coincidental, rational and historical link between the signifier (sign) (word) and the signified (signified) (specified object or concept). Adopts the image that it is. Terms in Saussure linguistics do not "send" things to themselves. Words have meanings as points within the language, the whole system, and this system is a network of graded differences. For example, the term "dog" does not depend on the dog as a real animal; It does not naturally originate from it and does not magically contribute to the animal's essence or presence. But the word "dog" can only be used by cats, bears, sable, etc. It has a conceptual meaning in that it evokes an idea different from the concept." (Foucault, 1970: 48)

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As with the works of René Magritté, which are frequently used by semiotics, it seems like nothing more than an elaborate and meandering language approach aimed at a deep-rooted separation between spokespeople and those who appear (thing or object). What else could it be to pretend that there is a problem, to imply that someone is not actually what

a word points out, to present it as a complex but unknown fact? While logic says that that thing is not the real equivalent of nature, when asked, defining this pictured image as the actual equivalent of nature shows that there are linguistic elements in visual productions.



Picture2. **René Magritte Ceci n'est pas une pomme.** Oil on Canvas **1964**



Picture 3. **René Magritte Ceci n'est pas une pipe. Oil on Canvas 1928-9**

"I was asked many questions for this pipe," Magritte said. Can you fill my pipe in my table? You can't, right? It's just a representation (representation). If I wrote "This is a pipe"

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While Magritte's images in the works replace the apple or pipe, Magritté says that they are only representative images, not apples or pipes. If the things that are seen are things that come to life in our minds, they are going into a logical game saying that we could eat or drink them. Further down, "words, the first point of origin of semiotics, by replacing these pictures; When we say "apple" or "pipe," the concepts of apple or pipe will appear in our minds again. With these examples,

we see that the indicators are actually tools of representation, and by combining the facts with the fact that it is a combination of an abstract concept with a concrete form that we attribute to it." (Çalak, 2007: www.yapidergisi.com E.T.01.09.2010) We place various meanings and concepts on objects that we consider as abstract or meaningless. These concepts become dependent on the objects to which we load meaning. In other words, abstract objects, words, or all such signs are the key to the concepts in our mind. These keys, different concepts loaded on the same sign due to the concepts they are loaded or cultural differences are in the interest of the semiotics. Although the concepts of the objects in the pictures shown above are the same in all cultures, the sound marks of these objects differ. If we set off from apples again, the sound signature of the apple concept in our minds appears as "Apple" in our language, "Pomme" in French, "Apple" in English, "Mela" in Italian, and "Apfel" in German. It can be seen that semiotics is not about which object signals, symbols, signs refer to; which concept they refer to. Again, according to the logic of semiotics, signals and signs can be created consciously or unconsciously by people. For example; green is just one color. However, when the codes of green are analyzed, we see that it is not just color, it has different meanings in different cultures. In this context, green; "It has been considered a

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sinister color for centuries for Christians. Especially in clothes, green was never wanted and worn. In fact, the statement "If you wear green, your relatives will wear black too soon," it was from that period, and it was quite common. But green: "In Ireland, it is believed that green brings luck because it is the dominant color of nature." (Erdal, 2009: 41) The color that is cursed and sought after throughout history is the sacred color of the Islamic religion. There are also some basic features of green, such as quiet, peaceful, optimism, superiority, and self-confidence. In other words, according to semiotics, each indicator is a communication mechanism and carries information. Even if the signs that have been turned into wrong concepts in our minds, semiotics, semiotics examines these signs and helps to communicate by helping perception.

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The indicators try to find out what message the displayer is trying to convey to us by analyzing the codes in it, that is, what the display is and what concept it is substituting for.

The concept is created in one's mind. Indicators that are reminders of the concept outside the mind can be an object, text, picture, shape, color, or anything. However, in order for indicators or messages to be conceptualized in our minds, their codes must first be decoded. Systems are signs, signs, or common names, sound, facial expressions, rituals, and body movements, or anything that can show signs. The logical coordination of all this constitutes the concepts. Concepts communication and the way concepts are formed will be the subject of semiotics.

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Picture 4. René Magritte, The Lovers, The Lovers II, 1928
In his paintings, "Lovers," Magritte depicts a man and woman with a white cloth covered in heads. One of the pictures shows the woman and man on the cheek in front of a blue sky and forest landscape. On the other, men and women kiss in a room. In Magritte's dream world, there are two opinions about what meaning can be attributed to the veiled face image. Like many surrealistic friends, Magritte may have been influenced by the hero of shadows, Fantôma, who first appeared in thriller novels in 1913. Fantôma is a 43-volume book series written by Pierre Souvestre and Marcel Allain between 1912-1914. Fantôma is an anti-hero; his identity is always hidden because he has a sock or cloth on his head.
(reference,http://www.leblebitozu.com/rene-magrittenin-eserleri-ve-hayati) E:T: 01.03.2020.

Magritte's paintings, The Lovers and The Lovers II, form the first concept in mind with the visible and distinctive

behavior of two figures whose identity is hidden. The first concept of pornography can bring with it the idea of the opposite sex. However, strong evidence can be sought for the second concept. In the picture, yet, the brush touches, sensitivity, softness, desire, and eye touches of Magritte increase the phenomenon of the opposite sex. When we adopt the linguistic approach of Zeynep Sayın in the Pornography of the Image (Taburoğlu, 2016: 69-70) to Magritte, the act of image creation passes from the mere appearance, image, touch, position, and physicalization, to the second concept.

"Looking at its etymology, pornography (porno-graphic) has to do with drawing and drawing. Pornography, as a response to highly visible situations and scenes, is not just the equivalent of materials that go into the details of the genitals: any frankness and disclosure may also turn into pornography. Failure to respect the curtains and privacy, and to "stand out" too much is also associated with revealing what should be hidden. In general, pornography, which can be defined as the point of view tearing the object by tearing the curtains it encounters, is related to the viewers, rather than those who perform the actual action." (Taburoğlu, 2016: 71) It can be said that the personalities that are screened in The Lovers are behind the behaviors during the importance, and the practice creates signs strings with the logic that brings the

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pornographic concept. Although screened personalities are depicted, the audience's gaze is unmediated, fretless and purposeless. Even though the behaviors exhibited have lifted the curtains on the characters, by the nature of the view, "we cannot imagine seeing things completely naked. Because the look surrounds them, they dress them with their own skin". (Taburoğlu, 2016: 72)

3. Semiotic and Typography

The raw material of semiotics and typography is writing. Both disciplines examine writing and try to measure the effects of writing among people. Semiotics examines this mostly the link or language between the signs, sound, and concepts of writing. "In our language, the term Linguistique, in particular, is defined as" the science that studies the indicators "or" scientific analysis of the signs "at first glance." (Rifat, 2009: 11) Typography, on the other hand, communicates through a series of visual tools, from the words formed by the letters side by side to the messages created by the appearance of the letters on the page (Ambrose, 2012: 9). It works to understand the indicators better. The abundance of fonts and their increasing number every day are the product of these studies. Today, writings are not made up of ideograms or signs that do not sound exactly like before. Texts are signs

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called letters, in which each letter indicator or group of letters forms a sound. Typography is looking for ways to increase the legibility and comprehensibility of these signs. Because today's people are running around in the fast cycle of life, people's lives are a hundred times faster than before, and man cannot spare time for many things. Time is an essential and new dimension that must be directed in order for our age people to survive. In food, shopping, transportation, communication, and even while sleeping, people have to use time well. This is the most apparent reason why fast food stations (fast food salons) are increasing day by day.

The graphic design, which prepares the visual documents of the communication, tries to give the message to the target audience in a fast and understandable way. For this reason, posters, advertisements, brochures, books, logos, logotypes, emblems, and technological communication tools are used on television and the internet, with high legibility. The aim is nothing more than to convey the message correctly in the first six seconds. Here typography comes into play here.

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4. Typography



Picture 5. *Phaistos Disc. 1850-1600. Crete Island, King Minoan*

Typography comes from the Greek words typos (spelling) and grafy (writing). Technically, traces of typography are seen in scraps on seals and coins in ancient times. However, these prints are limited to a few letters or symbols. For the first time, a full-text edition was seen on the Phaistos Disc. The disc was written on the clay tablet on the island of Crete between 1850 and 1600. Although the text was created by repeating the same characters on the disc that was written during the King Minoan period, it is believed that the disc is a diary or a catalog. The arrangement of the spaces between the characters on the Phaistos Disc (kerning) can be reflected as typographic findings. However, to be able to talk about typography in a real sense, it is necessary to print with variable letters. Italian Renaissance will be needed for this. XIV. and XV. In the continuation of cultural innovation, which started in Italy in centuries, there were changes in letter designs that were difficult to read as in every field. While the usage places of gothic writings are getting narrower, "this letter, which has more rounded and slightly wider letters, also receives a meaningful name like" humanistic "writing. While

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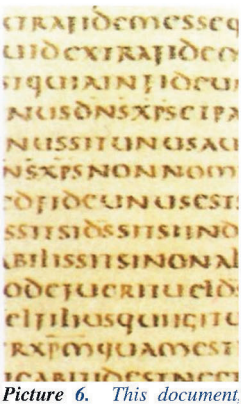
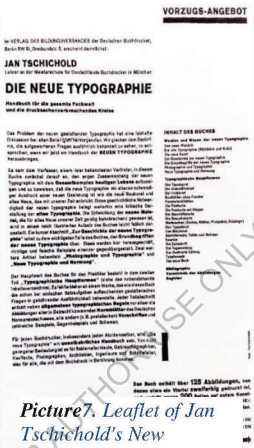
these letters were spread and used all around, an event that would have significant effects on European culture takes place: Printing method is developed with changeable letters, typography was found. " (Jean, 2010: 92)



Picture 6. *This document, published in 1458, corresponds to the beginning of the humanistic writing period..*



Picture7. *Leaflet of Jan Tschichold's New Typography.*

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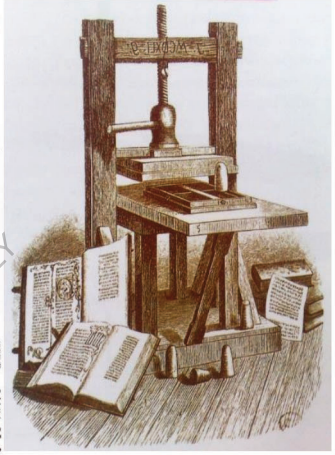

Picture 8. *An exact copy of the Gutenberg printing house, which can be printed with variable letters*

"The Chinese have known the handwritten letters since the XI century. The press was also known for centuries, and before Gutenberg, it was used not only to squeeze grapes but also to shine paper and print on fabrics. XV. It was printed at the beginning of the century with wooden molded letters, saint paintings and scenes from the Bible. But all these pressures were obtained by rubbing the back of the paper onto the board,

and Gutenberg was the first to mechanize the pressure. ”(Jean, 2010: 94-5)

The invention of the printing press, which provides the printing of animated letters, was not initially aimed at a radical revolution. It is only intended to achieve inexpensive and faster prints like hand printers. In a way, the ambition to take the lead in a competitive environment can be mentioned. “Thus, empty spaces were left on the printed pages to decorate a gilder, and the manuscript was preserved as much as possible. Based on what John Dreyfus writes, these conclusions are very accurate: “When it comes to preparing the first book printed in the printing press, it was necessary to achieve the decisive common quality of competing for manuscript books, namely, superior design and quality of work.” (Jean, 2010: 94)

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Typography is the field of study where visual adjustments are made regarding the readability from a letter to print. "Typography allows writing to push the limits of logic, keeps attention alive, caresses the human soul, infuriates the person, excites the person." (Pektaş, 2011: www.fotografya.gen.tr, ET. 13.05.11) Although the design, arrangement of the letters, the adjustment of the spaces between the letters, and the arrangements made with the lines do not require art accumulation, typography says, "It has been

a is handicraft (!)." (Bilak, 2008: 74) However, typography, especially in the 20th century and after, has been exposed to developments that will emphasize its functional features. Because, at the beginning of the twentieth century, most of the creative innovations that emerged in the field of graphic design occurred as an extension of modern art movements, but many designers who worked independently from these movements and Bauhaus also showed important developments under the name of "New Typography." (Bektaş, 1992: 85) Tschichold, criticizing the established typographic traditions, in his manifesto titled "Basic Typography" published in 1925; "He argued that typography should be for communication purposes and that communication could only be established with well-organized content and method." (Bektaş, 1992: 85) This new understanding developed in visual theory first appeared in graphic design and then reflected in typography. Aesthetics came after the function, simplicity, legibility in typography, and communication with the phrase of Tschichold. In typography designed with the logic of communication first, functionality, simplicity, and clarity will also glorify aesthetics.

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5. Typographic Communication

"When Johannes Gutenberg was interested in printing, they participated in laughing at the printers:" Whose shit does

this work for, no one knows how to read? " The master says: "Either reading or reading will be useful." He answered. " (Séguéla, 1997: 21) Today, printing is among the indispensable items. People see reading as a prerequisite for living and development. Reading is regarded as one of the best ways to establish a sensory bond and empathy beyond understanding what is written. Text is the clear rule of communicating and understanding how to create communication. However, every article written may not be so understandable and clear. The reason for the diversification of typography is to make the incomprehensible understandable, unreadable, and readable. Because legibility ensures that communication with the end-user consumer is healthy, the designer should be aware that he does not make art in typographic communication. Although the essential elements of art such as color, form, rhythm, balance, contrast, composition are used in designs, the work put forward is not art, but communication. The designer should know how to use his creativity for healthy communication and make the text legible. "An aesthetically pleasing typeface is not enough; moreover, it must be legible." (Sarıkavak, 1997: 32) Unnecessary and meaningless decorations made in the name of aesthetics are details that make it difficult to read; Typographic arrangements created by lining up the letters one

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by one, meaningless lines extended from various parts of the letters, or characters arranged in the form of the object to be described, only make it difficult to read. In typography, aesthetics means that information is conveyed in the simplest, most accurate, most precise, and fastest way.



Picture 9. Decorated and written in fish form (calligram) reduces legibility.



Figure 10. The readability decreases because the letters written under each other can swallow each other and the spaces between the letters become irregular.

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"Good typography is not a good design. Communication of good typography is not good, but smart. " (Cook, 1989: 15). Intelligent designs are both good designs, and their legibility is complete. Readability, an essential rule in typography, requires some details. Even if the social culture has determined the direction of writing the article from left to right or from right to left, all letters are lined up on an imaginary axis. With this imaginary line, which is called the baseline or line axis, it is necessary to pay attention to the software of the letters overflowing the median in capital letters and the letters that overflow x-height in small letters. Apexes should be carried with pointed letters, rounded letters outside the line with upper case lines. Otherwise, these letters may

appear smaller and farther than others, affecting legibility negatively. At the same time, this transport allows the adjustment of the spaces (kerning) between the letters.



Picture 11. Letters with pointed and rounded characters are carried by the baseline and the capital letter line.

Legibility also relates to the selection of the font (font), font size, line length, line spacing and column setting, in addition to all these rules. The designer should choose the appropriate font according to the size, color and environment of the place to be used. Whether the writing is or not, is an essential detail on legibility. Serif writings are perceived thinner than non-serif writings. The article chosen is directly related to the field of application. Application area; it can be any of the printed organs such as website, brochure, book, advertisement, newspaper. In this case, by calculating that the reader has the opportunity to get closer to the text, it is possible to choose serif articles that facilitate perception.

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Although the above words are written in the same font and the same wall thickness, the serif-free text is perceived to be fuller. In this case, it is useful to make the line breaks and column adjustments in order to prevent the black layer appearance in the application area. Because another critical factor affecting legibility is letter and Word spacing (Letter Spacing and Word Spacing). If the spaces between letters and words are too large, readability may be impaired by making perception difficult. Likewise, in the opposite case, perception may have difficulty in choosing words and negatively affect legibility.

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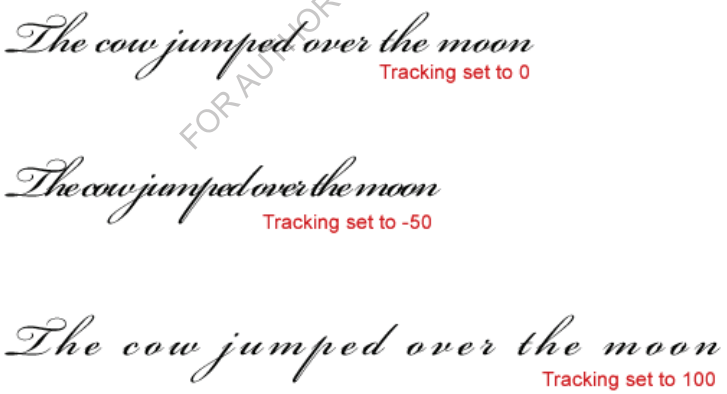

Figure 12. Gaps between words and lines can make reading difficult by negatively affecting reading.

6. Article

In its general definition, the article is: “The shapes and signs that people use by drawing, digging or writing on any item to tell others what they think” (Arseven, 1993: 2226). Writing has ensured that the information is stored and protected. The ability to store information is as important as the discovery of the article. "If we couldn't write, we'd have to talk a lot and have a very good memory." (Donoughue, 2007: 4) In the early days of humanity, this communication was carried out with schematic drawings of things or events. However, this type of communication cannot be called exactly writing. Writing is symbols that are created or written consciously and for the purpose of reading. “In his book, Primitive Art, Christensen talks about the continuity and an important connection to human art and crafts and their culture. He states that art does not need a clear language, and writing does not play a role in this development, but visual signs have important clues about the lives of the first people. ” (Akyüz, 2001: 270) The first pictorial drawings that we can accept as graphics or cave paintings, as they are known, can turn into writing after an adventure of 7000 thousand years with the development of humanity. With the writing, the cultural history of humanity has started. Symbols, i.e. writing, are not

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used to read in the time period defined as the dark age or prehistoric age.

"Almost all European nations use the 25-letter alphabet taken from the Romans. However, the indicators of this alphabet do not have the same sound values in every language. For example, the letter "j" represents a half-vowel palate in German, a soft "sch" in French, and "dsch" in English. Also, since 25 letters in the alphabet are not enough to represent all sounds, the number of these indicators should be increased with the help of compound letters. " (Faulmann, 2001: 3) This led to differences in both spelling and pronunciation. Considering the cultural differences, the result will be seen as diversity in the article. When we elaborate further, it can be seen that the variety in writing is related to the variety in the language. "At the beginning of history, because humanity was divided into very closed small communities, the language of each group followed an independent development on its basis, and the language of one group was separate from the language of the other." (Tanilli, 1994) Different sounds in the language are symbolized by different pictures, signs and finally letters. When the language was different, differences in visual communication started, and this led to the variations in the writing. The structural differences of Turkish script, Chinese

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script, Greek script, Latin script, Arabic script, or some letters are indicative of this diversity.

The first writing was used with the transition of humanity to settled life. B.C. In 4000-5000 years, "Sumerians coming from Asia through Iran started agriculture for the first time in the Euphrates and Tigris plain, leaving nomadism and established villages and cities." (Aslıer, (?): 1) In the same age, Egyptians started to live and cultivate in the Nile valley and deltas. Along with the built-in order, accounting and recording processes such as creating some stocks and invoices were needed. “Most likely farmers were keeping track of their trade with other farmers. In short, the article was simply invented to keep an account record. ” (Donoughue, 2007: 8) However, the first article was used approximately 1500-2000 years later. “Writing in both cultural regions BC. He was born in 3000-2500 years. ” (Aslıer, (?): 1) While the similarities were seen in many works of two different societies, which went into the same way of life in the same ages, their writings showed fundamental differences. “In Mesopotamia, the picture is the writing NAIL ARTICLE that emerges from the shaped signs. This article would mostly consist of wedges left on the mud boards by pressing the ends of the tree sticks. ” (Aslıer, (?): 1) The cuneiform scraping on wet clay tablets and showing features similar to the nail form, “The resemblance of Hermes

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wedge, wedge-shaped stones found in ancient tombs, and hu“ abundance ”hieroglyph (God Ao) shows the religious origin of the article. ” (Faulmann, 2001: 65) However, cuneiform is not a decorative type. It is a useful and straightforward article written for reading alone, with divine findings. The oldest example of writing found by archaeologists reveals this fact. B.C. In 3000 years.

In the Sumerian tablets in Mesopotamia, which lies between the Euphrates and Tigris rivers, personnel records such as "how many people work in the temple" were found besides simple calculations.

The Egyptian “Hieroglyphic” writing is a writing used for decoration as opposed to cuneiform writing. In other words, in addition to the legibility of Egyptian literature, it was also used for decorative purposes and decorated the monuments and tombs. However, the ancient Egyptian script is “a writing system with both phonetic and ideographic characters” (Faulmann, 2001: 21). The Egyptian text, which also has religious themes, said, "Because an incomprehensible wisdom specific to Egyptian priests was seen, it was called hieroglyphs (= sacred signs)." (Friedrich, 2000: 14) In another way, the word "hieroglyphics" actually means "the writing of the gods". " (Yıldız, 2000: 1)

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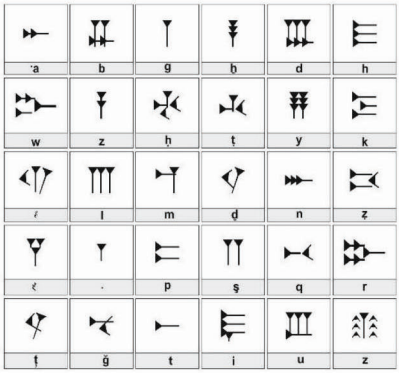

Figure 13. *Cuneiform*



Figure 14. *Egyptian (Hieroglyphic) Writing*

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Chapitre 4: Family Life in the "Diary Of A Wimpy Kid" Series

Hatice YURTSEVEN YILMAZ ,
Kelime ERDAL

1. Introduction

The author of the Diary of a Wimpy Kid series is US-born Jeffrey Patrick Kinney. The online version of this series, which was first published on the general network, has been visited by more than 80 million people and has been read by more than 70,000 children a day. The first printed copy of Diary of a Wimpy Kid series is published in 2007 and becomes one of the bestselling books. Just a year later, more than 100,000 copies are printed in the United States alone. In every subsequent book, prints continue to grow exponentially, both in the US and abroad. The series, published worldwide, has over 194 million copies. The series has been on the bestseller list for nearly 500 weeks since the first book was published. Books are currently available in 63 editions in 53 languages. Jeff Kinney has been named one of the most influential people in the world by Time magazine (http://www.wimpykid.com/about-the-author).

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The methods of solving the problems of the characters in children's books, which have thousands and even millions of copies, the relationships they have with adults or their peers, their behaviors and conversations, and their perspectives on the world can have profound effects on the reader. Because the reader of such books has not yet realized himself, are children who have not completed their personal, cognitive, linguistic and social development. School-age children begin to get to know themselves and create an individual identity. They develop the concept of self about their own characteristics and abilities. They create self-image by realizing their physical and mental characteristics. They develop their self-image with the experiences they have gained as a result of their experiences and various interactions with the people around them (Yavuzer, 2001). The quality of the books that children who pass through such a critical period will meet will affect their view of the world and themselves. Qualified children's books are the most compelling artistic stimulus to provide the desired positive behavioral changes in the cognitive, linguistic, personality, and social structure of the school-age child (Sever, 2007). Child and youth writing has a wide range of influence from gaining reading habits to developing literary sensitivity and creating an individual's own identity. The child or young person who experiences a transition period in his life can

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complete both his individual and cultural development by taking advantage of the products of children and youth literature, which we see as a transition period literature. For this reason, children's literature has a significant role in children's development (Dilidüzgün, 1996, p. 27).

Diary of a Wimpy Kid is a book that is loved and read by children. The abundance of visuals in the book, cartoon illustrations, and handwritten fonts make this book easy to read. Today's children also turn to books that they can read more easily. However, it is not correct to explain the liking of this book by children only with its shape features. Greg, the main character of the book, may also appeal to children with his personality, behavior, dreams, aspirations, and lifestyle. In fact, in this book, children find what they want to do but cannot do in their daily lives (Erdal ve Yurtseven Yılmaz, 2018, p. 1144).

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Children's books are identical elements for their readers. Interesting heroes in books are the closest models they can reach for the children who have experience through publications in their limited life. The child identifies with a model in the development of his personality. This model initially is the mother, father, and close relatives, leaving its place to friends, movie, and book heroes over time. The fact that book heroes are morally and socially unhealthy causes the

child to identify with a bad model (Yavuzer, 2001, p. 188). This reveals how important the task of the children's book writers is.

The child identifies with the heroes of the books he read, regardless of age group. The author has to know this and always consider this aspect of identification when choosing his heroes (Yalçın ve Aytaş, 2002, p. 47). The characters that are perfect for everything will not be realistic for children, and they will cool from them over time. Because the child makes mistakes in his own life, he has trouble, tries to cope with personal or family problems. Faced with situations similar to their own experiences in the books he read, the child can connect with the book and the character, and feel that he is not alone. Thus, literature fulfills its most basic function, which is summarized as telling people to people.

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It is impossible to adopt closed, strict figures to the child in this period when communication has developed so much, and visual media has entered life enough to eliminate childhood. This idealized figure, which may be possible until a certain age, will break apart and lead to a crisis when it enters social life. However, the child's reality must be understood, and his equality must be accepted, that is, seen as an individual. Thus, instead of creating a prototype human figure,

we can gain people who think initially, interpret the society, and express themselves freely (Neydim, 2000).

Regardless of the target audience, children's literature books aim to prepare the child for life by teaching the correct behavior patterns and the rules that must be followed in society, some values such as goodness, honesty, and solidarity. Each work written for this purpose contains different messages and tries to take place in the world of the child (Arseven, 2005). It is essential what thoughts and emotions reach the child with these messages. Any adverse judgment conveyed to minds interested in learning, can cause problematic behaviors or thoughts to occur in children trying to become individuals, and emotionally abuse them.

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Writers who take responsibility for writing on behalf of children should reach children with an attitude that looks at the world through the eyes of the child and perceives life and events from the perspective of the child. The essential determinants of this communication should be child reality and artist sensitivity, which will share this reality with children because the existence of these determinants is necessary for the resulting writing to be both according to the child and to have a literary quality (Sever, 2008).

The books, which are published considering children's needs, interests and reading levels, are extremely effective in

the development of the child. The values and behaviors that are desired to be taught to children are embedded in the texts prepared for them. Children need books for personality development. A child who does not know himself and does not care about himself should not be expected to care for someone else (Sınar Çılgın, 2007, p. 15). Individuals encounter value for the first time in the family environment where childhood is experienced. Family is of primary importance for the acquisition of values. Since the personality and character development of the individual is constructed on a family basis, it is imperative to approach values education with a family dimension and create a suitable ground here (Yaman, 2012, p. 18). For these reasons, our study focused on family life in a widely read children's book series.

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2. Method

In this study, where the children's book series "Diary of a Wimpy Kid" was examined in terms of the characteristics and family life of the hero as an identity element, we used the method of document analysis. Document analysis involves the analysis of written materials that contain information about the phenomenon or facts intended to be investigated. In qualitative research, document analysis can be a single data collection method, or it can be used with other data collection methods (Yıldırım & Şimşek, 2013, p. 217).

The sample of the research consists of the first ten books of the Wimpy Kid series. These are books named Diary of a Wimpy Kid, Rodrick Rules, The Last Straw, Dog Days, The Ugly Truth, Cabin Fever, The Third Wheel, Hard Luck, The Long Haul, Old School. Turkish editions of all books were examined.

3. Collection and Analysis of Data

The selected books were examined within the scope of family life, and the collected data were analyzed by content analysis. Cohen, Manion, and Morrison (2007) define content analysis as the process of summarizing and specifying the essential contents and messages of the written information at hand. In content analysis, words, sentences, themes or paragraphs can be selected as the analysis unit (Çebi, 2003). In this research, we chose the word as the analysis unit. We divided the data analyzed into code and categories. We classified the data according to "Family" and "Relatives" categories. In the family category, "Mother", "Father", "Family", "Sister", "Big Brother", "Rodrick", "Manny"; In the relatives category, we used the codes "Relatives", "Grandmother", "Grandpa", "Aunt", "Still", "Uncle", "Uncle", "Cousin".

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4. Findings

Findings reached by analyzing the data are under the main headings of family and relatives. Findings considered as primary and sub-headings are as follows.

4.1. Family

4.1.1. Mother

In the Heffley family, the mother character is the person who does the family's work alone, assumes the responsibilities of the children, strives to bring them to the right path, and tries to keep the family together. For example, the mother organizes a "family night" to increase the interaction in the family. Instead of watching television, she wants them to play together and go to dinner (Kinney, 2012). It is always the mother who makes an effort for the children. Greg's mother complains that Greg's peers spend much time with television and computer games. That is why she wants to establish a reading club and introduce children to literature (Kinney, 2014b). This well-intentioned attempt of the mother fails, the reading club disintegrates on the first night.

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Mother emphasizes the importance of solidarity and the relationship between siblings to her children who are always in conflict: "… my mother said to my father that he should do this because Uncle Gary is his brother, and those family

members should always help each other. My mom always tells me such things with Rodrick. ” (Kinney, 2012, p. 52).

Sometimes the mother becomes very protective and goes into the private areas of the children. For example, Greg goes to the haunted house where he is inquisitive about, with a friend and mother on Halloween. Although he hesitates when he comes to the door, her mother drags them in. Inside are vampires, people without heads, and a lot of strange creatures. In the place called Saw Street, a man with a saw walks on the children. Greg's mother rescues his frightened children from this situation. Greg is ashamed that his mother saved them. According to him, he must manage to overcome this scourge (Kinney, 2013a). In another example, the mother is against violent games, and so she wants to watch the game with Greg. Greg begs his mother not to come, but his mother is skeptical. Greg does not enjoy this game because he does not want to look like a babe in the woods playing with his mother. His mother interferes with Greg even in the game. Her mother liked this game and thinks the game will improve Greg's math. She hopes that Greg playing this game with his brother will solve the problems between them. (Kinney, 2014a). However, again, this attempt results in frustration; Rodrick immediately kills Greg in the game, and Greg is delighted with this situation, as he gets rid of playing with his brother.

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The book club, founded by the mother, disperse overnight, just Greg and Rowley stay. The mother doesn't like Greg's book, the Shadow Kingdom, which he bought for reading, because of his cover art. On the cover is a picture of a woman with a magic sword in her hand, and the mother does not like the reflection of women in this way. Greg has read this book before and cannot understand why there is a woman on the cover of this book with no women in it: "To be honest, I wonder if the person who designed the cover reads the book." (Kinney, 2014b, p. 47). Greg's mother decides to choose the books that her son will read. Greg doesn't like these books, which are reminiscent of classics. In the end, Rowley leaves the reading group, and Greg remains alone.

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Although the appearance of a mother trying to do the right thing for the family was drawn, it is seen in the analyzed books that the mother also made mistakes. These are unacceptable errors in terms of child education. For example, the mother pays her children to do housework: “Rodrick and I never have enough money to buy anything, so my mom gives us pocket money in exchange for doing housework. ” (Kinney, 2012, p. 50). However, their household chores are already the collective responsibility of family members. The mother cannot ensure that her children share this responsibility. For this reason, children value money more than necessary and

expect everything to do a financial equivalent. Another example of mother's negative behavior is "Cabin Fever" (Kinney, 2017) is in his book. Greg enters a long queue to get his beloved comic book signed by his author. When he goes to the toilet, her mother says that she has the book signed. Greg wants to sell a signed comic book for Christmas, but learns that the signature is fake. Because his mother got bored of waiting in line, she deceived Greg with a false signature. The mother sees no harm in deceiving her child for that moment, but then regrets and goes to the signing day and waits three hours to sign the book. But that has no value for Greg: “I hope I find a rich, curious man named Craig, who will buy the book for a high price.” (Kinney, 2017, p. 220). For Greg, it is only money.

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In the book 'Hard Luck', the mother tells Greg to sell the paintings he made when his relatives came to visit. Because Greg is small, relatives like to give money to every picture of him. But as Greg grows up, they give up this. So Greg faces the fact that his paintings aren't good. It is also not right to instill the idea that art will be made for money to a young child.

In Rodrick Rules (Kinney, 2014a), his mother warns Greg not to lie, and if he lies, she threatens to imprison him at home. Greg is afraid because, according to him, his mother never forgets and forgives the mistake. Greg keeps his promise to his mother and never lies. He says to his friend, who wants

to be a basketball player, "Your mom and dad are short, and you are fat." Seeing that some truths do not make people happy, Greg thinks that his mother does not always tell the truth. When she is not brushing teeth when she is young, her mother pretends to be looking for a dentist. He says the dentist is using wood instead of braces and frightens Greg. Upon this incident, Greg starts brushing teeth four times a day. The mother tries to make her children behavioral changes with fear.

Considering the well-being of their children, The mother character who considering the well-being of their children sometimes seems to ignore the negative behavior of the children. For example, Greg takes care of pets in a computer game. It is very pleasing to feed and grow a creature, even if it is virtual. However, he exaggerates this situation; he plays for sixteen hours on the weekend. Nevertheless, his mother does not say anything about it. When he tries to do the same next week, his mother says that this situation is unhealthy and that he should communicate with people from real life (Kinney, 2017, p. 55). In the other example, Greg loves junk food, and his mother puts junk food in his lunchbox. One day, when he sees only two fruits in his lunchbox, Greg feels terrible: "I take my power from the sugar. I was going to sleep in the sixth hour in Mr. Watson's lesson. Fortunately, my head hit the back of the chair, and I came to myself." (Kinney,

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2015a, p. 69). Greg cannot sleep at night because of the horror movies he watches, but he is hidden from his mother and continues to watch the horror movie after she sleeps. He pulls the blanket from fear to the head (Kinney, 2014b). Nevertheless, her mother does not realize that. In the book of Diary of a Wimpy Kid (Kinney, 2013a), Greg complains that his parents are tolerant of his brother. His mother scolds Greg when he does not finish his meal. However, she does not even notice his brother, who empties his food in the toilet.

Greg likes to cheat on the people around him. For example, in the book The Third Wheel (Kinney, 2012), he deceives her mother, thinking he is smart. Greg takes out the batteries of the television remote so as not to watch educational videos. Then he watches the videos he wants: "I do not know if these videos made me smarter, but at least I am smart enough to learn to put something I want to watch on the video. I also learned to remove the batteries of the television remote, so no one could turn on the tutorial videos again." (Kinney, 2012, p. 21).

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4.1.2. Father

Greg Heffley's father has no family responsibility, except to go to work and earn money. He is also not in an intimate relationship with his children. For example, in Dog Days, Greg states that he believes there can be no close

relationship with his father. Although his mother tries to bring the children closer to the father with activities between the father and son, Greg finds these efforts unnecessary. Her father's approach to this issue is also compelling: "Your mother said I should hug you, folks!" (Kinney, 2014b, p. 89). Greg always thinks negatively about his father: “We may not have one of those very close father-son relationships with my father, but it is not a problem for me.” Greg is nervous even when he is alone with his father. One weekend, his father puts Greg in the car and does not say where they are going. Greg calls the police when his father leaves the car to buy gas. However, his father will surprise him with a baseball game. The cops come and interrogate the father. The demoralized father returns home.

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The indifference of the father towards his children is also emphasized in The Third Wheel (Kinney, 2012). His father takes Greg to work on "Bring Your Child to Work Day." The father does not care about him because he has too many jobs, he even forgets him at work: "My dad told me that he had to finish his job and that I had to find another place to go and sit while he was doing his work. His head must have been really messy that day, he went home and forgot me! If the cleaning officer had not found me, I could have been stuck there all night." (Kinney, 2012, p. 61). An example of this

indifference is found in the book Rodrick Rules (Kinney, 2014a). Their father goes to the show of his son Rodrick, but he plugs cotton in his ears and watches from afar.

In Cabin Fever (Kinney, 2017), Greg does not want to open the door that knocks in the morning, continues to sleep. After a long wait, he goes to open the door and sees his father. His father's tie was stuck in the door, waiting for Greg to open the door. For this reason, Greg thinks his father is fed up with him: "So I am sure he will want to send me to the correctional facility at the first opportunity he gets." (Kinney, 2017, p. 164). Greg is not sure of his father's love for him.

In The Ugly Truth (2015b), his mother's start to school is a torment for Greg because he has to do his homework with his father. His father does not help much, whereas his mother says almost all the answers, and his homework ends in ten minutes. His father shows him how to do the homework, which takes time. Moreover, his father forgot what he knew because he graduated a long time ago. First, he learns himself, then tells Greg how to do homework. Meanwhile, he always uses old methods and terms. Greg does not understand this language: "Sum the numbers in this column… We have four. What do you mean? (Kinney, 2015b, p. 70). His father licks his fingers as he turns the book and notebook pages, Greg is annoyed by this and doesn't want to touch those pages. Besides, his father

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has no tolerance for wrong: "I immediately understand when I do something wrong because my father gets angry with me and starts breathing from his nose. That is why I started putting a dress on my arm while working on algebra." (Kinney, 2015b, p. 71). It seems that Greg is afraid of his father's anger. In another example, Greg's report comes home by mail, and his mother gets angry because terrible scores, but Greg thinks that his father will punish him. Greg calls on his grandmother for dinner because he is afraid of his father's angry so that his father cannot be angry with Greg (Kinney, 2015a). Greg then goes to play bingo with his grandmother and her friends to make money. He has the exam the next day, but he spends time with bingo for the sake of earning junk food money.

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In The Last Straw (Kinney, 2015a), his father reads the book Generous Tree to Greg every night. Greg likes the book, but behind the book is an awful picture of the author. Realizing that Greg is afraid of this picture, his father frightens him by saying that if he gets out of bed, he will meet that horrible man. This fear settles in Greg so much that, although he grows, he does not get out of bed even if he needs a toilet at night. In the books, like the mother, the father scares the children too.

In Old School (Kinney, 2015d), Greg goes to the forest camp as a school trip. In this camp, children talk about a mysterious man named Silas Scratch. Every child in the camp

is afraid of this guy because everyone tells scary stories about him. Greg's father also joined this camp when he was a kid. The camp had only one toilet then. As Greg's father traveled through the woods, he found a warehouse with a toilet and shower. He made up the Silas Scratch story so no one can learn here. From his childhood until the time Greg went camping, this story is told and scares the children. When Greg's father comes to the camp as a supervisor, he hears that this story is still being told, and he scares the children with this story. Thus, he will be able to use the toilet and shower in the same warehouse. In the book, it is seen that even an adult father deceives people and even causes many children to be afraid, including their own. The father, who is a bad example to Greg, does not regret it. Greg does not tell his friends that the story of Silas Scratch is a lie. Because one day, he thinks he can use that warehouse if he is a supervisor. Greg learns this selfishness from his father.

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In The Ugly Truth (2015b) book, when her mother starts school, it is up to other family members to prepare dinner two days a week, but after a few tries, they give up and decide to eat out. This situation ends unpleasantly: "When we left the restaurant, Rodrick spatted the gum in his mouth towards the propellers flying around and accidentally hit my father! My dad chased Rodrick around the parking lot, but he couldn't

catch because Rodrick ran very fast. Then his foot stumbled on something on the floor and twisted his ankle." (Kinney, 2015b, p. 65). The men of this family cannot take care of themselves without being a mother. They go to the doctor, and his father does not tell the doctor about the cause of the sprain of his foot, he finds another reason. Greg states that when he encounters such a situation, he can quickly tell the truth, not the other reason. Thus, it is seen that the father is a bad example for his children.

His father takes Greg with his brother to the cinema (Kinney, 2015a). Greg says this is not because of their good, but because of their father's need for air. The child who collects tickets in the cinema was once the naughtiest in the neighborhood. Greg's father decides to send Greg the military school, considering that the naughty boy has corrected there. Greg does not want it at all because there is no age discrimination, and he thinks the elders will crush him.

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Greg has problems with his father about sleep patterns: "In the summer, I like to sit and watch television late at night, play computer games, and get up late in the morning. However, when my father returns home from work, he gets furious when he sees that I am still sleeping." (Kinney, 2014b, p. 19). Greg thinks his father behaves not for his good, but because he's jealous of those who don't go to work.

Greg tries to fool his father many times, as well as fooling his mother. Going out of the house under the pretext of playing sports, Greg pretends to run two laps in the courtyard to deceive his father. In his words, his father "swallows the bait." (Kinney, 2013a). Watching too much television on the weekends, Greg is always criticized by his father for not doing sports. Greg has become so lazy that he doesn't get up and take the television remote. His father sends him out to do sports, but he returns home, lying as if he did sports (Kinney, 2015a). In Old School (Kinney, 2015d), Greg tells how he deceived his father when he was in first grade: "When I was in the first-class swim team, my father would leave me in the town's pool every day. But as soon as he went, I would run to the creek and watch the fish until the training was over. I definitely went back to the pool before my father came to pick me up. I jumped into the pool right away and pretended I swam all this time." (Kinney, 2015d, p. 101).

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In Rodrick Rules (Kinney, 2014a), when his parents find out that Rodrick is having a secret party, they take the key to his car and punish him for a month. They also punish Greg for not playing a video game for two weeks because he is a criminal partner. This punishment ends two days before its end. Because when Rodrick cannot come out, his friends come home and play loud music. His father, whose head bursts, ends

the punishment. The father, who tries to solve the problems with the punishment cannot act decisively in this punishment, he thinks of his comfort first. Thus, the reader is guided to get rid of punishment. Greg's mother approaches the situation differently and leads her older son to music. This effort of the mother is positive.

The father does not have a warm relationship with his relatives. For example, Greg's uncle and father are not good, but they meet on special occasions. While Manny, the youngest child in the house, is about to finish his toilet training, his uncle tells him about the toilet monsters. Manny is afraid and does not want to go to the toilet. Greg says that his father swore at uncle while changing Manny's diaper. They chat together, but the father gets tired of this conversation and goes downstairs. Uncle goes after him. The father is so overwhelmed that he raises the temperature of the house to an extreme, and everyone is overwhelmed by the heat and leaves the house. Moreover, every Thanksgiving day ends like this. The father is not welcoming at all. However, the family is meeting almost exclusively on thanksgiving day, but the father cannot even tolerate it (Kinney, 2014a).

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4.1.3. Greg Heffley as a family member

Greg Heffley is a smug boy. As we enter the new year, everyone seeks ways to become better people, but he does not

see it necessary because he is "perfect," as he says. According to him, he deserves a holiday because he is one of the best people he knows. However, he thinks his family is not like that; everyone in the house instantly returns from their decisions. He says no one in the family has the will to implement his decisions (Kinney, 2015a).

Greg says he is not happy with living with his family: "So okay, I love my family, but I do not think it is true that living together. Maybe it would be better if we all live in separate houses and only see each other on special days and holidays. Nevertheless, for the moment, the situation is not very heartwarming." (Kinney, 2013b, p. 7). These statements are like a summary of Greg's views about his family.

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When Greg grows up, he thinks he seems less appealing in the family. Greg is a source of entertainment until the younger brother Manny is born, and everyone takes care of him. This interest ends when Manny is born: “When you are little, nobody warns you that you have an expiration date. One day they love you, the next day they act like stale cake. ” (Kinney, 2015b, p. 39). Greg thinks his elder brother has also been cranky because of this indifference. In this case, Greg finds his friend Rowley lucky. Because he is the only child, and no one can replace him in the family. These thoughts

constitute a negative example for children who have or will have a brother/sister.

His parents help Greg win the first prize by competing with unsuccessful kids in a competition. Even those who were very unsuccessful in that competition received the first prize. Greg thinks that this behavior, which parents think they do as a favor to their children, is evil. Since there is no such flattery in every environment, the child experiences great disappointment when faced with the truth: "I think parents think they are doing their children a favor with such things, but I think they cause bigger problems in the long run." (Kinney, 2014b, p. 184). This thought is unexpectedly mature from Greg. Surprisingly, a child who loves to get something by tricking people around him does not want success without difficulty.

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In The Long Haul (Kinney, 2015c), Greg and his family think they were robbed on their holiday. As responsible for this, they see another family they had problems with before. They enter the room of this family without permission and search for their belongings by mixing theirs, but they cannot find it. Even so, they even take a shower in the room, and the whole family does it. Instead of being a good example for their children, parents are disrespectful with another family.

Greg, who loves fooling family members, tries to escape from the responsibilities, especially by deceiving. For example, in Rodrick Rules (Kinney, 2014a), while playing games with his best friend Rowley, Greg realizes that he has mom money in a box, and puts them all in a bag and takes home without permission. He hides some of them, takes some of them to his mother, and turns them into money. He is afraid that his mother understands that this money is not what she gives, but the mother does not notice. He tells his mother that he will send a letter to his friend with money, but he does not. Greg thinks he can live with this money for life: "$ 100,000 is enough for me throughout my high school life, even later. I may not even need to find a real job." (Kinney, 2014a, p. 146). Making money without work is Greg's most noticeable dream.

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In The Third Wheel (Kinney, 2012), Greg claims that he remembers everything he had experienced from the womb. He tells that his mother made listen to classical music while she was in her womb and that she was reading a book and talking to him. He even remembers his mother and father's romantic moments. These loving moments make Greg unhappy: "It's possible that I did not feel comfortable when people showed love to each other around me. Especially if it was my parents. I was trying to stop them, but they were not getting the message." (Kinney, 2012, p. 13). Then he finds an old

photograph that his parents took while kissing each other and got disgusted. There is no tolerance for love.

Greg evaluates the situation of his siblings and himself at home and decides not to have children when he grows up: “I am single like my Uncle Charlie, and I spend all my money on vacations, heated toilets. Why would I have to take care of ungrateful children? ” (Kinney, 2017, p. 116). He sees himself and his siblings as ungrateful.

Greg is a thoughtless boy. For example, in the club where he goes with his friend, they drink lots of juice with his friend's father's account number. However, one day his friend comes home with his father, and the father shows the bill. Greg gets angry with the man bringing the bill home instead of paying quietly. Greg's mother says that the children will pay this bill. Moreover, the meetings of the "reading are fun" club will be suspended until the bill is paid. This is what Greg likes: "Everything that's not about reading at this point looks good to me." (Kinney, 2014b, p. 53). Greg's mother will not allow anything without paying this money. Greg is always trying to make money without working. So her mother calls him lazy. Greg realizes he is too lazy, but he assigns responsibility for his family: "I've been lazy since childhood. If someone noticed this early, maybe I would not be like that now." (Kinney, 2014b, p. 75). As an example of his laziness, Greg recounts his

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memory in kindergarten. When he is in kindergarten, end of the game, the teacher asks them to do the cleaning and collect the toys by singing the song. But Greg only says: "I used to sing along with everyone, but I would not do any cleaning. So if you want to blame someone that I am like this, I think to start with the education system." (Kinney, 2014b, p. 76). From this point of view, it can be said that Greg is aware of his wrong behavior and blames his family and education system for them. Greg leaves the church with the hope of finding the money for his friend's father's bill. His mother prevents Greg, who covet the money collected to help those in need. Greg is a careless and thoughtless child who does not hesitate to steal the help money.

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In Rodrick Rules (Kinney, 2014a), best friend Rowley comes to sleep at Greg's house. While playing together, Greg puts a hard object into the pillow to make a joke based on his friend kicking the pads. Rowley hurts his toes when he hits that pillow with his foot. Greg's mother takes him home. Greg's little brother sees that Greg put a hard object inside the pad. Greg is worried: "I also knew he'd tell my mom. I had an idea to discourage him from betraying." (Kinney, 2014a, p. 189). This brilliant idea is to fool his brother by pretending to leave the house. However, instead of getting upset, his brother goes down to the basement and eats Greg's candies. The next day,

the mother learns the facts and makes Greg apologize to Rowley and his family. Once again, Greg does not do the truth voluntarily; his mother forces him to do so. This situation is also an example of Greg's lousy relationship with his younger brother.

Greg doesn't like the authors of fairy tale books read to his brother. He calls them "trickster" and belittling them as books that can be written in five seconds. Her mother asks Greg to write a children's book. Greg sees this as a simple task. All he has to do is create a cute hero and eventually make the hero take lessons. Greg sends the book to the publisher and plans to become rich. It can be said that Greg, who tries to make money the way he thinks quickly, has no respect for labor.

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His father warns Greg of his responsibilities. He wants Greg to wake up himself every morning, but he cannot wake up without his father waking up (Kinney, 2015b). In Dog Days (Kinney, 2014b), Greg is described as someone who likes to eat fast food. His father, on the other hand, represents the people who go to "fast food" restaurants as "idiot." Greg is in constant conflict with his father in the family. However, he knows how to use his father whenever he wants. For example, Greg tells his mother that he will go shopping with his father because he sees shopping with his mother as a waste of time.

She allows it because his mother thinks this will strengthen the relationship between father and son. Greg tells his father that he can go shopping without himself and buy whatever he wants (Kinney, 2014b).

In The Last Straw (Kinney, 2015a), his father sends Greg and his brother to the course to do sports. Greg does not want to be chosen for the team because he will stay away from computer games. Greg is someone who leaves everything in half. He wants to quit football despite his father's insistence. He wants to be a goalkeeper because he runs less in the football team. He also concedes a goal in the first move. Because he is interested in flowers in the castle.

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In The Ugly Truth (Kinney, 2015b), Greg's mother takes home an assistant lady to help with housework. Greg is pleased about it and proudly says it at school. He thinks that he will do whatever he wants at home, distributes, and pollutes the house as he wishes. But the opposite happens, and the whole family cleans the house at the mother's disposal so that the assistant woman does not find it very dirty. When Greg returns from school, he finds the cleaning lady watching TV. Greg thinks that there is no work left for the woman because they had previously cleaned the house. When her mother returns from work, she finds the house very clean. Greg complains about this woman, whom he could not do his job. Greg tells that

Isabella is not doing any work at home, eating and watching TV, and asking his mother to fire her. But his mother is satisfied with the maid. Greg finds İsabella's socks in his bed one evening and thinks she sleeps in his bed at noon. Unable to persuade her mother despite all her efforts, Greg decides to become a maid. This profession means watching TV all day, eating junk food, and sleeping for lunch. One evening when his mother is not at home, Isabella gathers all the maids in the neighborhood and throws a soap opera party. The mother, who learns this, stops Isabella's job. From now on, they will clean the house together. Greg rejoices at this because he's tired of finding Isabella's pantyhose in his bed.

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Greg doesn't like the Christmas gifts he gets. A deodorant and travel dictionary were taken, whereas the toy is waiting. His uncle bought him a washing pot and tells him to pack his dirty clothes in this pot. This does not like Greg at all because he throws his dirty clothes on the floor and his mother collects it, washes it and folds it back. Greg does not want to take over his dirty when he has such an order at home. He advises his uncle to return this gift and give him his money. In this way, he will be able to buy something that works for himself. With the objection of the mother, Greg faces a job he does not like at all in the new year, such as washing his own clothes himself. Greg is very unhappy: “How bad it is to get

such ridiculous gifts this year. For the past few months, I have been pouring oil on people. I thought I would see it for Christmas. ” (Kinney, 2015a, p. 18). Greg doesn't appreciate or want to help his mother's effort for the layout of the house. He also behaves well for people to get the gifts he wants, even if he does not come from inside. A similar situation exists in the book Cabin Fever (Kinney, 2017). Greg tries to be a good boy to buy a gift: “… The gap between Thanksgiving and Christmas is very frustrating for me. If you do something wrong in the first eleven months of the year, it won't matter. But if you do something wrong during this period, you will pay a heavy price. (…) It is very difficult to try to behave well for a month. I manage to behave well for six or seven consecutive days. ” (Kinney, 2017, p. 7). Children cannot always behave, it is in their nature to misbehave. However, Greg also thinks it is natural to do wrong things. Moreover, it states that this is not a problem for adults at normal times. With so much effort to get a gift, Greg opens and starts using the gift that his mother put under the Christmas tree a week before Christmas. He replaces something else so that his mother doesn't understand. In another Christmas, he writes an e-mail from his mother's e-mail address to all relatives to find out what everyone will receive. In the book, as always, it is seen that the hero prefers to deceive again to get what he wants.

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4.1.4. Siblings

Greg has an older brother named Rodrick and a younger brother named Manny. Greg conflicts with his siblings, as well as his parents. Among the brothers, there are problems caused by jealousy and lovelessness. For example, in The Third Wheel (Kinney, 2012), Greg explains the reason for the issues he had with his brother: "I met my brother Rodrick a few days after I was born. Until then, I thought I was the only child. When I found out that I was not, I was very disappointed. (…) Almost everything I had in those days was Rodrick's old ones. Even my nipple belonged to Rodrick. I think Rodrick wasn't

ready to give me the pacifier yet, and this explains why he never loved me." (Kinney, 2012, p. 16-18). Although his mother tries to strengthen loyalty among family members, Greg still does not trust his brother: "I hope I never need a kidney or something; because if Rodrick is the person I trust in such a situation, I'm in trouble." (Kinney, 2012, p. 52). Similar thoughts are in The Long Haul (Kinney, 2015c). Greg talks about the story called Flat Stanley, which he read when he was little. When he put himself in the shoes of Stanley, he says: "If Flat Stanley had an older brother like Rodrick, he wouldn't have survived for a day." (Kinney, 2015c, p. 30).

Greg is a student without goals. It makes him uncomfortable that her mother thinks he is a smart child and has expectations. Her brother advises her on this: "Make sure people don't have great expectations about you. So you can manage to surprise them without having to do much." (Kinney, 2013a, p. 21). An incorrect message is sent to the reader through a dominant character in the book. Children should aim to do great things. His brother is always a negative example to Greg and makes fun of him, because of that, Greg doesn't like him.

In Rodrick Rules (2014a), his brother Rodrick takes Greg from the swimming course. His mother thinks that if they spend quality time with each other, they will fight less, but she

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is wrong. Rodrick comes half an hour late to pick up his brother. He says that chlorinated water will damage the seat and does not put his brother in the front seat. There is no seat behind the van. Greg travels between his brother's band's instruments. There is a risk of hitting the head of the musical instruments. Finally, he prefers to walk instead of returning with his brother. Similar situations are experienced several times. The brother drives the car very fast while Greg is there; they insult each other and physically hurt. Rodrick believes that he can do all sorts of torture to his brother, and he cannot object because he knows a secret to him. If Greg treats him, he'll reveal this secret. Greg also wants to learn the embarrassing secret of his brother. Rodrick's father sends his primary school photograph for high school yearly, but Rodrick tears down the page. Greg will use that page as a trump, if not tearing. In the book, the brothers continuously try to find secrets that will humiliate each other.

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Rodrick does not like to take responsibility, nor does he fulfill his duties. Rodrick, for example, investigates whether violent films as a project of science lead people to violence (Kinney, 2014a). The entire family helps him because Rodrick leaves his homework to the last moment. For this assignment, the family watches violent films. It is positive for the child reader to include cartoons about the harmful effects of violent

films on people. However, it is not true that parents allow children to watch violent films. Manny is given as an example of the adverse effect of such films. His younger brother Manny, also watch one of these forgotten movies on DVD and draw scary pictures with this effect.

Their mother sends her brother and Greg to collect the leaves in their grandmother's garden (Kinney, 2014a). In return, she will give them money. Grandma will also make from their favorite hot chocolate.

When his older brother tells Greg to fill the bags halfway, so that the job will be finished quickly, Greg is delighted and waits for his brother to always guide him in this way. His brother actually taught him the trick of the job. In another example, his mother asks Greg and his brother to help him more, so Greg washes with his brother every night. It is forbidden to turn on the TV and computer until the dishes are finished. "But let me say that Rodrick is the worst dishwashing friend in the world." (Kinney, 2014a, p. 19). Rodrick enters the bathroom after the meal is over and returns an hour later. Meanwhile, Greg finishes the job, and when he complains to his parents about his older brother, Rodrick says that this is a need. Parents are afraid that their little children will be affected by this fight instead of solving the problem between the two siblings.

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Greg's parents will spend the night outside, and Greg will be alone with his brother for the first time at home (Kinney, 2014a). Mom and dad don't do this before because they think Rodrick is going to party and scatter the house. However, when Rodrick falls from the flu to the bed, the mother and father want to take this opportunity and leave the house after having a long speech on responsibility and trust. As soon as they leave the house, Rodrick calls all his friends and calls to the party. Greg wants to squeal his brother by calling his parents, but he doesn't call his parents because he has never seen a school party. Her brother asks him to bring a table from the basement. As soon as Greg descends into the cellar, Rodrick locks him there. Greg punches the door, but Rodrick opens the music to the fullest so that his voice cannot be heard. Greg thinks he's an "idiot" because he doesn't think his brother will do such a traitor. The party lasts until late, and Greg seems to freeze in the basement. In the morning, his brother opens the door, and when Greg arrives in the hall, he finds the room like a dumpster. There is little time left for his parents to come. Greg doesn't want to help his brother clean the house, but he has to help when his brother threatens to tell his secret. When they finish the cleaning and go to the bathroom to take a shower, they realize that someone wrote "hi Rodrick" on the bathroom door with a permanent pen. They

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try to clean, but the text is not deleted. Finally, they remove this door and attach a door in the basement. When the parents came home, this job was just finished. "It was obvious that they were very happy to see that the house was not burned in their absence" (Kinney, 2014a, p. 108). Greg thinks it would be great for his brother to be punished. The younger brother is not at home that evening, and Greg believes that his brother, who he sees as a telltale, will transfer everything to his parents because whatever Greg does, Manny tells his parents immediately. He was a telltale himself. Greg is punished for using the wrong word that Rodrick used when he is spying on Rodrick, but parents do not punish his brother. This questions the family's understanding of justice.

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Greg shows his writing to his older brother. Her brother's reaction is rude: “Monkeys don't speak English, stupid!” (Kinney, 2014a, p. 113). Rodrick is not afraid to use slang words. He is always a bad example to his brothers in this regard. Greg doesn't hesitate to use slang words like his brother. For example, when his mother receives a memo pad for Greg, Greg decides to keep the book locked so that his brother doesn't read what he wrote in it, and he calls him "one of the idiot" in that book.

In The Last Straw (Kinney, 2015a), it is seen that Greg does not like his brother as in other books and he always tells

about his negative aspects. The brother does not exhibit exemplary behavior. He gets a tattoo with the money that his parents give to prepare for military school exams. Greg thinks that his parents are trying to kick his brother away, and believes that after a while his father will send him somewhere.

Rodrick wears the maternity dress while her mother cuts her hair, and Greg takes a picture of this moment (Kinney, 2015a). His angry brother chases him and puts an ant on his brother's bed in the evening. Greg is very afraid of the ant in his bed, but he thinks his brother will not stay with it, he can do other things to him. Therefore, he advises his father to go to a scout camp in order not to stay with his brother. His mother supports this idea because she expects an emotional tie between the two brothers. The camping area is far from home. When they come to the campsite, they see that the area is covered with water and they go to a hotel because the house is remote. When his father goes to the reception, Rodrick kicks Greg out of the room in underwear and locks the door. Greg punches the door, but Rodrick won't open it. People at the hotel leave their rooms. Greg runs away so people can't see, and then he looks for his father when he can't find the room. According to Greg, his father is addicted to junk food and will be able to see him at the top of the vending machines. Greg realizes that

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the camp will not work to get rid of Rodrick and admits that going to military school is essential.

In The Long Haul (Kinney, 2015c), Greg goes to a water park with his family. They decide to play hide-and-seek with his brother Rodrick in the pool. Greg doesn't want his brother to go underwater and cheat. Rodrick gives a sheet of paper in his hand and tells the person who is hiding should keep it dry. Greg is the first to hide and keeps the paper in his hand above the water. However, people who see the paper escape. On the paper, it says, "I did not have a swimsuit": "What he wrote was bad enough, and it was worse for him to make a typo. I was even more infamous when the lifeguard got up from the chair and told me to get out of the pool. When it comes to Rodrick, I must find out that I should never trust him." (Kinney, 2015c, p. 174).

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In Dog Days (Kinney, 2014b), Greg hurts his friend Rowley while trying to joke. Rowley's father gets angry at this and tells Greg's parents to take their children. Greg's father goes four hours to get him; he is very angry with Greg. Thinking that his father is making mysterious phone calls, Greg asks his brother what his father planned about him. Rodrick says my dad will sell you. Greg doesn't believe him: "It's always 100% untrustworthy to Rodrick" (Kinney, 2014b, p. 204). He consistently misleads his brother Greg and informs

wrong him. He lies to him very comfortably. For example, if you eat watermelon seeds, it says watermelon will grow in your stomach.

In The Ugly Truth (2015b), Rodrick will cook food in the microwave oven for his brothers Manny and Greg. He gives Greg the plate and tells him that the plate is hot and needs attention. Greg blows food for a while. However, his brother never heated the dish. For lunch, Rodrick prepares a sandwich, but Greg throws it away immediately: “I didn't even bother to eat the sandwich because I never saw Rodrick washing his hands once” (Kinney, 2015b, p. 68).

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There are also problems between Greg and Manny. Jealousy appears to be the basis of these problems. Because until younger Manny is born, Greg is a source of entertainment, and everyone in the family takes care of him. This interest decreases when Manny is born, so Greg cannot get on with Manny. Also, Greg thinks his parents behave differently to Manny, ignoring his mistakes. For example, Manny addresses Greg with words he does not want (Kinney, 2013a). Moreover, it continues when it grows. Although Greg doesn't like it, his parents don't say anything to Manny. When Greg says one of those words to Manny, Manny ramps and rages. Her mother is very angry with Greg and prohibits swearing at home. The swearing person will throw a dollar into

the jar. Greg and his brother quickly fill the jar. Greg gets angry when the words "stupid, idiot" are covered by swearing. That's why Greg and his brother use the banned words encrypted. Her mother's method of receiving money was also unable to keep them away from swearing.

When Manny is unable to sleep, his mom allows him to watch TV. Greg is uncomfortable with this because he hasn't been able to watch the programs he wanted since he was his brother. Greg thinks that his parents were not so tolerant when he was a kid. Greg complains that his little brother is overprotected by his parents (Kinney, 2015a).

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In his Rodrick Rules (Kinney, 2014a), Greg puts his face in shape to make his little brother laugh. Manny comes out of the nose of the juice he drinks while laughing. When his mother sees this, he gets angry with Greg and tells that this behavior can kill his brother. Hearing this, Manny starts to cry too. That's why Greg avoids his brother. However, Greg, who was pushed by his brother, was delighted to hear he would be a brother. The reason for this happiness is that someone he can crush will be born. However, Greg, who thinks that his parents are very protective against his brother, cannot realize his plans about his brother. Even though he put chocolate cookies in the computer's driver, he cannot “knock the hell out of him” in his own words. With the help of his mother, his younger brother

prepares an apology gift to Greg, but Greg throws it away. He makes his brother Greg mad, but he is still happy with his presence. Because Greg used to sell chocolate for Rodrick's school expenses, but now Manny does it.

Younger brother Manny depicts two people fighting in a picture and draws himself in the middle (Kinney, 2014a). When his parents see this, they act like "love butterfly" with Manny, but Greg thinks that the picture is not his parents, but himself and his elder brother. They fight with Rodrick because of the TV remote, and Manny is with them. Greg doesn't want his parents to learn this. The impact of the fight at home on young children is highlighted in this detail.

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Greg says his brother Manny has no real friends and explains one of the reasons for this: "I think one of the reasons for this is that Manny doesn't like to share his toys. So when the kids come home, Manny closes himself to our old dog's playhouse and hides all his toys" (Kinney, 2012, p. 30). Later, Manny makes friends with a boy named Mikey, who moved to their neighborhood (Kinney, 2013b). However, the two never talk to each other; all they do is watch TV. In the picture below these lines, there is a television making "BANG! BANG!" sounds. It is understood from this picture that children watch something violent.

In Cabin Fever (Kinney, 2017), Manny cries like crazy if the things he wants are not done. Her mother immediately does what he wants, as he wants. He puts a lock on TV by setting channels he loves. The whole family watches only his favorite channels. Ignoring anyone other than him, Manny leads family members by the nose. For example, one day, the snow suddenly suppresses, Greg and his family are trapped at home. By the way, their electricity is cut off. The family is overwhelmed by cold and starvation. However, Greg realizes that he has power when he goes to Manny's room: "When things get worse, it seems like Manny thought each sheep would be hung by his leg. So as long as he could survive, he would not care that we all die by freezing. My mom asked Manny why the rest of the house had cut off the electricity. That's because Manny started talking nonsense, saying nobody taught him to tie his shoes or something" (Kinney, 2017, p. 210). It is not appropriate for a child to make such a plan in children's books that will put his family in a difficult situation.

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4.2. Relatives

In the Diary of a Wimpy Kid series, discussions and lovelessness among family members or relatives are everyday situations. For example, a ring discussion takes place between Greg's mother and aunts. In order to have a ring from their mothers, all family members fought: "Suddenly, the whole

family at each other's throats." (Kinney, 2013b, p. 123). Even adult models in the book behave like this, children cannot be expected to behave differently. For example, Greg states that the grandmother's two sisters could not tolerate each other: "They give each other a gift every Christmas, but I think the only reason they do it is that they want to see who gives a more humiliating gift" (Kinney, 2013b, p. 130).

In Hard Luck (Kinney, 2013b), Aunt Gretchen and her children come to stay with Greg and his family. Aunt's son Malcolm complains to the police when he sees that there is no ketchup left at dinner. Greg's mother and father try hard to explain the situation to the police (Kinney, 2013b, p. 144). It is seen that the child characters in the book are in constant conflict with their families and their surroundings.

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In Rodrick's Rules (Kinney, 2014a), her parents leave Greg and her brother to their grandparents one evening. The grandfather's salad is torture for Greg and his brother, and Greg pours the salad in his pocket so that his grandfather does not get upset. He does not care about the vinegar gliding from his legs, and grandpa does not even notice it. It is seen that Greg is trying to act polite for the first time. However, in the book Old School (Kinney, 2015d), Greg loses his fineness when his grandpa start living with Greg and his family. When Grandpa takes Greg's room, Greg teaches him to go on dating

sites to get him out of the house as soon as possible. One evening when no one is at home, grandpa gives a party at home, unaware of the household (Kinney, 2015d, p. 60). Even the sanest person in the house gets off the road whenever he gets an opportunity. In order for the reader to find it funny, every situation is explained far from what it should be.

Greg's parents do not trust their children when they go on vacation, and an adult accompanies them. Their grandpa come to them before such a trip. Greg's older brother moves away from home in his car. Greg is bored too. His grandfather treats him like a small child, and even reads a fairy tale. The reason for this is that the grandfather still used Greg's mother's care guide about nine years ago while caring for them. Here, it is written that they can watch a training program for a maximum of half an hour a day. Greg tears this page and puts, "Greg can watch as much TV as he wants." Otherwise, he will not be able to tolerate his grandfather. He writes, "If Rodrick leaves the house without permission, you should stick to him" and puts it in the book. But before his grandfather can see and apply these writings, his parents come. Greg is particularly upset about his brother not being beaten, but he even prayed for it.

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In Rodrick Rules (Kinney, 2014a), Greg thinks grandmother loves his youngest brother more because she

hangs Manny's photos in the fridge. Although the grandmother says she loves equally, he does not believe. This attitude of Greg, who thinks that Manny is treated differently in the family, is not surprising.

In The Ugly Truth (Kinney, 2015b), Greg's uncle is mentioned as a relative. Uncle will make his third marriage. Everyone is used to his marriages; nobody gets excited.

Greg puts a farting pillow on his grandmother's chair on the day of thanksgiving. When she sits on the pillow, a lousy smell spreads around. Because the grandmother is kind, she writes a letter to everyone after a few days.

Grandmother invites the whole family to her home at Easter. Everyone shows an excuse and does not go to the invitation. The next morning, the grandmother says she won the big bonus from the lottery, and everyone gathered in her house in a short time. The bonus did not rise to her, but she aims to gather relatives. Greg considers this behavior to jeering at people, and if he lives up to the age of ninety-five, he will jeer at too.

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5. Results

According to the findings of the research, it was determined that in the Diary of a Wimpy Kid children's book series, there were mostly negative messages for the child reader in terms of family life and characters. The main

character, Greg, is described as a child who does not hesitate to deceive his parents and people around him, dreams of becoming rich shortly, does not care about his friends, does not get along with his siblings, and uses slang words. Greg does not care what other people want if there is a situation he does not want and can make decisions that will make them unhappy. Greg, who called 'wimpy,' gets above oneself, he calls himself "perfect." Whereas, Greg is a thoughtless child who can even covet at charity money collected in the church. There is no tolerance for love, and he is not happy to live with his family. He clearly expresses his thoughts and feelings.

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Greg is not a responsible child. He always tries to escape from the responsibilities given to him. He likes what he is going to do for money but even tries to find tricks to do them. According to Greg, everyone in the house returns instantly from their decisions. Nobody has the will to implement their decisions. A child with such an observation about his family cannot be expected to fulfill the responsibilities given to him.

Greg often misbehaves outside of Christmas. Christmas time, he tries to have manners in order to receive a gift. Greg's mother always makes an effort to bring the family closer together because there is a constant conflict between family members. He tries to create opportunities for Greg and Rodrick or Greg and his father to get closer. Nevertheless, these always

result in frustration. The mother is the person who produces solutions for her children when they are in trouble. In these solutions, sometimes the person who solves the problem is the mother or children who take help from the mother. The mother sometimes tries to make changes in her child's behavior by frightening them.

The mother does the work of the house. Father is always at work, and it is not mentioned that he helps the mother. Greg does not appreciate his mother's effort for the layout of the house or want to help her. The mother also pays children to help her. It is not right to give money for a child to do a job of his responsibility.

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Greg's mother is uncomfortable with her kids spending too much time with television and computer games. She often tries to direct children to different activities. For example, by establishing reading clubs, she wants them to read books. Although the mother's efforts are positive, it always fails.

It seems that the mother who tries so hard sometimes ignores the mistakes of her children. For example, she says nothing to Greg, who spent the whole weekend playing games on the computer. Besides, the mother occasionally lies to her children.

She is overprotective of her young child. But the mistakes made by the little boy are not seen by his mother.

However, Greg thinks that his mother has not forgotten and forgiven his mistakes. Greg is jealous of his mother's interest in his young brother.

There is no warm relationship with Greg's father. His father tries to show love to children with the force of his mother. There is no sincere love. The father is indifferent to his children. He even forgets Greg at work. However, this is not surprising. He cannot tolerate his brother and father even though he sees them several times a year. When his brother comes home, he tries to send him out of the house as soon as possible. The father is not afraid to lie before his children. However, he often gets angry at them for lying. When they do something wrong - for example, while doing homework - the father gets angry quickly. The father, who is not a good example, expects his children to be exemplary. Greg's father often uses scare and punishment methods. For example, the father frightens Greg with a picture in the book he reads so that Greg does not get out of bed. Although this fear grows, it does not pass. The adverse effects of frightening children are seen.

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Greg likes to eat junk food. Her mother also puts junk food in her lunch box for a while. Dad eats the junk food of the children secretly. In the eyes of Greg, his father is also a junk food addict. Mother and father are not good examples of their children about nutrition.

One of the most remarkable points about the family is that the mother and father are deceived continuously by their children. Greg, Rodrick and Manny often try to lie and trick their parents so they can achieve what they want, and they often succeed.

It is seen that there is a loveless among the siblings in the whole series. Greg has made it clear many times that he does not like his elder brother Rodrick and his young brother Manny. Rodrick, constantly persecutes and humiliates him, and is always a bad example to him. Greg thinks his brother will do evil to him at any time. Manny, on the other hand, is a child who does not think of anyone else, is selfish enough to leave his family to death, does not know how to share, and has no friends. He always watches TV. The programs he watches are not suitable for children. His mother and father always try to protect Manny. This overprotective attitude of his family to his younger brother disturbs Greg.

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There are chapters in the books, which also include relatives. Greg's relatives get together on special occasions. However, they still cannot stand each other. There is no mention of a loving relative environment in the books. Relatives are people who fight when they are inherited and connive behind each other. There is always a problem when a relative of his mother or father is a guest of Greg's family.

Greg's father, in particular, does not welcome relatives' visits. The father is even uncomfortable with his brother and father. The bad relationships among the adults are reflected in the children as well, and they do not like visiting relatives.

It cannot be said that the Heffley family is a good model for the reader in terms of family relations. Each of the family members has personality problems. The most exemplary person is the mother. Even she is seen as a bad example for children from time to time. A strong love bond cannot be mentioned in the family. However, a family is one of the most important values for a child reader. It is natural to have problems in the family; the important thing is the solutions offered to the reader for these problems in the book. In the Heffley family, solutions are often based on lies, deception, coercion, and punishment.

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Greg Heffley, the protagonist of the series, is not a good example to children as an identity element. Greg is a naughty, irresponsible, selfish, and smug character who uses slang and swearing. Although these features make it negative in the eyes of adults, it makes it interesting for the child reader. Children loved this character who could do what they couldn't do or say things they couldn't say. In addition, the book's humorous expression, the abundant visuals, the visuals in cartoon form, the font resembling the handwriting, the large font size make

the book easier to read. These explain why the Wimpy Kid series is always at the top of the bestseller list. However, the point that should not be forgotten is the fact that children's books are elements of identification. For this reason, children's book writers should pay attention to the personality traits, behaviors, methods of solving problems, attitudes, relationships between the family and friendships of the characters they create; they should take into account the developmental characteristics of the readers. Parents and teachers should first read their recommended children's books themselves. The content of the children's book should not be overlooked because children love to read. Because what matters is the lasting effects that books have on children. These effects can be positive, as long as there are characters in children's books that exhibit exemplary behavior.

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Chapitre 5 : A Research on the Artist Centered Transformation of the Alethiology

Mihrişah BULUT,
Tolga ŞENOL

1. Introduction

The word "real", we use in our daily life when we questioning righteousness of many things or whether they are letter-perfect or not is defined in the dictionary of Türk Dil Kurumu (Turkish Language Association) as following;

- Not being a lie,
- Existing as a condition, object or characteristics, cannot be denied its existence.
- Having letter-perfect characteristics, genuine.

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They have been explained with their existing definitions in contrast with the considered, designeda and envisaged things (Dictionaries of Turkish Language Association 2019). Thus, the reality seems to be alike a questioning method in order to prove anything or any condition by means of our earthly senses (sense of sight, hearing, etc).

Truth in philosophy ; " Having substantive or objective existence ." (Cevizci, 1999, s. 377) "It has been explained as a

subject of a right suggestion, approved as an existing thing independent of consciousness and design" (Arslan, 2003, s. 410). In this case, reality in intellectual extent can be defined as an unlimited method of knowing different values of realities to reach a unique essence.

Trueness concept; It is expressed as "truth, all that exists, truth" (Turkish Language Association Dictionaries, 2019). In this context, reality in art is reveals differently in each art movement and artist in a perceptual or interpretive sense and reflected in the artwork accordingly. For example, according to Hegel; "namely by displaying even the highest reality sensuously, bringing it thereby nearer to the senses, to feeling, and to nature's mode of appearance." And it "generates out of itself as works of fine art the first reconciling middle term between nature and finite reality and the infinite freedom of conceptual thinking." (Danto, 2013, p. 122). According to Timuçin; "as the phrase is, in art or the world inspired in art is real more than reality… Just because something is fictional doesn't mean it's not real nor not about reality. Contrarily, art embodies reality more than anything that stands before our eyes. (Timuçin, 2011, p. 80) "

As can be understood from the aforementioned definitions, besides the aspect that can be observed and accepted by everyone, beyond that there is also a side in terms

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of meaning. Thereby authenticity; is a versatile and has more than one meaning, different from truth (essence) but in which the image of truth that shows various or diverse according to the subject. In other words authenticity; refers to the fragmented-polarized forms of truth. Let's say there are three different artists (a painter, a sculptor and a literary artist) looking at the same tree. A different feature will come to the fore for each of these three-dimensional images that they see. When artists are asked to describe the tree realistically; In its simplest form, one will express the tree in colors, the other will highlight its geometric forms or textures, and another will describe the characteristics of the tree. After all, they all talk about the same tree and they all tell the truth about the tree. The tree has a certain form, texture, color and species, age, etc. It has qualitative and quantitative features. In this example, we see that; The truth of the tree is unique, but its reality is not a single and immutable, but a living concept consisting of different apparent lines and varying according to the subject.

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When put aside common values and judgments, individuals interpret the world they live in with their perceptions of subjective reality and continue their daily lives accordingly. In addition to this, the artist has the ability to question and interpret reality from different perspectives. Additionally, the artist can transform the perceived reality into

a sensible form by a second person or more. The artist conveys the idea of "reality" or "image of reality" (which we are talking about here is a three-dimensional physical "reality" image perceived by everyone), sometimes without interpretation, and sometimes with a critical approach. And again, While doing this, the artist can use different morphological methods of art (expressionism, abstraction etc.). It is possible to say that the artistic productions closest to the visible reality started with realism by excluding the frescoes of the Ancient Roman Period in Pompeii. In time, photorealism and hyperrealism have been art movements that use the image of the world reality closest to the original.

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The relationship of photography with the art of painting goes back to the 19th century with the invention of the camera and the opportunities it brings with it. During this period, some artists chose to continue to display their skills by coloring the photographs, as the photograph conveys the image of nature. At the same time, photograph has also been used as an archiving method for many artists to save images and use later. While the use of photograph in the art of painting has diversified in these processes, on the other hand, with the effects of modernism, artists have moved away from the ideas of reality in the image and produced artworks with different pursuits. Therefore, different art movements appeared during

the same periods, although the influences of many of them did not last long. Ideas about the use of real image in art, revived with the effects of pop art in the 1960s, started to show itself with the current of photorealism.

In the photo realistic art movement, the truth is used in one way, as a repetition of the image reflected from the photo frame. With hyperrealism in the 20th and 21st centuries, there is both extreme realism and production of indirect narrative in artworks, and at this point it is beginning to separate from photorealists. It is known that hyperrealism has historically been linked to the movement of photorealism and postmodernism that emerged in the early 1970s. Hyperrealism; According to Antmen, it is considered as the continuation of realism and photorealism. Antmen enounce that the subjects of photorealists are the world reflected from the photo frame and for this case she says; “This attitude, which can be read as an interpretation of the bombardment of photographic images surrounding us, leads to the perception of ordinary images of everyday life in a kind of artificiality rather than a sense of reality (Antmen, 2008, p. 163)”.

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Hodge expresses hyperrealism as the equivalent of photorealism in a different word. Photorealism is the method by which artists apply a fine workmanship on the painting surface to produce works that to have same visuality with the

original image. In this sense, counting an artistic idea is also controversial. However, although hyperrealism uses photo reality, it has a more indirect narrative than photorealism. Artists often make changes that are not immediately noticeable in their works that they delicately work on to resemble visual reality. In the hyperrealism attitude, subjects seem ordinary in portrait nature and figurative compositions, but they have an expression like expressionism in the whole (Hodge, p. 198). The artists producing within the hyperrealist movement generally choose their subjects from daily life, seen, perceived, accepted reality, and transfer the photo frames they choose with great patience and manual skill to the painting surface on a large scale. While doing so, they try to reduce the visibility of the material as much as possible. It is one of the primary purposes of the object to be indistinguishable from the reality or the photograph image. However, some artists explain the understanding of hyperrealism as follows.

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Gerhard Richter, German artist; "I would like to try to understand what is. We know very little, and I am trying to do it by creating analogies. Almost every work of art is an analogy[3]." (Hyperrealism). French artist Bertrand Meniel; "We often fail to really see a familiar environment. We assume it lacks beauty or mystery because we have a practical

[3] Analogy is a way of reasoning, also known as simulation and representation.

relationship with it. A Photorealist painting teaches us to consider objects differently. Objects that our daily routine deprives of purpose or importance acquire dignity and relevance through artistic representation. Whereas a camera often captures objects by chance. the painter places objects on his canvas intentionally, devoting hours of work to their representation. We may only glance at a photograph, whereas we typically peruse a painting because the elements that compose it are symbols of our civilization." (Hyperrealism) Czech artist Hynek Martinec from a different perspective; "Hyperrealism or realistic paintings keep me in our real world; for me they are a point of reference that helps me survive in various respects. I am verifying what reality is and how far it can reach." (Hyperrealism)

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In this study, the "Hyperrealism" approach, which is a Contemporary Art movement that the artist uses visual reality to convey the truth, is set out. This study was carried out due to the problematic of the understanding of hyperrealism understanding as an exact copy of the existing one. The aim of the study is to discuss and analyze the concept of "Reality" in the context of the concept of "Hyperrealism" art by taking Chuck Close's works to the center. In this context, the concepts of real-reality and reality and hyperrealism in art have been explained with the data obtained through the literature review

method, and the concept of reality in Hyperrealist painting has been examined through the selected works of Chuck Close.

2. Method

The sample of the study consists of selected works of Chuck Close. Literature reviews artwork analysis methods were used as data collection ways. Definitions related to the concept of reality have been made and the findings obtained have been discussed and analyzed through the sample that contains variations in the process. At this stage, method-technical differences were emphasized and the works were compared in the context of the form-meaning relationship.

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3. Research findings

Chuck Close, who made a name for himself in the photorealism movement with his black-and-white auto portrait with the dimensions of 273.1 x 212.1 cm that he made in the late 1960s, expressed his artistic approach perspective in his interview with Cindy Nemser in 1972; the artist explains the reason why he chooses photography as the starting point because of his interest in blurred images in areas where the eye is not focused during the vision, and his aim is to transform the photography information into paint information. (Close,1972:51-52).

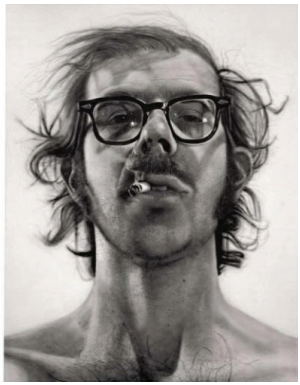

Image 1: “Big Self-Portrait”, 1967–1968, acrylic on gessoed canvas 107.5 x 83.5 in. (273.1 x 212.1 cm)

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Working in portraits at large scales, while Close examines the blurred areas by making use of the neutral recording feature of the camera that the eye does not focus on, on the other hand, he leads the audience to a continuous and compulsory movement in these large areas to reach the whole. He made his work titled “Big Self-Portrait” (Image 1) dated 1967-68 with acrylic paint on canvas. It has been studied in black-white and gray tones. . In the work where the effect of the camera is observed, the artist produced his work by imitating the action of focus and blur in the photograph. Hence, it is seen that the dominant attitude from the hyperrealist understanding based on creating illusions within the general logic of focusing within the field of view of the eye is also used in Close's paintings.



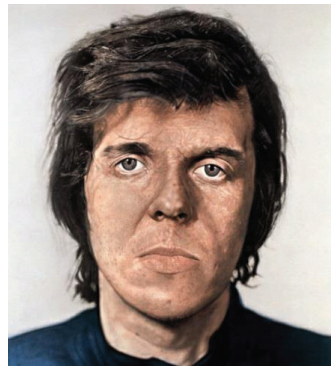

Image 2: "John", 1972,acrylic paint on canvas,254 x 228,6 cm, Bykert Gallery, New York

Image 3: "Kent", 1970-1971 acrylic paint on canvas (254 x 228,6 cm)

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The artist made his portraits that named "John" and "Kent" in visuals 2 and 3 as acrylic on canvas. These 2.5-meter studies appear to be more effective than the study in image 1 in terms of their similarity to the real image, since they are colorful. The artist draws focus to the eye and nose areas with blurred effects applied in other areas, as in the study in image 1.

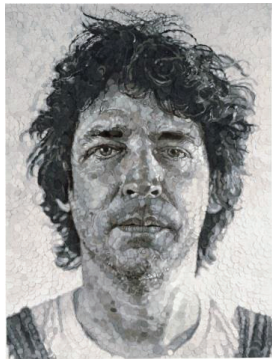

Image 4: “Jud”, 1982 paper collage on canvas (243.8 x 182,9 cm)

The artist made his work named “Jud” in image 4 with the technique of collage on canvas. He gathered the papers that he prepared in different shapes and colors on the picture plane. Despite the texture of the material formed in the plane, it has created a realistic portrait in perception. In addition to the collage technique, the artist combined different pieces of color in various ways and made different experiments about the detail-whole relationship. Close’s works in the 1990s consist of color spaces with abstract forms combined like a mosaic. When you get away from the picture at a sufficient distance, it is possible to see the whole with all its connections.

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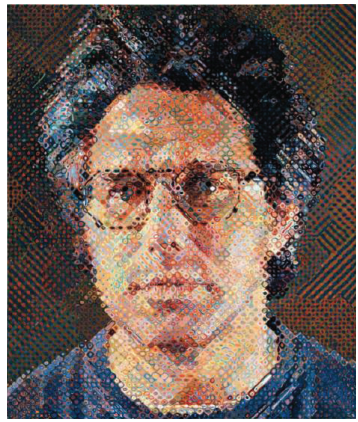

Image 5: “Eric”, 1990 oil painting on canvas (254 x 213,4 cm)

The artist made his work named “Eric” in visual 5 with oil painting on canvas. The picture shows circular color areas within small square pieces placed at a diagonal angle. It is thought that the artist created this form of practice based on the color-editing logic known as "Ben Day Dots[4]", named after Benjamin Henry Day Jr. (Recent Acquisitions: A Selection 1987-1988, 1988, s. 63). At the same time, it is possible to say that the picture is shows similarity to the studies produced in the current of the pointillism[5], considering the general formal attitude and the use of color.

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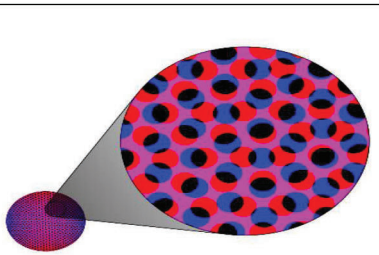
[4] Color separation technique acting from the logic of producing intermediate colors created by using only light colors and overlaps (1879)

[5] It is an illusion-based technique that combines a large number of small basic color dots without mixing with each other, causing various intermediate colors to form in the viewer's eyes.



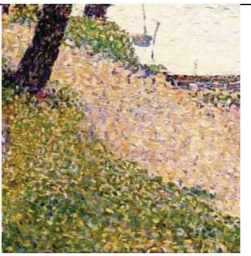


Image 6: Ben Day Dots

Image 7: George Seurat , "overcast", Grand Jatte,
1886-88,oil painting detail on canvas.

It is possible to see the signs of the progress of portraits portrayed from two different angles in his work named "Roy" in the work (Image 8). Artist created areas of color in different sizes and shapes on the canvas that he squared off, then he divides these areas and filled them with abstract color arrangements. While the background logic of the painting is similar to "Ben Day Dots" and pointillism, the arrangement applied in the portrait shows different characteristics in terms of color and structure. More irregular circular color arrangements were used in these areas.

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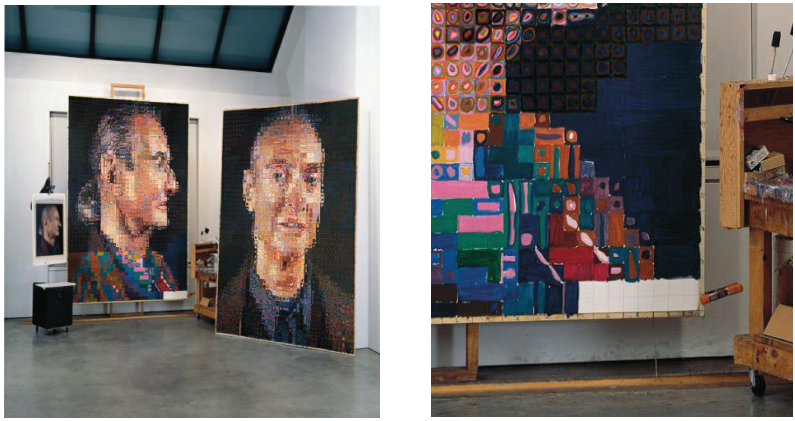

Image 8: " Roy" 1994 oil painting on canvas (259,1 x 213,4 cm)

Along with these circular arrangements, the abstract color spaces created by the artist formally show a greater similarity with Kandinsky's "color study".



Image 9: Kandinsky, "Color work. Concentric circles and squares" 1913, gouache on paper, watercolor paint and pastel, 23,8 × 31,4 cm, Munich, The Städtische Galerie im Lenbachhaus

Image 10: " Roy" 1994 oil painting on canvas (259,1 x 213,4 cm) –detail

It is possible to say that these practices of Close's in processes of work are due to its interpretation of the world and art with his own reality. With the technical applications he has made, the artist expresses his purpose with the following analogy in order to reach the integrity of the image, allowing

the viewer to walk through the details; "You certainly know something about a forest by flying over it in an airplane, but it's not the same information you would get if you go through the forest and bump into the trees." (Close, 1970). As can be understood from here, the artist scrutinize the truth while studying on it. He disassembles it and draws attention to the importance of the knowledge of the parts in comprehending the whole. With this approach attitude, artist Chuck Close, one of the important names of contemporary art, stands at a remarkable point with his works and the way of thinking that forms the infrastructure of his production processes. In the meantime, his life, which he spent with his physical and psychological difficulties, can also be thought to be effective in this process. The artist was paralyzed as a result of a spinal cord discomfort in 1988, which affected the painting career in a negative way, but was effective in the development of his work technique, which later became his signature. The fact that he can use his hands in a limited way has led the artist to reach the big picture by creating abstract limited color arrangements in small spaces and then combining them. This attitude of the artist has developed a new language of form, consisting of a combination of abstract expression and realism, in the works that included a combination of pieces consisting of abstract color fields and mature.

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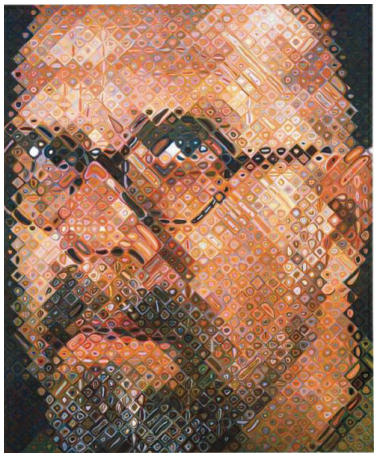

Image 11: "Oto portre", 1997 oil paint on canvas (259,1 x 213,4 cm)

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The artist worked as an oil painting on canvas of the self-portrait, which is included in the image11. In the picture, it's seems like an image standing behind the ground glass with outlined. Close has arranged the areas it divides at cross angles so that the eye can follow the form. The light and shadow areas on the face are separated from each other by the floor colors of the quadrilaterals, and they are formed by intermediate forms that connect the surface turns in details. The eye moves with these pieces on the picture plane and reaches the whole. If we accept that these small, colorful, abstract pieces used by Close in his paintings refer to reality, it is possible to interpret the whole of these little pieces together as the whole truth. In this case, the formal attitude of the artist in the paintings, which he uses as an example in his interview; it coherents with the logic

of the relationship that he established between seeing the forest superficially and seeing his realities by touching his parts. Timuçin says ; “The only area where we are truly free is the field of art. The real world is erased there, and a completely different world is created to explain the real world, with its laws and rules (Timuçin, 2011, p. 80) ”. Therefore, the artist used extreme reality in expressing reality with this method, but he did this by drawing it to a level of meaningful reality combining with abstract reality, not by the general reality image of hyperpealism. At this point, while produces an equivalent work with the meaning that hyperrealism has (showing the truth by using reality) , artist brought a different interpretation to the understanding of hyperrealism with deformations he did in the image.

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4. Result

The art that changed form with modernism has changed way to the reality of the artist's own reality from the society or the reality of nature (the world). It is determined that this approach continues in contemporary art. Reality and realism in their artistic productions, existed as a tool as well as purpose for many artists. In the context of hyperrealist art, the use of reality varies has been identified in C. Close's works. At this point;

- Showing reality (natural or social) still reflect this reality and even as it appears to mimic the three-dimensional reality that in order to surpass this situation in terms of image that shows a common feature with photo realistic.
- Using the image of the truth in the method of scrutinizing the truth with an investigative attitude to understand reality.
- Transition from unit to whole / abstract expression to objective expression.
- He brought a difference and awareness to the understanding of hyperrealism through methods such as interpreting and transforming the reality.

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In the paintings of Close; Structural differences and distortions applied to the details enlarged with the effect of the lens, disappear from the picture and lose their visibility when the ideal distance is reached, and the realistic image that the eye is accustomed to returns. This situation creates a difference and awareness in terms of making a reading about the meaning of what stands before us when we return to the world of images that we are accustomed to and not questioned, and that it has a meaning beyond our habitual perception codes. In this context, in the works of Close, who has determined his subjects as large portraits apart from some of his works, he works on image

reality through his new form language (although he prioritizes the perceptual reality). It is determined that he is an artist who creates new multi-dimensional artificial realities while he plays with image reality and surpasses reality. Although it is stated in some sources that Close is one of the precursors of the photorealistic art movement [(Antmen, 2008), (Hodge)], in the light of the data we obtained, it has been concluded that the artist has an understanding of Hyperrealist art due to his additional actions such as playing with reality and transforming it into fragmentation. However, it has been observed that hyperrealist artists use physical reality in the transfer of ideas but do not show a complete commitment to the reality of the image, and it is concluded that they approach the painting surface in a perspective separate from photorealists.

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When the artist is evaluated over the field, while going to the deconstruction of his paintings in micro areas (creating the whole of the parts that can be called complex), the reality in the image increases towards the whole (getting further from the details). I t is possible to say that these experimental works of the artist are the starting point of many artists working on the basis of creating meaningful images by combining small pieces with different features within the scope of contemporary art.

In addition to explaining the reality with simple superficial image reality, hyperrealism, which is generally known as the art movement that uses the reality of the image, has an expression like many other art movements in contemporary art. It was determined that they created new realities in terms of meaning and image with the different applications they made on the reflections of the image of the worldly reality (photograph). In this sense, it is possible to say that the approach of the understanding of hyperrealism to the concept of reality, like the approach of the human to the concept of real, varies according to the person's situation, time and space, and therefore interprets and reflects the appearances of the truth (earthly or spiritual). In addition, it is possible to say that artists indirectly provide general inquiries to the understanding of hyperrealism through their works that direct the viewer to question reality in relation to our view of reality. Of course, there is an aspect of hyperrealism that mimics the image of the world perceived when evaluated through the image. However, with the changes they made on these images, there were also artists presenting the images that they were not familiar with through extreme realism. Finally, artists who combine geometrical structures, such as Chuck Close, which is an advanced form of physical reality, to create a realistic perception, pointing beyond the reality that appears with these

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forms, open a questioning area to our reality fictions and to the concept of hyper reality.

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Image Sources

Image 1: http://chuckclose.com/work_timeline044.html

Image 2: http://chuckclose.com/work_timeline044.html

Image 3: http://chuckclose.com/work_timeline044.html

Image 4: http://chuckclose.com/work_timeline044.html

Image 5: http://chuckclose.com/work_timeline044.html

Image 6: https://en.wikipedia.org/wiki/Ben_Day_process

Image7:https://www.metmuseum.org/art/collection/search/438015

Image 8: http://chuckclose.com/work_timeline044.html

Image 9: https://www.wassilykandinsky.net/work-370.php

Image 10: http://chuckclose.com/work_timeline044.html

Image 11: http://chuckclose.com/work_timeline044.html

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Chapitre 6 : Kahoot!® en classe de FLE : Un outil en plaine essor

Dr. Sercan ALABAY

L'apprentissage / l'enseignement assisté par la technologie n'est pas un nouveau concept. Depuis l'intervention de l'informatique et des technologies intelligentes dans nos vies, nous discutons de l'utilisation de la haute technologie dans l'éducation depuis au moins quelques décennies. Les logiciels qui facilitent les processus d'apprentissage ont été au service des écoles et des professionnels de l'éducation pendant un certain temps, mais ils ont été développés de façon spectaculaire au début du 21e siècle.

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Kahoot a été lancé en 2013 et a fait ses débuts et a repris l'essentiel de sa traction dans le monde de l'éducation grâce à son utilisation dans les écoles, où les enseignants se sont appuyés sur lui comme un moyen de fournir un contenu plus engageant aux élèves pour compléter plus traditionnel (et souvent plus sec) leçons basées sur le programme. Parallèlement à cela, la société a également développé une gamme lucrative de formation en ligne pour les utilisateurs d'entreprise.

La pandémie de santé mondiale a changé tout cela pour Kahoot, comme elle l'a fait pour de nombreuses autres entreprises qui ont construit des modèles basés sur l'utilisation en classe. Au cours des derniers mois, l'entreprise a amélioré son contenu pour l'apprentissage à domicile, trouvant un public d'utilisateurs qui sont des parents et des employeurs à la recherche de moyens de garder les étudiants et les employés plus engagés. L'entreprise affirme qu'au cours des 12 derniers mois, elle avait des utilisateurs actifs dans 200 pays, avec plus de 50% des élèves de la maternelle à la 12e année utilisant Kahoot au cours d'une année scolaire dans cette empreinte. En plus de cela, il est également utilisé dans environ 87% des «500 meilleures universités» du monde, et que 97% des entreprises Fortune 500 l'utilisent (Lunden&Mascarenhas,2020).

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Le but de Kahoot! est d'augmenter l'engagement, la motivation, le plaisir et la concentration pour améliorer les performances d'apprentissage et la dynamique de la classe. L'ennui dans un environnement d'apprentissage informatique peut entraîner un apprentissage et un comportement problématique inférieurs (Baker, D'Mello, Rodrigo et Graesser, 2010). Kahoot! est une plateforme d'apprentissage basée sur le jeu utilisée pour examiner les connaissances des

élèves, pour une évaluation formative ou pour supporter les activités traditionnelles en classe.

En outre, une revue de la littérature a examiné les évaluations formatives en ligne et s'est concentrée sur diverses méthodes de prestation et les avantages psychologiques (McLaughlin & Yan, 2017). Dans cette étude, Kahoot! a été décrit comme un système de réponse des élèves ressemblant à un jeu et plus dynamique que certains autres outils avec la prise en charge de la vidéo, des images, de la musique, de la notation et du classement. Les avantages de l'utilisation des outils d'évaluation formative en ligne comprennent des gains de scores de rendement et le développement de processus cognitifs complexes essentiels, tels que l'autorégulation. Enfin, une revue de la littérature a étudié les publications de 2009 à 2018 sur les évaluations mobiles (Nikou & Economides, 2018). Les résultats de cet article incluent que la plupart des articles examinés ont signalé un impact positif significatif sur les performances d'apprentissage, la motivation et l'attitude des élèves et que des recherches supplémentaires sont nécessaires pour enquêter sur les problèmes et les préoccupations liés aux perceptions négatives contre l'évaluation mobile, en particulier de la part des enseignants. point de vue. Une étude sur Kahoot! a été inclus dans cette revue, qui a étudié l'effet de l'utilisation fréquente d'un GSRS au fil du temps (Wang, 2015). Cette revue

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a un thème similaire à celui de notre revue, en se concentrant sur l'impact de l'évaluation mobile sur l'apprentissage, la motivation et les attitudes et perceptions des élèves et des enseignants. La principale différence (Nikou & Economides, 2018) se concentre sur l'évaluation mobile en général et notre examen uniquement sur la plate-forme d'évaluation basée sur le jeu mobile Kahoot! et que leur étude n'incluait qu'un nombre limité de grandes revues spécialisées en ed-tech.

Comme le montrent les études ci-dessus, Kahoot! a enrichi la qualité de l'apprentissage des élèves dans la classe d'apprentissage des langues et a une grande influence sur la dynamique de la classe, l'engagement, la motivation et l'amélioration de l'expérience d'apprentissage (Licorish et al., 2018). Il en va de même pour le processus de français langue étrangère. En outre, l'utilisation de jeux éducatifs en classe est susceptible de minimiser les distractions, améliorant ainsi la qualité de l'enseignement et de l'apprentissage au-delà de ce qui est proposé dans les classes conventionnelles. En plus, Kahoot! fournit aux étudiants une rétroaction ponctuelle et des stratégies de jeu (gamification). Ainsi, il est possible de dire que Kahoot! est l'un des meilleurs logiciels utilisables dans les classes de langues.

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Chapitre 7 : Psycholinguistics

Gizem GÜNÇAVDI ALABAY

It is a well-known fact that there is a relationship between our minds and language production. Because some processes must occur before speech is produced, I believe that this correlation is of great importance. During these processes, "mind" has an important part.

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The branch of Linguistics which deals with the relationship between language and mind is "Psycholinguistics". In other words, " 'Psycholinguistics' or 'psychology of language' is the study of the psychological and neurobiological factors that enable humans to acquire, use, and understand language" (Tribe,2007). The most significant point which psycholinguistic studies is "the largely unconscious application of grammatical rules that enable people to produce and comprehend intelligible sentences" (The Columbia Encyclopaedia, 2008). Besides this, psycholinguistics is interested in acquisition of language, second/foreign language learning, cognition, reception, organization, storage, production and attrition (loss) of language (Çelik, 2009).

Before starting to discuss what the psycholinguistics is and which topics it includes in detail, what the "mind" means should be discussed. It is known that there is a common misconception that mind and brain are the same things. However, they cannot be accepted them as two identical things. First of all, they cannot be ysed interchangeably in sentences or phrases. For example, there is a phrase "To my mind,...". This phrase cannot be changed into "To my brain". It is clear that this phrase does not make sense. So, this proves that "brain" and "mind" are two different things. "Mind" is "an abstract entity or operational centre that does so many things in addition to speech comprehension and production" (Çelik, 2009). It is important to keep in mind that psycholinguistics deals with the relationship between the language production and mind.

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Psycholinguistics have some sub-categories, which are going to be discussed in detail.

1. Speech Comprehension:

While communicating, comprehending the speech of the people is necessary. Because, only when one can understand what the others say, s/he can respond appropriately. The process of understanding the speech of other people is called as "speech comprehension". According to Çelik, speech

comprehension is “a joint process in which meaning is created through negotiation between what the speaker says and what the listeners bring to bear to the task.” (2009). There are four “parsing” processes which are required for speech comprehension. But before discussing them, it is vital to explain what “parsing” means. Parsing is “a method to perform analysis of a sentence” (Girju, 2004). It also means analysing something by dividing them into smaller parts. Parsing in psycholinguistics means analysing sentences in terms of phonology, lexicon, syntax and semantics or pragmatics.

The first stage of parsing is “phonetic/ phonological parsing” stage. In this stage; sounds are recognized as human sounds, received phonemes are matched with the familiar ones in memory, and phonological units are constructed according to existing counterparts in listener’s minds (Çelik, 2009). Sometimes because of differences in everyday language use such as “gonna” (Treiman, R., Clifton, C., Jr, Meyer, A. S., & Wurm, L. H. , 2003), we can have difficulty in understanding what is said. When we cannot understand what is said, with the help of visual aids, the recognition of sounds, words and sentences becomes clear. Çelik calls this process as “visual priming”.

The next stage is “lexical parsing” stage. In this stage; we activate word meanings in our mental dictionary, “access

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vocabulary through phonological organization", and "access recent vocabulary" (Çelik, 2009). In our mental dictionary, the classification of the words is similar to the classification in dictionaries. Alphabetical ordering is possible. Also, the words which we use more frequently are accessed more easily. When the words used less frequently than the others are uttered during the communication process, there is misconception or mishearing, as in the example of "tez" in Turkish suggested by Çelik (2009). When the listeners hear this word, they understand its "thesis" meaning rather than "quick". Because they use this word's "thesis" meaning more frequently.

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Next stage is "syntactic parsing" stage. I think we all know that syntax "provides rules to put together words to form components of sentence and to put together these components to form sentences." (Girju,2004). Our minds analyse words in groups, and our minds must understand the words' functions.

Last stage in speech comprehension is "semantic and pragmatic parsing" stage. In this stage our minds match the given information with the existing ones, and analyse the meanings of these propositions depending on the contextual factors.

To sum up, what our minds do in terms of speech comprehension can be explained in the following steps: Firstly, we try to match the incoming input with the existed knowledge

through these parsing stages. Then if they match, we understand it. If not, we do not understand and try to change our way to understand the new information and learn it.

2. Speech Production:

I think it is clear from its name that what speech production is. This process can be defined as stages that show what we do to speak in terms of psycholinguistics or in other words "it refers to the process involved in creating and expressing meaning through language" (Harbin University, 2007). There were different models suggested for speech production by different linguists. But the most comprehensible one is Levelt's framework (1989). This framework contains three different phases; and these are "conceptualization", "formulation", and "articulation". Now each of them will be discussed.

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"Conceptualization" is the stage where we determine our intention to speak and decide on what we say by selecting the relevant information. To sum up, in this stage we prepare our speech in our minds. The next stage is "formulation". In this stage, we start to form our speech in our minds by selecting appropriate vocabulary items, syntactic structures, and phonological organization. And the last stage is "articulation" where our speech becomes concrete. In this stage we produce

our speech by activating our vocal organs by executing our motor functions (Çelik, 2009).

It is common to make mistakes while speaking. All of us can speak in a wrong way. It is very possible for everyone. These mistakes are called as "speech errors". Now I will try to talk about them in detail.

- *Speech Errors:* These errors are called as "Spoonerism". Because British linguist William Spooner was famous for his speech errors, and he gave his name to these mistakes. For example, he said "blushing crow" for "crushing blow", or "well-boiled icicle" for "well-oiled bicycle".

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There are four types of speech errors. The first one is *"slips of tongue"*. These errors occur when the speaker speaks carelessly, and especially these kinds of mistakes are called as "Spoonerism". The second one is "*tip of the tongue*". People make these mistakes without realizing that they have made them. There is an important point here. The words that are mistaken for each other have similar phonological features such as "edebi" and "ebedi" in Turkish. These mistakes are called as "Malopropism", because they were used in the play called as "Mrs. Maloprop" a lot.

The third one is "foreignising". These mistakes are made when we cannot remember the exact word. We use another word instead of actual one. And the last type of speech errors

is "Tips of the slung". These errors occur when the first consonant of the second word changes the first consonant of the first word. For example, "feel better" becomes "beel better", or "a cup of tea" can be "a tup of tea". This kind of sound changes occurs when we try to produce "stop" consonants.

When the literature is examined, it can be seen that speech errors are important for linguistic studies. According to a study "speech-error data have been studied as a source of historical linguistic change; as a means of understanding the actual mechanisms of speech production process; and to gain insight into psychological repressions" (Fromkin,1973).

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3. Organization of Vocabulary:

Our mind classifies vocabulary items. The words are not randomly arranged without any principles. The classification of words depends on phonological, lexical, and semantic organization of them in our minds. Now, these will be discussed in detail.

- *Phonology Based Lexicon*: It is very possible for us to find out examples for the principle that vocabulary is organized in terms of phonological features of words from discourse analysis. I gave "edebi" and "ebedi" examples from Turkish before. These two words'

phonological features are quite similar. Actually, two letters of the words' places are different. For "ebedi" "b" is before "d", but in "edebi" it is vice versa. So, it is very possible to confuse them. Çelik gave "iltihap" and "iltifat" words as examples (2009). In these words, the consonants "f" / "h" and "t" / "p" are different. But their phonological features are same. Namely, "f" / "h" are both fricatives and voiceless, "t" / "p" are both stops and voiceless.

All of these examples prove us that our minds classify vocabulary items in terms of phonology.

- *Lexical Field Based Lexicon*: Our minds classify lexemes by putting them into lexical categories. For instance, we can say "book" when we want to say "notebook". Because in our minds, these two words are classified under the category of "school materials". Thus, it is very possible to confuse these two words. For example, many moms mistake their children's names if they have more than one. Because in her mind, they are in the same lexical category, "family members".

Related to this, Harley (2001) says that the words that are used frequently, the words that are meaningful, concrete, imageable, emotional, pronounced easily, and

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has smaller number of syllabus can be recognized and understood more easily and quickly.

- *Semantic Based Lexicon*: We all know the idiom "Laf lafı açtı" in Turkish. We use this idiom for the situations when we start conversation with a topic, but end up with a completely different one. Psycholinguistics suggests that words are semantically interrelated with each other in our minds. We categorize them depending on their shared meanings. Çelik (2009) gives a quite satisfactory example. He says that two people begin talking about cars, then expensive cars, and then accidents that expensive cars involved, then the number of people killed in those accidents, then earthquakes, and then natural disasters. All of these topics have some kind of correlation between them. Our minds classify the words related to these topics, and reach them with the help of these classifications. Mostly our experiences shape these semantic based lexicons is very important.

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4. Bilingual Lexicon:

So far, I have tried to discuss the organization of lexicons in our minds for monolingual speakers. But it is assumed that at least half of the world's population is bilingual (French&

Jacquet, 2004). So, it is necessary to consider the bilingual lexicon.

There are arguments on this subject. Some linguists believe that there are separate lexicons for each language, some believe that there is only one lexicon, and the others believe that both of these two beliefs are true.

Harley (2001) groups these theories into three categories. These are; "Separate-store Models", "Common-store Models", "Mixture of Separate and Common store Models". I will try to talk about briefly. *Separate-store models* suggest that each language has its own lexicon in our minds but they are connected in terms of semantic features. *Common-store models* suggest that there is only one lexicon in our minds, and the connection between vocabularies of these two languages is direct. *Mixture of separate-store and common-store models* propose that vocabulary items such as cognates can be stored in the common lexicon while abstract and culturally different vocabulary items are stored in separate lexicon.

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I think I should talk about Turkish teachers of English's idea on this subject before I finished this subject. Our teachers always tell us to "think" in English if we want to use English well. This idea is based on "separate-store models". Because they believe that thinking in Turkish and then translating it in

English will not help us because of the fact that these two languages are different form each other in terms of linguistic features.

5. Syntactic Parsing:

In speech comprehension, I have talked about syntactic parsing process briefly. During parsing process, our minds try to identify functions of words in sentences, try to understand the phrases and create sentences from these phrases. Psycholinguistics studies the syntactic parsing and discusses to find out the answers to the two questions which are "Do our minds expect to see a phrase as we read or listen to sentences?" and "Do our minds process a sentence by breaking it into Noun Phrases, Verb Phrases, Prepositional Phrases and so forth?". With the help of these two questions, Çelik (2009) describes syntactic parsing. He says that it is "activity of the mind to process a phrase or a sentence in terms of their constituents". He gives an example to support that phrases are the major units in syntactic processing. And he suggests six propositions that can be accepted as true depending on the recent studies. Firstly, "syntax is not an autonomous entity independent of semantics", "parsing begins with word meanings", "as more words are read or listened, syntactic processing applies", "mind tries to identify thematic functions such as Subject, Verb and Object",

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"verbs play a central role in parsing" and "contextual, referential background may affect parsing of a sentence" (2009).

6. Psycholinguistic Causes of Linguistic Change:

Linguistic changes occur in every language. There are many different reasons for these changes. One of these reasons is psycholinguistic causes. These reasons can be listed as "laziness, regularization, the desire to map fresh semantic areas", and "change ways of seeing the world" (2009).

I would like to start with 'laziness'. Laziness can be defined as the tendency to speak or write economically in daily life language. In Turkish, we say "yapıcam" instead of "yapacağım". The next one is 'regularization'. This process includes over-generalization in language. It means that when we know one rule of language, then we try to adapt it to all structures. In English, we try to use the rule adding "-ed" to verbs in past tense for all verbs. English learners all know the irregular verbs. For example, sometimes people use "cutted" for "cut". Another reason is 'mapping fresh semantic areas'. I think we can experience that kind of situation in our daily life. Çelik(2009) gives the example "gol yapmak" instead of "gol atmak". He tries to change the old ways of saying the same utterance. And the last reason is the 'change of ways of seeing

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the world'. Çelik (2009) gives the example "enflasyonu aşağı indirmek" and "enflasyonu aşağı çekmek". He says that people used to use the first phrase when the economy was well. However, after 1980s, economic regression occurred and then people started to use the latter.

7. Language and Cognition (Thought):

Linguists try to identify the relationship between language and thought, and whether language determines cognition or cognition determines language. All of these arguments' main point is 'cognition' which can be described as "a mental process to perceive, sort out and organize the knowledge and information coming into the mind" (Çelik, 2009). There are four basic views about whether language determines cognition or vice versa. The first view is "Sapir-Whorf Hypothesis" (1956). According to this view, language determines cognition and our thoughts can be affected by the language we speak. For example, English does not have "reported, predicted past", but Turkish has. So, English speaking people cannot understand the difference between "Geldi" and "Gelmiş" in Turkish.

The second view is by Vygotsky which is "Language and cognition originate independently but later become interdependent" (1934). This view depends on Vygotsky's

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social interaction theory, and it suggests that language and cognition are independent in the first years of childhood, but then they become interdependent throughout the time. He also suggests that social interaction is required to improve cognitive abilities with the help of communication between children and the adults.

8. Conclusion:

In this paper, the important points about psycholinguistics have been discussed. Now when its necessity for language teaching process is considered, I believe we should rely on psycholinguistics. Because when we understand the relationship between mind and language, it will help us teach the language more efficiently. I think we can teach vocabulary with the help of psycholinguistics, not only for English but also for French and any other language, because psycholinguistics tells us the relationship between lexicons of two languages. We try to use more meaningful, concrete, frequent, imageable, emotional and easily pronounced words for vocabulary activities. Thus, language teachers should give enough importance to linguistics' this branch, psycholinguistics.

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