



*20. Uluslararası Deyişbilim Sempozyumu  
Tam Metin Bildiri Kitabı  
(23-24 Aralık 2021 Antalya/TÜRKIYE)*

*Proceedings of the 20<sup>th</sup> International Stylistics  
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(December 23-24, 2021 Antalya/TURKEY)*

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Editör

Dr. Mehmet Galip ZORBA

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## Lexical Devices in *Afife Jale*: A Stylistic Reading

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### Abstract

The reader should interpret the implications of words adding to the overall meaning in order to comprehend a literary text. The study deals with how lexical devices such as metaphor, simile, oxymoron, hyperbole and personification are used in *Afife Jale* (1993) by Nezihe Araz. It also aims to determine how gender roles, discrimination and mental processes are depicted and defined through these stylistic devices in *Afife Jale* which is a biographical play about the first Muslim female actress of Turkish theatre. The importance of this research is derived from gender role, discrimination and its consequences on the individual's mental health because the language used by Nezihe Araz reflects the religious, the political, the cultural, and the social norms of its time. Furthermore, the paper focuses on the dialogues analyzed with regard to literature and linguistics perspectives interrelated with lexical devices and how these elements affect Afife's career. The analyses show that how the lexical stylistic devices are employed by Araz in her play. We use textual analysis and qualitative research method in this study.

**Keywords:** Lexical devices, Gender roles, Discrimination, Mental health, Afife Jale.

## **Introduction**

Afife Jale inspires Turkish theatre history as "I am one of the first ones: like the one who lighted the first fire, who sang the first song, who told the first story and who had the first love affair..." (Araz, 1993, p.1) According to Nezihe Araz, Afife Jale gets inspired by them and dedicated herself to the theatre to be the first in Turkish theatre as a Muslim woman. It all starts with Nezihe Araz's work on the letter A of Meydan Larousse Encyclopedia. Araz sees the note "First Turkish and Muslim female theatre actress" written by anyone about Afife Jale. This note catches Araz's attention and, she begins to examine this subject in detail. She tries to comprehend and make sense of Jale's life throughout her life. In a way, she starts to devote herself to Afife Jale and writes a biographical play about her. The main factor affecting her is that Afife Jale is a figure doomed to be forgotten in the field of theatre. Although Afife Jale is a pioneer in Turkish theatre, she has faced many difficulties alone. When she cannot cope with these difficulties, she becomes a drug addict. This addiction hurts her loved ones as much as it hurts herself.

This play, in which this painful real-life story takes place, consists of gender roles, discrimination, and mental health as the main themes. Gender roles relate to the differences in behavior between men and women in the private and public spheres. They decide how men and women should think, interact, dress, and behave in society. As it is well known, not all women benefited equally from the rights given. Gender schemas are deeply ingrained mental models of what it means to be masculine or feminine. In *Afife Jale*, the patriarchal society and the pressure of the laws in Turkey turns Afife into someone rebellious. "Women are not angels. They are as foolish as men in many ways, but they have had to devote themselves to life whilst men have had to devote themselves to death, and that makes a vital difference in male and female religion. Women have been forced to fear whilst men have been forced to dare: the heroism of a woman is to nurse and protect life, and of a man to destroy it and court death." (Shaw, 2014, p. 455) This quotation by George Bernard Shaw shows that Afife has to devote her life for the sake of being an actress. In the novel, men do not have to make an effort to accomplish something because they already have their rights, but when it comes to women, in this case, Afife, she has to struggle and face the troubles to become someone important in this society. When analyzing the play in terms of gender roles, it is clear that the impact of gender norms on the character Afife from childhood is portrayed through lexical devices in several quotations.

As another theme, discrimination is the unjust treatment of people based on some characteristics such as ethnicity, gender, age or sexual orientation. The elements associated with the concept of discrimination in the context can affect the reader's perspective on the work of that period. In the play, there are two types of discrimination; one is the inequality between genders, and the other is

the differentiation between religions in society. Furthermore, Afife Jale is both physically and mentally alienated and isolated from society. The discrimination caused by the community affects Afife's whole career and she does not fight only for herself, but the whole world. "...inequality was the unalterable law of human life." (Orwell, 1949, p. 79) Orwell argues that inequality is an irreversible principle in the world in this quotation. The fact that the gender and religious discriminations that Afife experienced at that time are still being experienced today, which proves the universality of this quote.

Lastly, mental health contains individuals' emotional, psychological, and social well-being. Afife Jale leaves the theatre due to the prohibition of Muslim Turkish women from performing on the stage. The artist begins to suffer from severe headaches because of the problems related to her theatrical career. As her doctor decides to treat her with morphine, she becomes addicted to drugs. Afife Jale, whose health deteriorated due to substance abuse, is getting worse day by day. At the same time, Afife Jale's health problems lead to the end of her marriage. Sadly, she spent the last years of her life in a mental hospital and died at age 39. "You should never wear your best trousers when you go out to fight for freedom and truth." (Ibsen, 1907 p. 100) According to Ibsen's quote, Afife has to wear her filthy clothes to overcome society's pressures. She is obliged to give up her love, family, and friends for this cause, and even though it appears to most people to be immoral and rebellious, Afife Jale survives thanks to her devotion to the theatre. While examining the play, the themes of gender roles, discrimination, and mental health are analyzed using lexical devices such as metaphor, simile, oxymoron, hyperbole, and personification.

## **Methods**

This research applies a content analysis of selected dialogues from Araz's play, *Afife Jale*, to examine the gender roles, discrimination, and mental health in terms of textual analysis and qualitative research method. The dialogues in the play have been grouped into three main themes to find out how lexical devices are used in a theatrical context. The dialogic interactions between the main characters in the play have been examined to show differences in the use of collocations between male and female characters. The dialogic interactions between the characters in the play are studied to show the thematic differences. The lexical devices are as follows;

### **METAPHOR**

"Metaphor is a transference of one object's characteristics onto another, which means that one thing is something else, though it is not." (Memmedova & Şekerci, 2009, p. 3) It compares and symbolically connects the two things, not because they are identical.

## SIMILE

“A simile like metaphor is also a comparison of two things indicated by the connectives like, as, than or the verb resemble. However, sometimes the verb seems, and conjunctions as if, as though are also used.” (Memmedova & Şekerci, 2009, p. 18) It is an example of a figure of speech or a word choice that exemplifies one.

## OXYMORON

“Oxymoron is a combination of two words (an adjective and a noun or an adverb with an adjective in which the meanings of the two clash), being opposite in sense, for example: bitter-sweet, blind eye pleasantly ugly, cold sweat, cruel kindness.” (Memmedova & Şekerci, 2009, p. 30) In other words, an oxymoron is the use and expression of two contradictory or completely opposite concepts together.

## HYPERBOLE

“Hyperbole, another interesting, and fortunately, easily understood by students’ figure of speech has the function of intensifying one certain quality, quantity or size of the object.” (Memmedova & Şekerci, 2009, p. 16) To put it differently, it is a purposeful exaggeration or overstatement of a significant quality of the product.

## PERSONIFICATION

“The non-human is identified with the human or given human characteristics. Actually, personification is an aspect of metaphor in that it involves likeness between inanimate and animate objects.” (Memmedova & Şekerci, 2009, p. 13) It is the representation of an object or concept as a person in art, literature, and other forms of expression.

Articles on the study of the previously mentioned work are few and they do not appear to be stylistic studies on this subject. This study aims to contribute to this research by examining a play about the life of a Muslim woman who glorifies Turkish theatre in terms of lexical devices.

### **Some Preliminary Remarks about *Afife Jale* (1993)**

Afife was born in 1902 in Istanbul, Kadıköy. She was one of five girls who were accepted to Darülbedayi Theatre on 10 November 1918. Except for Afife and Refika, the other girls could not stand it any longer and left the theatre on the grounds that somehow, they could not go on stage. Afife continued all the rehearsals for a year, but she could not appear on the stage. In 1920, the role of Emel in Hüseyin Suat's play “Yamalar” was offered to Afife. Therefore, Afife became the first Muslim Turkish woman to appear on the stage by playing the

role of Emel at the Apollon Theatre in Kadıköy. For this reason, today's Turkish actresses own their present position to Afife Jale. Her struggle on this path has affected women all over the world. The dialogues in the play show how Afife touches on the inequality in gender roles and how she comes to a disastrous end.

### **Analysis of Gender Roles Extracts**

#### **Extract 1**

**AFİFE:** Good evening, I am Afife Jale. You don't remember me, right? It's me, Afife. I am one of the first ones: like the one who lighted the first fire, who sang the first song, who told the first story and who had the first love affair... (Act i, Scene i, p. 1) (Simile)

This excerpt exemplifies Afife's tendency of beginning her career by referencing the firsts. She also becomes one of the firsts in her career, namely the first Turkish Muslim actress. Her dedication to this path costs her own life. Because it reveals the ending from the beginning in this sentence, it can be perceived as foreshadowing. Araz uses the lexical device simile to compare Afife to other successful women who have accomplished great things.

#### **Extract 2**

**BEHİYE:** Grandfather, why don't the French ladies wear charshaf?

**SAİT:** If they did their men would be the first to tear them over their heads. What's the use of covering up the most beautiful creatures God created? (Act i, Scene ii, p. 3) (Hyperbole)

This excerpt demonstrates the distinction between French and Turkish ladies. As a result, it appears that other women are free to express themselves in whatever way they choose, but Turkish women have to hide behind veils. It is not only about religion there; it is also about theatre. Turkish Muslim women are prohibited from performing on stage without wearing a veil since this would be considered sinful. Afife's grandfather, on the other hand, is critical of the circumstances, and he utilizes hyperbole to characterize women in general without segregating them because he thinks that all women are the same.

#### **Extract 3**

**SAİT:** *(Dr. SAİT takes out a little box from his vest pocket, opens AFİFE's veil and dries her cheeks with his fingertips.)* This is the charshaf pin of your late grandmother. I hope you will be a wise, dear and loving lady like her.

**AFİFE:** Thank you very much grandfather. (Act i, Scene ii, p. 4) (Simile)

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The charshaf pin was a custom passed down from generation to generation in that culture. This charshaf pin is a bondage for Turkish Muslim women's sense of morality to an object. The symbol in the play also represents that a Muslim woman should be a wise, beloved, and caring woman. Her grandfather wants Afife to have the same features as her grandmother by carrying this pin.

**Extract 4**

**AFİFE:** Maybe, you are the one I love most in the whole world! Believe me.

**ZİYA:** Then you have to be mine. You must marry me.

**AFİFE:** *(Pauses to think.)* I am not sure of that.

**ZİYA:** How come?

**AFİFE:** *(Talking deliberately with pauses.)* I really love you very much. You make me feel happy. I cannot tell anybody what I tell you. But there is something in me... something I haven't figured out yet... (Act i, Scene viii, p. 15) (Hyperbole)

It is about Afife and Ziya, who want to marry, but Afife is sceptical about the idea, notwithstanding her deep feelings for him. She even goes so far as to proclaim she loves him more than anyone else in the universe. She claims that she has not yet figured out anything, but the audience already fully understands her passion for theatre. The passion is greater than her love for Ziya, and she does not want to ruin his life.

**Extract 5**

**HİDAYET:** You don't have to bother. I did inquire and found out. It is our daughter but there must be something wrong. My daughter cannot be an actress; cannot be a whore; cannot be openly and officially labeled as a whore. Never, never, never... *(He keeps shouting and hitting the table with his fists. At that moment AFİFE enters from the same door she exited; her head held high, she is determined and brave.)*

**AFİFE:** I am sorry, please don't aggravate yourself. I will not become a whore! (Act i, Scene ix, p. 18) (Simile)

Afife's father is furious with her after learning that she went to the audition and achieved the role that she desired. This situation makes him uncomfortable, and he fears that his daughter may stain his reputation. He insults her by calling her a whore, a rather strong language for a young lady. Afife complicates the issue by responding in a resistant way.

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**Extract 6**

**HİDAYET:** (*Grabbing AFİFE by the throat.*) Only your dead body can leave this house. (*SOFİ comes running.*)

**SOFİ:** Sir, you are going to kill her, what are you doing?

**METHİYE:** Leave her alone, let her go!

**HİDAYET:** (*Let's her go, AFİFE falls down. HİDAYET pushes METHİYE and SOFİ with both of his hands.*) You'll turn me into a killer. Go away, go away. (Act i, Scene ix, p. 19) (Hyperbole)

Hidayet shows physical violence and humiliates her since they live in a patriarchal society where Afife gets hurt. Her father cannot take this anymore and wants to kill her. His anger stems from society's point of view towards Muslim actresses, and he evaluates this point of view through society's mindset.

**Extract 7**

**MINISTER:** When the play is over do you go home innocently? After all that provocation that goes on the stage? (*His hands move higher, he gets closer, breathing heavily.*) Afife, don't try to act like an innocent and virtuous woman. I don't like innocent and virtuous women; I like the frivolous and naughty ones.

**AFİFE:** Please take your hands off! I am not what you like. I cannot be of any use to you. Leave me alone. I am terribly upset.

**MINISTER:** But I am the Minister of the Interior and I know how important this is for you. (Act i, Scene xiv, p. 35) (Simile)

The minister is showing his superiority in this sector and tries to take advantage of Afife. She turns him down and so he gets upset and sees her as corrupt. This issue will affect Afife's attempt on being an actress. Afife declines the minister's offer because she wants to advance in the theatre on her skills.

**Extract 8**

**HÜSEYİN SUAT:** You have to follow the order given to you, sir.

**CHIEF OFFICER:** No, sir. I don't follow such orders. It is among the duties of the police to prosecute those who behave against the precepts of Islam. You shameless men, when you make the females go on the stage, I feel as if my own mother and my own wife are exhibited there. Aren't you ashamed?

**AFİFE:** You shouldn't talk to us in this manner!

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**CHIEF OFFICER:** (*Slaps AFİFE.*) Look at her, how she talks back without fear. Whore! (Act i, Scene xvii, p. 42) (Simile)

The chief officer is embarrassed as a man, and Afife is criticized for not being ashamed. He believes that women should be aware of their place in society, that their place is not a stage, and that they should not get involved in such dangerous matters. She argues that women should not be in this position by restricting their roles.

**Extract 9**

**ZİYA:** At last, I found you alone.

**AFİFE:** How could you, I don't exist anymore. I am nothing.

**ZİYA:** There's not much time to waste. Come on, give up this useless game. (Act ii, Scene xi, p. 66) (Metaphor)

He regards Afife's effort for the theatre as futile as a man. He defines it as a useless game that she created and played. Afife's disappointment appears when Ziya does not respect her or her job, even in their relationship.

**Extract 10**

**AFİFE:** Now you know everything about me, everything, right?

**PİNAR:** Excepting one thing: the place of your cousin Ziya in your life.

**AFİFE:** (biting her tip.) And you still want to marry me?

**PİNAR:** I have great respect for people who can live without the fear of guilt and sin, who can carry their lives bravely; especially if they are women. I love you, Afife, but I respect you even more. We may be able to help each other and lighten our burdens. (Act ii, Scene xvii, p. 84) (Metaphor)

Contrary to the dogmatic belief at the time, Selahattin Pınar and her grandfather were the people who supported her. Even though Pınar marries Afife because she needs this support, in the future, he ignores her love of theatre and pleads about it.

**Extract 11**

**AFİFE:** You liberated me from hanging my head low. I can't deny it. You made me feel bigger and helped me to have more confidence in myself. But I can't go on anymore...

**PİNAR:** What do you mean by that?

**AFİFE:** I told you that it would be like this.

**PINAR:** Told me what?

**AFİFE:** That you couldn't bear this togetherness.

**PINAR:** Can you take it?

**AFİFE:** If the man I love sings this every day: Come and see how she made me feel weary of life, because I loved you, both friends and enemies, kept throwing stones at us... You compose songs like this and I listen to them every day. A little while ago, when I was slicing onions in the kitchen, I decided not to hear them anymore. I don't want it. (Act ii, Scene xviii, p. 86) (Oxymoron)

This song is one of the songs Pınar wrote for Afife. Afife's attention is drawn to the fact that Pınar goes through a change especially after marriage, he writes and sings more tragic songs. The disappointment caused by this transformation drags her to sorrow. An artist who cannot understand another person from the same sector is the biggest trauma for her. He uses oxymoron in his lyrics, expressing that he is humiliated by both his friends and enemies and that this is a source of embarrassment.

### **Extract 12**

**AFİFE:** Perhaps, you haven't noticed yet... *(she stands up, now she is truly an actress. She walks and stops in front of PINAR)*. Because of you I became the talk of the town, All the eyebrows were raised against me. As for your bitter reproaches, I have no more tears to shed. But, isn't it sad for you?

**PINAR:** Afife!

**AFİFE:** There's also this one: Why did I love that cruel woman? She made my life turn into poison.

**PINAR:** Enough, enough. I can't take all these reproaches. It confuses me. (Act ii, Scene xviii, pp. 86-87) (Metaphor)

The man whom Afife trusts and marries later begins to treat her like everyone else. Realizing this situation, Afife does not want to prolong this marriage any longer and divorces him. The love of theatre again took precedence over marriage. Now she is alone on this road forever and is tired of being left in the lurch, and she defines this situation as turning her life into poison.

### **Extract 13**

**AFİFE:** I'll wrap my love with the wails of the night.

**PINAR:** Afife, please, don't play games with me.

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**AFİFE:** Why? Isn't life a game? -When I started out, I was already a dead player.  
(Act ii, Scene xviii, p. 88) (Personification, Metaphor)

Afife realizes that her struggle in life began in such a way that she has to face problems all the time. She compares life with a game and says that she already began as a dead player. She has no hope of accomplishing her dream but still does not give up. It is just as well that Afife answered the bell and became an example for other actresses. It means Muslim women in that period should only trust themselves when they want to achieve their freedom.

### **Analysis of Discrimination Extracts**

#### **Extract 1**

**ZİYA:** Afife, shame on you? Young ladies don't talk like that!

**AFİFE:** I hear about a thousand times a day from Sofi. How the young ladies are supposed to talk?

**ZİYA:** How are they supposed to talk?

**AFİFE:** Well, for instance, no matter how deeply I feel I can't say to you, "I miss you." I am not allowed. (Act i, Scene iii, p. 6) (Hyperbole)

In this excerpt, the main character has a reproach for restricting the freedom of expression of women living in Turkish society. It is observed that this restriction is generally directed towards women, and this reproach is depicted with hyperbole examples such as "a thousand times a day" and "I can't say to you, I miss you."

#### **Extract 2**

**AFİFE:** With the veil I don't see where I am going.

**HİDAYET:** How do all the other women see?

**AFİFE:** In fact, all the other women see nothing. They are like sheep; they do what they are told to do. (Act i, Scene vi, p. 11) (Simile)

This veil is a traditional scarf that Muslim young ladies of a certain age must wear. Family elders usually celebrate the veiling with a ceremony in that period. In this excerpt, Afife criticizes these women wearing the veil and sees them like sheep because they do whatever they are told. While referring to gender discrimination, she also emphasizes the obedient role of women with similes by defining a sheep.

#### **Extract 3**

**TAHSİN:** What do you think you are doing? Don't you know that a Moslem woman cannot go on stage -- with her head uncovered, improperly dressed,

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moving around freely. Don't you know this is against the seared laws of Islam? Don't you know you create trouble for the Ministry of the Interior, for the Office of Religious Affairs, for the Municipality and for the Supreme Head of Religious Affairs? There are so many non-Moslem women waiting at your door to go on stage and you dare to do this! You long-haired and short-brained woman! What makes you behave with such impudence and let yourself be debased like this?

**AFİFE:** But... Sir...

**TAHSİN:** Shush! You are not ashamed to talk like this, as if you are a man – and your head uncovered too. (Act i, Scene xii p. 27) (Simile)

It can be seen more clearly that speaking freely on any subject seems to be male-only freedom. In this way, a woman should not be a Muslim or should be a man to be able to speak. When it is considered as a religion and gender discrimination, the definition made as "as if you are a man and your head is uncovered" is taken as a simile in this excerpt.

**Extract 4**

**MINISTER:** It means you'll belong to me. You'll put an end to that story you told me about your fiancé going to another party, and offer yourself to me. (*He holds her wrists and caresses them.*)

**AFİFE:** And is it a special privilege of the ministers to see every woman in sight as prey? (Act i, Scene xiv p. 35) (Simile)

In a society where power and authority have an important place, the effects of this on women can be seen. The proposal made by the Minister for Afife by using this authority is proof of the advanced level of gender inequality of the period and that this idea is a pressure established on women. According to this idea, women have to obey men to be free or even have the right to have a say in any matter, or, according to the minister's words, they have to present their bodies to an authority. Afife defines this proposal as a special priority for the ministers to see women as prey, and this definition is an example of simile.

**Extract 5**

**ELİZA:** I am really sorry sir, but as long as Afife Hanım is at the Arts Theatre, I won't be able to act there. You understand.

**MINISTER:** Leave that to me. We'll take care of the details. I'll send my instructions. After the roads are cleared and the dust settles down you can start acting. It'll be a great pleasure, for all of us, to see you perform. And, this unpleasant matter of Moslem women acting on the stage will come to an end. (Act ii, Scene i, p. 44) (Metaphor)

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It is observed that a non-Muslim theatre actress is disturbed by the presence of her fellow Muslim woman, Afife, in the theatre. The fact that Muslim Turkish women are seen as a barrier by a minister and obstacle in the theatre is proof of this religious discrimination. This excerpt refers to Afife's expulsion from the theatre and illustrates this with a metaphor, such as cleaning the theatre roads and the settling of dust.

**Extract 6**

**AFİFE:** (*sadly.*) So, the company is going to break up. I feel as if I am like a slate, constantly being written on and constantly being erased. My splitting headaches don't let me rest. There is no one there, no money, no work. I've had enough, enough, enough. (Act ii, Scene ix p. 62) (Simile, Oxymoron)

The closure of the theatre affects Afife deeply, and the fact that Afife, as a woman and even as a Muslim Turkish actress, has no right to speak. It is a sign of gender and religious discrimination, even in art. She describes this situation by simulating herself with the analogy of a slate being written on and being erased, and this simile is a sign that she has become controlled by people against her will.

**Extract 7**

**AFİFE:** (*takes the cigarette and inhales.*) There's no hope, right? For days I've been having nightmares. I've fought the whole world. I've tried not to come to you. Why did you do this to me? Why, doctor, didn't you take the Hippocratic oath?

**SUAT:** You were suffering too much. You couldn't stand the pain.

**AFİFE:** I wish I were dead. You did this to me deliberately. Why? Don't tell me that I was suffering. Now I am suffering much more. Besides, I am ashamed and I hate both you and myself. (Act ii, Scene x, pp. 63-64) (Hyperbole)

Afife's addiction to drugs drags her deeper and makes her a more introverted person. She defines this turmoil in her subconscious as a war waged by the whole world against her. Religion, race, and gender discrimination are observed as the reasons for this struggle, and it is an example of hyperbole that Afife is alone in this war and confronted the whole world.

**Extract 8**

**METHİYE:** She's still your niece, aunt! How can you talk like this in front of the whole world?

**AUNT:** She ruined herself. She became the laughing stock of the whole world. (Act ii, Scene xi, p. 66) (Metaphor, Hyperbole)

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The thought of her aunt shows that Afife's love and devotion to the theatre have made her disgraced. The fact that Afife is an actress both as a Muslim and as a woman makes her a laughing stock of the whole world, and the fact that this thought is only directed at Muslim actresses and not towards actors or non-Muslims is considered a metaphor for the theme of discrimination.

**Extract 9**

**ZİYA:** Leave the whole world alone. The theatre, your mother, my mother, everything ... Let's you and I, just the two of us, start everything anew. Come with me darling, please come.

**AFİFE:** *(talking like a child.)* I can't do it. Now I am going to the theatre to play a farce. The night Hidayet bey died. I have no more right to choose. I will play whatever luck brings along. Beggars can't be choosers. *(She exits.)* (Act ii, Scene xi, p. 68) (Hyperbole)

It is mentioned that Afife's love for the theatre outweighs her love for a man and that Afife has the right to play a farce, which is only a comedy genre, in the theatre after Hidayet's death. According to Afife, although she wants to act in tragedy, she has no choice to play any other type of theatre except comedy. Ziya asks her to put the whole world aside with hyperbole and the fact that this restriction belongs only to her, that is, to the Muslim women, characterizes discrimination.

**Analysis of Mental Extracts**

**Extract 1**

**AFİFE:** I hope you don't mind if I cannot embrace you because my arms are tied with invisible strings. Now I am in the last year of my life, kept in a mental asylum. The rules of the asylum. The rules of the asylum require that I be tied up. At least that's what they think... But their chains cannot prevent the attachment to this world of my own passions, my feelings, and my loves. Aren't you a little curious? Who is this woman? Who is this beautiful woman in chains? Well, I know only one language: One way of speaking to the others. I know only one way that connects human beings. I know only one place that brings people together: that's this stage that we are on now. in the play called "AFİFE JALE" I'll speak to you as a woman who was a pioneer, a first but also a victim. I am yours with all my heart. (Act i, Scene i p. 2) (Metaphor)

Because she is influenced by social pressure and social norms, Afife considers herself a prisoner. Despite the fact that the excerpt implies physical captivity, this situation indicates that Afife has also suffered a mental breakdown. She uses the symbol invisible strings to express this prisoner image, which represents both mental and physical imprisonment.

**Extract 2**

**AFİFE:** I feel dizzy too, believe me. I don't know if I am coming or going. Grandfather, it was a magnificent evening. Perhaps since you are always overworked you prefer the comedies, but I prefer the tragedies. Theatre means tragedy. (Act i, Scene iv p. 7) (Metaphor)

Afife considers her life to be a tragedy due to her challenging living circumstances. She uses metaphor to define the theatre, which is a part and purpose of her life, as a tragedy. She says that the theatre is a tragedy made up of her own life's realities. In this context, her tragic ending is ultimately an irony throughout her life.

**Extract 3**

**MEMDUHA:** It'll be okay, and if not this is not a life and death matter... we'll simply have to adjust...

**AFİFE:** (*Resolutely.*) I cannot adjust. I cannot live without the theatre. This is my only hope in life. (Act i, Scene v p. 10) (Oxymoron, Hyperbole)

Memduha states that Afife's love of theatre is not a life and death matter, but ironically, Afife dies for the sake of theatre at the end of the play. In fact, Afife exaggerates the situation by indicating that she cannot live without theatre in her life, and her prediction turns into reality.

**Extract 4**

**BEYZA:** She's crazy. She acts as if she was born in the theatre.

**AFİFE:** It is not "as if," it is absolutely so ... I feel as though. I've been acting since the times of ancient Greece. I feel this in the marrow of my bones. (Act i, Scene v p. 10) (Simile, Hyperbole)

Afife internalizes herself with theatre instead of seeing herself as an ordinary actress. She feels herself belonging to the theatre since centuries ago, even as if she was born in the theatre. She exaggerates it by mentioning that she has been in this sector for thousands of years. Her love for theatre comes from her birth and everyone is aware of it.

**Extract 5**

**HİDAYET:** (*Terrified.*) So, you want to be an actress?

**AFİFE:** Yes! And nobody can stop me.

**HİDAYET:** (*Walking towards her.*) I will! You impudent shameless girl. (*he slaps her.*)

**AFİFE:** (*Startled but keeping her head high.*) This slap has sealed my resolution to become an actress, father! (Act i, Scene ix p. 18) (Metaphor)

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Her father's attitudes towards Afife negatively affect her career, and this pressure is a burden on Afife's shoulders. The physical and mental violence he applies with this psychological pressure has liberated Afife. This slap is a metaphor that paves Afife's path to freedom. Although she gets hit in this struggle, she wins a great victory as a result and leaves a mark on Turkish theatre history.

**Extract 6**

**METHİYE:** Is your headache better now? The aspirin must have helped.

**AFİFE:** It's gone, Mother.

**METHİYE:** You read too much, without any rest... your eyes give you a headache. God rest his soul, your doctor grandfather used to say: "You are in charge of your organs; on Judgment Day your organs will complain and say: we did not receive proper care." (Act i, Scene x p. 20) (Personification)

Since Afife cannot achieve her acting career, the heavy drugs that are used by her cause her organs to be dysfunctional. Her mother voices these diseased organs allegorically and mentions that they will complain on Judgment Day. Her mother evaluates Afife from a religious point of view rather than her daughter's health, and this perception of Methiye drags Afife into a mental collapse.

**Extract 7**

**AFİFE:** Nobody has the courage to give me a role in a play. I didn't leave my home, my comfort, my wellbeing, my father, to sit around and wait. I want to go on stage, I want to act. Mother, you can't imagine how much I yearn for it. I ache for it; I fell it in my flesh and bones. Every night in my dreams I become Binemeciyan, Kinar or Anais. I play their roles in my beautiful Turkish with my passion and my youth. I hear that applause, that beautiful applause that surrounds me. Mother, when I wake up and find myself all alone in my bed... I feel terrible. (Act i, Scene x p. 21) (Hyperbole)

**AFİFE:** (*interrupting him.*) I'll act very well. I'll put my whole being into it, and they will like me. I'll mesmerize the audience. That's how ... (Act i, Scene xi p. 23) (Hyperbole)

**AFİFE:** You don't know my inner strength. Theatre is my life; I can't live without it. (Act i, Scene xiii p. 30) (Metaphor, Hyperbole)

Afife's subconscious is filled with theatrical figures. She starts to dream herself as a successful and well-known Turkish actress. Because of the harsh conditions of that time, she could reach her perfect career only in her dreams

and feels that she is an actor in her whole being, and she visualizes her passion for all this theatre with hyperbole.

**Extract 8**

**ZİYA:** Afife, go slowly. Nobody can love you as much as I do.

**AFİFE:** Then try to understand me. Please, please. I have: a fire in me that is burning me. You should be able to see this. Go against the grain, change something, go out of line, break a taboo, make the impossible possible. Only once ... then you'll be able to understand me. My grandfather did. (Act i, Scene xiii p. 30) (Metaphor)

In this quote, Afife states that she is full of love for theatre, but this love, in Afife's words, this fire burns her deeply and now harms her metaphorically. She claims that no one can understand her and says that they must first break their taboos and change their point of view instead of judging her.

**Extract 9**

**METHİYE:** Look, you're sick. Is it worth it? There's a cure for every ailment. If it isn't The Arts Theatre, it could be the company of Burhanettin Bey. And if not that you can join İbnurrefik Nuri Bey's New Theatre.

**AFİFE:** They will all be getting orders. Nobody will dare to let me join their company. Mother, it is as if I am cursed... Oh, my head, my eyes... I am dying. I think it is better that I die, I should die. (Act ii, Scene iii p. 47) (Simile)

According to Afife, she is left alone as a successful actress because she thinks that there is no company to employ her. The stylistic device "simile" shows that she feels like she has already died. There is a foreshadowing about her death and she expresses her closeness to death by using simile

**Extract 10**

**AFİFE:** Mother! Suat bey should come and give me a shot. I can't bear it anymore.

**HÜSEYİN KEMAL:** (*standing up*) Afife hanım ...

**AFİFE:** (*looks at him as though she doesn't recognize him.*) Oh! Hüseyin Kemal bey... Why did you bother to come all the way here? (*She collapses in the chair.*) I am suffering so much. Maybe I have a brain tumor (*smiling*), though I always thought I had a tumor in my heart. It was a theatre-tumor. Right now, I have a terrible headache, Kemal bey, terrible ... (*she sits down*) Mother, the doctor has to... (Act ii, Scene vii p. 55) (Metaphor)

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Afife metaphorically depicts the theatre as a tumor after being dismissed from it. She feels that the theatre adheres to it like a tumor and that it is an inseparable part of the theatre. She is insistent about not recovering from this sickness to which she is so dedicated, and in the end, this theatrical tumor destroys her cognitive abilities.

**Extract 11**

**AFİFE:** When the branches of the trees touched my face, I thought the dead were caressing me. I am terribly afraid of the dead.

**BURHAN:** But none of the dead will harm you as much as these living people. (Act ii, Scene ix p. 60) (Personification, Oxymoron)

Since Afife cannot stand this social pressure any longer, she wants to end her life. Although Afife wants to get rid of her troubles, it is shown that she is afraid of dying by contradicting herself in this quote. She realizes that death, which she personifies as a caress, is getting closer to her. On the other hand, Burhan expresses with two opposite words that she should not be afraid of the dead because the living can harm her more.

**Extract 12**

**AFİFE:** Mesut, my dear, what news from Mother? Why doesn't she write me anymore? Does my sister say anything? Mother should come back. I can't take it anymore. I haven't got much time left. I want her (*talking faster*), I want her. I want to see that she hasn't abandoned me, like everybody ... (*She beats the quilt with her fists*). I want to know; I have the right to know. Haven't I? I am scared ... I don't want to die alone. I want my mother.

**MESUT:** Aunt, aunt, please... Grandmother didn't abandon you, didn't give you up. She wouldn't do that ...

**AFİFE:** Then what happened? What...

**MESUT:** Aunt, grandmother died two months ago. We didn't want to tell you this and make you sad ...

**AFİFE:** (*letting a terrible shriek pulls her hair.*) It can't be, no, no, no! (Act ii, Scene xix pp. 89-90) (Simile)

The death of her mother, whom Afife learned just before her mental collapse, is given in this excerpt. Losing her faith in the whole world, Afife thinks that her mother has finally lost her faith in her. She says that she does not want to die alone and wants to return to her mother. Afife finds out that her mother died instead of leaving her on her own and this shows that her mother did not

abandon her but left her because of her death. Afife shows the part "like everyone else" with a simile, which is an analogy.

### **Extract 13**

**AFİFE:** Neyire Neyir... and many, many more women. Women actresses. Bedia, Şaziye, Melek, Muazzez, Ayten, Gülriz, Yıldız and Ali the others. What's important is not their names. What's important is that there have been many Afifes. Many, many ... The thorns are cleared away and the road is open. There are those who achieved what I could not. So, I can say farewell to you. I think, now, we know each other well. Very well. I am Afife Jale. Ziya, my dear. let's go to the hospital. *(As they walk slowly a deep, sonorous and powerful voice comes over the loudspeaker.)* (Act iii, Scene xx p. 93) (Metaphor)

This quote mentions that the important thing is not the names but the efforts spent for the sake of what is done. There are many Afifes, but they differ in what they do. It is the last excerpt that states all sexism and discrimination on this road is now cleared with it and that the roads of theatre are now open to Muslim women. At the end of this struggle, Afife Jale loses her sanity and although this resulted in a lonely death, she showed the courage that no one else could show and became the first Turkish Muslim woman to pioneer the theatre.

### **Conclusion**

In this research, specific lexical devices such as metaphor, simile, hyperbole, oxymoron, and personification have been dealt with in terms of gender roles, discrimination, and mental health. The lexical devices are generally used to show how Afife Jale is psychologically damaged more than physically. Metaphor and simile are the most commonly used devices in Nezihe Araz's work, *Afife Jale*. With a metaphor, the author has shown her love of theatre and her revolt against those who oppose her. Simile, on the other hand, is frequently used to insult and compare her with others. Moreover, hyperbole is used to express her sympathy for her lovers, theatre, and to exaggerate the situations she faces. She employs oxymorons to convey the contrast between Afife's fear of death and at the same time her desire to die after being dismissed from the theatre. Personification is utilized in this work to describe some feelings more emphatically. This biographical play has been appropriately observed by the use of specific lexical devices to demonstrate briefly how this can be analyzed from the perspective of both linguistics and literature. Future researchers can deal with drama texts by applying linguistic and stylistic devices to see the deep structure of the dramatic texts.

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## An Analysis of the Language in Two Different Chocolate Advertisements through Visual Discourse

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### Abstract

Language has a very powerful influence over people and as a result, there are many purposes for using it, such as determining people's thoughts and actions. Visual discourse, on the other hand, may trigger memory. Therefore, the powerful influence of language and visual discourse is used in advertisements to persuade the readers and the listeners. The aim of this study is to take the attention of the advertisement writers to visual discourse in order to persuade the audience. In the current study, the data have been collected from two chocolate advertisements made for television. The most striking result to emerge from the data is that the use of language accompanied by visual discourse increases persuasiveness of the advertisements by making them more appealing. The results of the current study suggest that visual discourse can significantly contribute to the style of the advertisements.

**Keywords:** Visual discourse, Advertisement language, Persuasion, Style.

## İki Farklı Çikolata Reklamında Kullanılan Dilin Görsel SöylemYoluyla Analizi

### Özet

Dil insanlar üzerinde çok güçlü bir etkiye sahiptir ve bunun sonucu olarak da dili kullanmanın insanların düşüncelerini ve hareketlerini belirlemek gibi birçok amacı vardır. Görsel söylem ise hafızayı tetiklemektedir. Bu sebeple, dilin ve görsel söylemin sahip olduğu bu güçlü etki okuyucuları ve dinleyicileri ikna etmek amacıyla reklamlarda kullanılmaktadır. Bu çalışmanın amacı, reklam yazarlarının dikkatini seyircileri ikna etmek amacıyla görsel söyleme çekmektir. Çalışmada incelenen veriler televizyon için hazırlanan iki adet Türkçe çikolata reklamından toplanmıştır. Verilerden ortaya çıkan en çarpıcı sonuç, dil görsel söylemle birlikte kullanıldığında reklamları daha ilgi çekici yaparak ikna edici gücünü arttırmaktadır. Çalışmada ortaya çıkan sonuç, görsel söylem reklamların biçimine anlamlı ölçüde katkı sağlamaktadır.

**Anahtar Sözcükler:** Görsel söylem, Reklam dili, İkna etme, Biçem.

## **Introduction**

In the world that promotes consumerism, producers are competing to encourage people to buy their products even if they do not need by creating appealing advertisements. The advertisements help to persuade people to become buyers by using a variety of strategies, the most common being an effective use of language and images. Advertisements are short verbal texts that are usually accompanied by visuals which makes advertisements interesting for the readers and the listeners. According to Cook (2001) the advertising discourse is a combination of the verbal and the visual. He states that "...ads are multimodal, and can use pictures, music, and language, either singly or in combination, as the medium permits" (Cook, 2001, p. 219).

Because of its pervasiveness, advertising discourse is able to have a powerful effect on the social attitudes and behaviors of individuals, and consequently, of a society as a whole (Fairclough, 1989). The main function of the advertisements is to persuade us to consume, but the appealing way they use words and pictures takes our attention and provides us with entertainment and pleasure. Linghong (2006) confirms that in order to persuade a number of readers and to compete with many other similar advertising messages, advertisers try to make their advertisements as effective as possible. They use various linguistic devices to catch attention, arouse desire, induce action and contribute towards satisfaction. Advertising texts are therefore distinctive, with an unusual and indirect language with reference to the visual discourse, as well.

Visual discourse analysis focuses on both how images relate within a text (Kress & van Leeuwen, 2006), and also for how language is used to communicate and play a role as a power on viewers to support specific beliefs or actions. There are four principles guiding visual discourse analysis. First, visual language is reflexive, because it is able to create and reflect the context and reality in which it was created. Second, language allows for situated meanings to occur, images or texts that are "assembled on the spot" (Gee, 2005, p. 94) in a given context. Third, language includes many different social languages (Bakhtin, 1982). How teachers and artists express their thoughts visually is different from each other. Fourth, there are "cueing systems within visual texts, structural, semantic, artistic, tactile, and visual, that provide information regarding how, why, and what readers draw upon as they construct meaning" (Albers, 2013, p.88-89). Examined within a larger context, discourses, situated meanings, structural features, and inter-textuality, visual discourse analysis provides insights into the thoughts, beliefs, and actions of the text-maker which are otherwise kept hidden as "art".

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There are some questions that guide visual discourse analysts: “how is language used to communicate (use of technique, design, color, and so on), how do (or might) viewers respond to the context of the text (composition)”, “what is revealed about the text-maker through the image (attention to discourses and systems of meaning that underpin the visual text)”, and “how does art act as a force on viewers to encourage particular actions or beliefs (use and organization of image; discourses that underpin the text)?” (Albers, 2013, p.88-89).

A considerable amount of literature has been published on advertisement language and stylistics analysis. In his study Li (2009) gives an overall analysis of the advertisement of “Atkins Chocolate Chip Granola Bar” from the aspects of linguistic description (graphological style markers, lexical style markers, syntactic style markers, grammatical style markers, and semantic style markers), textual analysis (the layout and the paragraph development, cohesive devices) and contextual analysis (medium of communication and role-relationship) by the application of modern linguistic theory and stylistic analysis pattern in order to find out the general stylistic characteristics of commercial advertisements. He concludes that by using many devices many devices in linguistic, textual and contextual aspects, the producer can better communicate with the audience and make the product more popular in order to achieve the goal of ever-lasting purchase and popularity among people. Another study conducted by Fomukong (2016) discusses the advertisement of Dangote Cement on billboards in Bamenda, North West Region, Cameroon, analysing what is said, how it is delivered and the interpretation. The study concludes that the advertisers use different stylistic devices that carry positivity, and a common ground that makes the readers identify with the advertisements, urging them go for the Dangote Cement. Jafari and Mahadi (2014) look at the fundamental and main characteristics of advertising language, examining major concepts like advertising, persuasion and communication. Findings from this study show that advertising language is a persuasive language linked to culture and has simple statements, short indirect sentences and sentence fragments that have distinctive value of emphasis and association.

So far, however, there has been little discussion about the use of the language and visual discourse used in advertisements. There is a need to clarify the effect of choosing appropriate visuals and language in advertisements. Therefore, the aim of this study is to analyze two different chocolate advertisements in Turkey by focusing on what is communicated and how it is communicated and how it is interpreted by using the Textual Conceptual Functions theory by Jeffries (2016).

## **Method**

This study aims at emphasizing the importance of visual discourse for advertisements as visual discourse has a large influence on the style of the advertisements and it also helps the language of the advertisements to be triggered and remembered better by the audience. In order to show this significance of visual discourse, two different chocolate advertisements made for television by Eti in Turkey. ETİ Group, which was founded in 1961, established ETİ Chocolate Factory in 2003 to continue on their route of success in the chocolate category, and to provide innovative and unique tastes to people. Today, a variety of appealing products are produced at the Chocolate Factory for people of all ages in Turkey (Eti, 2020). The advertisements made for Eti chocolates, which are *Eti Karam* and *Eti Browni*, have been analyzed by using Textual Conceptual Functions of Lesley Jeffries (2016).

### *Textual Conceptual Functions*

The theory used for this study is the Textual Conceptual Functions (TCFs) of Lesley Jeffries (2016) which has three type of meanings, which are the linguistic, the ideational and the interpersonal. Jeffries (2016) gives a description of the language of a text linked to a set of interpretations. The linguistic meaning includes the de-contextual, structural and semantic meanings that examine the levels of language which are phonology/graphology, morphology lexis, syntax, and discourse. The ideational (textual-conceptual meaning) is the co-textual effects of linguistic choices made by language users. Here, the analyst takes into consideration the linguistic environment in which a word is used within a text. The interpersonal is the pragmatic meaning that focuses on the contextual intention of linguistic uses on others. At this level the analyses are on the way the interlocutors interact and the ways the producers seek to achieve their intentions by using language in speech acts, and implicatures.

## **Data Analysis and Discussion**

Several theoretical frameworks have been used in guiding stylistic analysis. However, the most common one employed by many studies is the Textual Conceptual Functions (TCFs) of Jeffries (2016). Jeffries' Textual Conceptual Functions has three types of references. These are the linguistic, ideational and the interpersonal reference. These two advertisements have been analyzed according to these references.

The linguistic reference, as Jeffries (2016) explains, includes the de-contextual, structural and semantic meanings that examine the different

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levels of language, namely phonology, graphology, morphology lexis, syntax and discourse. It appears as that choice of language used consistently affects the way messages are composed, conveyed and received.

Phonology is the description of the systems and patterns of sounds that occur in the language. It involves studying a language to determine its distinctive sounds, that is, those sounds that convey a different meaning. However, in written text, the words that have similar sound can create a particular pattern of sound. The pattern of sound in the advertisements, which can be alliteration, assonance and consonance, may attract the reader. “When the initial consonant sound of some couples of words is repeated, it is called alliteration.” (Madden, 2002, p.70). Alliteration has the function to emphasize particular ideas and meanings by repeating the sound. “It can give a strong effect to the reader and can be pleasant in the ears and sense of rhythm, those kind of sound effects are also adding the attention aspect and memorable sense to the readers” (Verdonk, 2002, p. 5). Repeating initials sounds can make the reader more aware and realize the presence of the emphasized text. In the first advertisement, Eti Karam, the sound /o/ is used as the initials of two words.

**Ona bi ısı**r**ıkta aş**ı**k ol**a**caks**i**niz**

McLaughlin (2000, p. 21) explains that “Assonance is when the same vowel sound is repeated in adjacent word”.

**On**a** bi ı**s**ı**r**ı**k**ta a**ş**ı**k** ol**a**c**a**k**s**i**n**iz**

**M**u**tl**u** e**t** k**e**nd**i**n**i****

In the first advertisement, the repetition of the vowels /ı/and /a/ is emphasized to create a memorable effect on the reader, which can build the engagement as the shape of the mount seems like biting something when the word ‘ı**sırık**’ is pronounced. In the second advertisement, there is the repetition of the vowel sounds /u/, /e/ and /i/. When you read the slogan, your face seems like you are happy as the sound /i/ gives a smiling shape to the lips.

“When some couples of consonant sounds are repeated, it is called consonance.” (Madden, 2002, p. 70).

**Ona bi ı**s**ı**r**ı**k**ta a**ş**ı**k** ol**a**c**a**k**s**i**n**iz**

**M**u**tl**u** e**t** k**e**nd**i**n**i****

The repetition of the consonant sounds /s/, /k/ /t/and /n/ in these slogans, make the advertisement more memorable by the readers.

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Graphology focuses on the physical characteristics and patterns of handwriting in order to identify the writer's intention. As stated by Gómez-Jiménez (2015), graphology is a linguistic analysis that deals with the study of graphic aspect of language. Therefore, some language features related to graphic design of writings, which are capitalization and typography have been analyzed. According to Bex, “Readers have learned to associate CAPITAL LETTERS with extra significance and the reader will assume that the capitalized letter is more important than any co-text which is not capitalized” (1996, p. 100). Writers and editors capitalize letters for some purposes one of which is to emphasize the text. In those advertisements, they capitalized the brand name ‘ETİ’ to get the attention of the audience to the brand name.

As stated by Wong (2001), typography is the technique and art of arranging writing type. Similar to a person’s speaking style, typefaces and type size may affect how people respond to a message. For example, the noun phrase “*Ona bi ısırıkta aşık olacaksınız*” in *Karam* advertisement is written in large size of size, bold, and bright color on a dark background with a purpose of emphasizing the phrase. The slogan ‘Mutlu et kendini’ in *Browni* advertisement is written on a black background in white colour. All these styles have an influence on the readers as the styles get the attention of them.

The slogan used in the advertisement ‘*Ona bi ısırıkta aşık olacaksınız* (you will fall in love with it in one bite)’ shows confidence in their product and guarantee love for the eaters. The statement may be able to tempt or attract tasters to buy and eat the product. There is a repetition of the word ‘*ısırık*’ throughout the video that contributes to the memorability of this chocolate it is because the repetition of the same word makes this advertisement more memorable. Moreover, the advertisement attracts readers’ attention by using adjectives, which are describing the chocolate as ‘*çıtır çıtır* (crispy), *daha yumuşak* (softer) and *yoğun* (intense)’ in order to communicate the message effectively. The description of the chocolate as ‘*çıtır çıtır*’ makes the chocolate irresistible as the adjective gives the sound of a bite. ‘*daha yumuşak*’ gives the feeling of a touch to the chocolate and ‘*yoğun*’ means that the chocolate makes no concessions on quality. These are effective words to describe a chocolate and such words will possibly motivate and drive the people to taste it.

In ‘Eti Browni’ advertisement, the advertiser employs a hortative phrase ‘*Mutlu et kendini* (make yourself happy)’ which seems as if someone is speaking from the heart and it is associated with human feelings of happiness and love. When the audience read this advertisement, they are likely to be tempted by these profound feelings. The use of hortative sentence in advertising attracts the audience’s attention, stimulates their interest in the products and helps them create a remarkable image of the products.

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In both advertisements, the advertisers employ different parts of speech, such as nouns, adjectives, and verbs to convey the message to the audience, with the purpose of convincing them to buy and eat the chocolates. Both of them employ the use of everyday sentences to arouse desire. In Eti Karam slogan they use ‘*bi*’ instead of ‘*bir*’ as it is used in this form in daily life and it gives a sense of sincerity. Everyday sentences tend to be overly used in daily life, but they can be very forceful when used in advertisements. In addition, it gives the meaning of certainty to the sentence; you will surely love it as soon as you bite it.

The sentences in these advertisements are common but can create substantial desire in that anyone can remember it without much effort. They use direct messages to the audience and it helps to be closer to the audience. Using such expressions encourages the audience and gives them the feeling of priority.

The ideational reference refers to the co-textual effects of linguistic choices made by language users. It can be argued that such a framework could assist in analyzing the linguistic environment in which a word is used in a text. To analyze a text, Jefferies (2016) advises that one should start with its communicative purpose or its function. Texts arise in specific social situations and they are constructed with specific purposes by one or more speakers or writers. According to Jefferies (2016), identifying the register membership of a text is an essential part of stylistic processing. It engages the reader in a reconstruction of context through an analysis of what has taken place (field), who has participated (tenor), and what medium has been selected for relaying the message (mode). Together, the three variables set up a communicative transaction in the sense that they provide the basic conditions for communication to take place. Similarly, Halliday (1964) suggests the use of Three Register Variables that could be useful in abstracting and linking variations of language to different social contexts. According to Halliday (1964), there are three aspects in any situation that have linguistic consequences, namely “the field, tenor and mode”. Below, there is a figure presenting a diagram of this analysis.

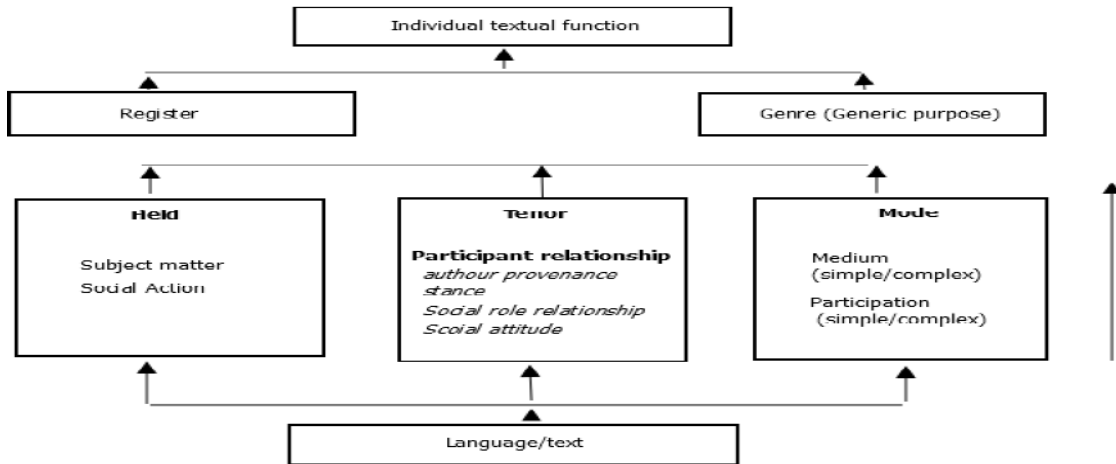


Figure 1. Theoretical Framework

*Field* concerns what is happening to the nature of the social action that is taking place. *Tenor* refers to the participants and their relationships, their status and roles. *Mode* constitutes the channel of communication, such as spoken, written, electronic, audio-visual, among others.

In both advertisement, beautiful women act as vision is the most important sense for humans and visual sensory input plays an important role in remembering and credibility of the speaker is the most important appeal in a persuasive speech. The tenor of the first advertisement is an attractive woman. She wears black and bites the chocolate in a large building which shows the 'field' of the message. With every bite of the layers of the chocolate, she transforms into a vampire and at the end of the video, she shows her vampire teeth. The layers of the chocolate symbolizes this change and indicates that in each layer it makes you turn into something stronger and immortal. They use the colour black which refers to the name of the chocolate 'Karam' throughout the video and this colour represents being desirable and consistent. Li (2009) states that stylistic features can communicate better and make the product more popular in order to achieve the goal of everlasting purchase and popularity among the audience. Tasters are attracted to the advertisement through its design and the use of a picture of a beautiful and attractive woman. The woman attracts the attention of the audience by her beauty and the way she eats the chocolate. She arouses sexual desire and links this feeling to the product.

The tenor of the second advertisement is a famous actress. Ezgi Mola acts in this advertisement when she has a great fame in Turkey because almost everybody knows her. Therefore, the advertisement addresses a lot of number of audience. In addition, having famous people in the advertisement affects the

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perception of the audience as people tend to be affected easily by their favorite celebrity. She leaves a party and walks into the street which is the 'field' of the message, it is because she needs to eat that chocolate and she says 'The real party starts now'. This gives the feeling that this product might make you happier than a party with friends. She finds the chocolate at night when most of the shops are closed and this implies that the chocolate can be found easily even when it is late. The advertisement gives the message that this chocolate provides more fun than a party with friends and the product is reachable whenever you need just like a real friend. One of the focuses in the advertisement is on the shoes she is wearing. They symbolize luxury as they are from a famous and expensive brand, and she takes them off to reach the chocolate faster with her bare feet. This shows that this chocolate can give more enjoyment and pleasure than luxury does. Christelle (2012, p.115) states that "the language of advertising is often accompanied by images, in order to attract the attention of the tasters". According to Christelle (2012), images evoke situations and realities in our lives or encourage us to dream about things that we would like to have or do. The advertiser employs pictures of a celebrity with a happy face as she eats chocolate. Therefore, tasters will be attracted by all these pictures of positive results coming out of eating it, and they will surely consume the product, hoping that they will also be as happy as the person in the advertisement.

In both advertisements, they use spoken and written messages as the medium of communication which describes the 'mode' of the message. These messages accompanied by visuals and other stylistic devices to make the message clear and attractive for the audience. Tools such as distinctive names, slogans, graphics and characters are used to transform products and lock them into memory. Kannan and Tyagi (2013) argue that, when advertising aspects such as colour, background, people who appear in the advertisement, choice of words as well as the culture depicted in the advertisement, play a crucial role in conveying the intended message. Therefore, it is advised that these aspects need to be considered during stylistic analysis. Kannan and Tyagi (2013) also illustrate that, for an advertisement to have great impact on the customer, attributes such as the visual content and design have to be well balanced. Noticeably, Anh (2012) concludes that people pay attention to the use of stylistic devices in a bid to make the advertisement concise, accurate and vivid. As such, the use of stylistic devices in advertisements arouses interest and, resultantly, has a persuasive impact on the audience. Stylistic devices are very significant tools of language for the advertisers in order to create ideal advertisements.

## **Conclusion**

This study has analyzed the style of language used in two chocolate advertisements by Eti through visual discourse by using the Textual Conceptual Functions by Jeffries (2016). The analysis focuses on the catchy images of the advertisements in which two attractive, fatal and charming women with luxurious clothes act to draw the attention of the audience and urge them buy and eat the chocolates. These advertisements adopt many devices in linguistic, textual and contextual aspects. They use alliteration, assonance, and consonance to make their language more memorable by the audience and the bright colours and special writing types make the written language attractive. In addition, eye-catching and bright pictures and affirmative adjectives to describe the good quality of the products have a persuasive influence. Thus, it can be concluded that the style of the language accompanied by visual discourse has significant value in advertisements as they contribute to the effect they have on the audience.

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Eti Browni advertisement video:

<https://www.youtube.com/watch?v=XGgl3W1x3cA>

Eti Karam advertisement video:

[https://www.youtube.com/watch?v=zkjY6ILXe\\_Y](https://www.youtube.com/watch?v=zkjY6ILXe_Y)

Visuals used for the advertisement are taken from;

<https://www.behance.net/gallery/15732125/ETI-Chocolate-Print>

<https://www.campaigntr.com/eti-browni-intensein-yeni-yuzu-ezgi-mola/>



## Mobil Uygulama ‘Lingokids’e Sosyal Göstergebilimsel Yaklaşım

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### Özet

Akıllı telefonda oynanan oyunlar, küçük çocuklar arasında oldukça popüler araçlar olarak nitelendirilebilir. Bazen, bu durum ebeveynleri sıkıntıya sokabilir. Ancak, uygun şekilde kullanıldıkları sürece, oyunlar eğitsel öğrenme materyalleri olarak da kazanç sağlayabilir. Bu çerçevede, bu çalışma ‘Lingokids’ deki etkinliklerde kullanılan görsel olumlu pekiştireçleri kişilerarası anlam yoluyla sosyal göstergebilimsel yaklaşım ışığında analiz etmeyi amaçlar. Bu bildiri, olumlu pekiştireçlerdeki görsel iletişimde bireyin farkındalığını, etkileşim açısını, mesafesini ve bir olay karşısındaki tutumunu inceleyerek, sadece dilbilimsel açıdan değil görsel açıdan da küçük yaşta İngilizce öğrenenler için nasıl görüldüğünü ortaya çıkarır. Çalışma çok modlu deyişbilimsel yaklaşım sayesinde mobil uygulama tarafından sergilenen görsel imlerin küçük çocuklar için ayırtdedici ve teşvik edici olabileceğini ortaya çıkarır.

**Anahtar Sözcükler:** Deyişbilim, çok modlu deyişbilimsel yaklaşım, sosyal göstergebilimsel yaklaşım, mobil uygulama, yabancı dil eğitimi

## A Social Semiotic Approach towards A Mobile Application “Lingokids”

### Abstract

Games played on smartphone can be said to be quite popular tools among young children. This situation sometimes can lead to trouble for parents. However, as long as they are used appropriately, games can provide gain as educational learning materials, too. In this framework, this study aims at presenting visual positive reinforcements used in activities in the ‘Lingokids’ through interpersonal meaning in the light of social semiotic approach. By analysing gaze, angle of interaction, distance, and modality of visual communication in the positive reinforcements, this paper offers a picture of which a mobile application for young EFL learners looks like with regard to not only linguistic but also visual elements. This study reveals that visual signs displayed by the mobile application may have distinctive and encouraging elements for kids thanks to multimodal stylistic approach.

**Keywords:** Stylistics, multimodal stylistic approach, social semiotic approach, mobile application, foreign language education

## **Introduction**

To date, it seems to be a tendency among stylicians to focus on language used in literary texts, such as poems, plays and novels. However, stylistic approach is not limited to solely textual analysis. Recently, some of stylicians have broaden their view in order to keep up with digital era. Van Leeuwen (2011) states that they have begun to study on different communicative sources, such as image, sound, music, typography, layout and colour rather than isolated sentences. In past thirty years, a new term ‘multimodality’ has arisen and developed as a field of study.

Norgaard (2014) classifies multimodality into two types: A cognitive approach which is defined by Gibbons (2012) as centering on the cognitive effect of multimodal approach. Kurniawan (2020) investigates the names of the characters in a game called “Launcha Libre” within a framework of cognitive stylistic approach and reveals so many puns which let players remember those names from novels, movies or foods.

The other type of multimodality is a social semiotic approach refers semiotic signs that have possible semantic potential for making meanings (van Leeuwen, 2005). Kress and van Leeuwen (1996) adapt Halliday’s (meta)functional approach to visual communication and assume that same as the grammar in language, the ‘grammar’ of visual communication can be represented as a system of functional-semantic choices (van Leeuwen, 2011).

Inspired by Halliday’s study on verbal communication, Kress and van Leeuwen (1996) analyse not only verbal signs but also non-verbal signs in terms of how images are structured and displayed to viewers. As in Halliday’s *experiential (ideational) meaning* which concerns with constructing representations of the world, they use the same term for visuals in very different ways. For instance, while actions in language are realized by verbs, actions in images are materialized by vectors by extending from actor to goal or without any goal (Norgaard, 2014). *Interpersonal meaning* in visual communication refers to positioning of the viewer in relation to gaze, angle of interaction, distance and modality to the represented participants. Based on Kress and van Leeuwen’s claim (1996), like speech acts, images can be either ‘offer’ or ‘demand’. To illustrate, if any participant in a visual is gazing directly to the viewer, it means that they demand something from the viewer. In contrast, it is not positioned as looking us, it offers something to us. Angle of interaction concerns with positioning of the participants horizontally or vertically in the image to the viewer. Distance in any image implies intimacy or detachment whether it is seen in a close shot, a medium shot or a long shot. Lastly, modality in visual communication ranges from high modality to low modality

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with respect to background, depth, light, shadow, tone, colour (Norgaard, 2014; van Leeuwen, 2005;).

Halliday's textual meaning is reflected as *compositional meaning* which refers to the organisation of the elements in the image. There are three key concepts in it; Firstly, information value which is considered as patterns making meaning in themselves in terms of the organisation of the page. Secondly, framing is concerned with connections or disconnections between the elements of the compositions in a visual design. Thirdly, salience is related to the degree to which elements in a spatial composition attract the viewer's attention (van Leeuwen, 2005).

On the other hand, verbal communication is as significant as non-verbal communication. In order to identify factual expressions, suprasegmental phonologists study on how the meaning of the messages is modified. They analyze different aspects of phonology such as, stress, intonation, pitch. Stress can be defined as the emphasis to a certain syllable in a sentence or in a word. It may be difficult to assign stress for a foreign learner. Therefore, Brown (1975) suggests that "the stress-unstress contrast may be the biggest bugbear in the teaching of pronunciation...If the same text is presented to a number of native speakers to read aloud there may be some variation in the placing of stress, but in over 90 percent of cases there will be agreement" (p. 114).

Intonation can be said what we want to reflect in our voice is related to the tone which is rising with a smiling facial expression or falling with raising the eyebrows. Therefore, attitudes can be displayed with the help of intonation variables.

After social semiotic approach is revealed by Kress and van Leeuwen (1996), many attempts by applied linguists have been culminated in either descriptive or empirical studies. One of them is the study on the interpersonal meaning of verbal text and visual image relation in an English textbook conducted by Dewi, Rukmini and Saleh (2020). They aimed at finding the relations verbal text and visual image. Their findings suggest that if the verbal text supports the image, the relation can happen.

However, unlike the generation of two decades ago, the current generation is more familiar with digital tools notably, mobile applications (Çakır, 2016). For this reason, it goes without saying that all visual/interactive content of these digital tools should be investigated whether or not they reflect their represented meaning for intended participant for the sake of value of communication. To the best of our knowledge, there is limited study which investigates this question. Therefore, our research question is:

To what extent can visuals used for positive reinforcements establish a relationship with kids in terms of interpersonal meaning studied by Kress and van Leuween?

### **Method**

In this study, we have analysed an educational mobile application which is designed in order to teach English to kids between 2 and 8 years old. One of the reasons of our preference the app Lingokids' are said to be quite popular since it has been downloaded by above ten millions people. The other one is that all activities which are created in accord with content from Oxford University are teacher-approved. The last reason is said to be safe for kids, and certified by Mom's Choice Awards, The Lovie Awards and National Parenting Publication Awards.

Our descriptive qualitative study investigates positive reinforcements as non-verbal communication through visuals and verbal communication using background audio in the activities presented by the app. The collected data via screenshots and screencasts of the activities are analysed based on interpersonal meaning developed by Kress and van Leuween (1996) at the framework of social semantics.

On the other hand, since the field of suprasegmental phonology involves working on how the meaning of the message is modified, verbal communication which is pronounced as positive reinforcement from background audio is being analysed by using it.

For the sake of obtaining findings, we have some steps to follow: (1) Identify; it means defining positive reinforcements in all the activities, (2) Classify; after the data are identified, they are categorized into two groups. They are visual positive reinforcement and verbal positive reinforcement. (3) Interpret; after the identified data are classified, it is interpreted in terms of gaze, angle of interaction, distance, and modality in the light of interpersonal meaning. (4) Inferring; after the whole data are analysed, we draw a conclusion for findings and discussion.

### **Findings and Discussion**

The aforementioned application consists of two areas. Kids' area involves in sixty different topics such as, colors, numbers, toys, family, body parts, pets, shapes, fruit items, senses, actions, vehicles etc. Each topic has its own games, activities, songs and more so that they can engage in various activities by watching videos, practicing their writing, and even improving their pronunciation skills. The other area is allocated for parents. At this part, they can follow their kid's progress and join some discussions with other parents.

Therefore, it is not wrong to say that the producer who is one of the interactive participants aims at constituting and maintaining interaction with at least two viewers (one is kid, the other is his/her parent) through represented participants at the same time.

In order to conduct this study with the limited data, we reviewed activities of unit-1 called as “The Adventure Begins” and found that it includes ninety five activities on colors, numbers, toys, family, body parts and pets. These topics compose of totally sixty three games, thirty one videos or songs and one audio book.

**To what extent can visuals used for positive reinforcements establish a relationship with kids in terms of interpersonal meaning studied by Kress and van Leuween?**

Startup layout is designed using a portrait of a chick. We see a head of the chick only. This signifies intimate distance between viewer and represented participant. This idea is accord with the discussion on Hall’s study by Kress and van Leuween (1996).

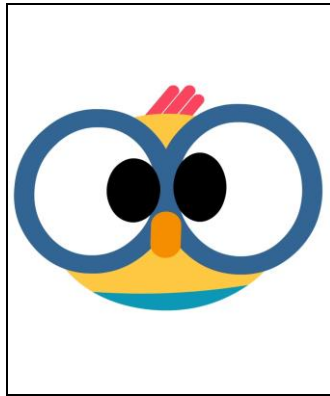


Figure 1. Startup Layout of 'the app Lingokids' Retrieved from <https://lingokids.com/>

The chick is directly looking at the viewer through its glasses. According to Kress and van Leuween (1996), if the represented participant in the image directly gazes us and demands something from the viewer, this means that image wants to set an imaginary relation with viewer. Therefore, it means that the represented participant in the image demands to constitute and maintain a relation with the viewer. Furthermore, those glasses consolidate its gaze, namely, its demand. Here, the viewer is object and the chick is subject. Since we see a head or face only, it is a close shot image which creates an intimate distance. Moreover, it is seen from a frontal angle which makes the viewer a part of it. In addition, we are looking at it at eye-level angle. This means that

there is a balance between the represented participant and the viewer regarding power.



Figure 2. Dress up Elliot Game Retrieved from <https://lingokids.com/>

**“Yeah! That’s quite a cowboy.”** This verbal statement listened by hearer/viewer is a declarative sentence which is used to state or explain something (Dewi et al., 2020) and has a strong influence on visual positive reinforcement. Regarding verbal communication, stress is on “quite” and “yeah!” has a rising intonation from low. The utterance “That’s quite a cowboy” is pronounced from low to rising pitch. It sounds as if something achieved in order to raise awareness of the hearer/the viewer.

The image above reflects a positive reinforcement for kids. In this sense, we can state kids as viewers. The represented participants in it are gazing the viewer as if they demand to have a relation with him/her. We can see four different characters in changing social distance. In a very long shot, there is a panda called as “Elliot” that is seen as a whole figure ‘with space around it’. It signifies that it is at far social distance as Hall (1964, as cited in Kress & van Leeuwen, 1996) states. This indicates us that there is an invisible boundary between Elliot and the viewer. On the other hand, “Lisa” (the cat) is at close personal distance since it is depicted in a close shot. We can see only its head and arms. “Cowy” (the calf) is at medium shot since its waists and knees are seen. Like Lisa, Cowy has also close social distance as we see the whole figure. The fourth one is a crab which is depicted at a long shot. It respectively signifies far social distance.

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As for angle of interaction which refers to either detachment or involvement; this image says that “...what you see here is part of our world, something we are involved with” (Kress & van Leeuwen, 1996, p. 136). It is because the image is seen from a frontal angle in a horizontal perspective. The other dimension of angle of interaction is power. In a vertical angle, we can see that the image is depicted at eye-level angle. This indicates us that there is no power difference since it refers to equality.

The last key in the sense of interpersonal meaning is modality which is related to credibility or factuality of messages in visuals. Kress and van Leeuwen (1996) have discussed that reality in modality depends on how real a particular social group perceive it. They investigated the term ‘modality’ in eight dimensions: Colour of saturation, colour of differentiation, colour of modulation, contextualization, representation, depth, illumination and brightness. In the visual above, the viewer can perceive high modality regarding colour markers. When it comes to contextualization, we can see a detailed background which means another marker of high modality. It is because Kress and van Leeuwen (1996) states that absence of background lowers modality. As another dimension, representation refers to a scale and modality level is high in this scale when an image shows every details of the represented participant. The image above presents us a few details belong to the represented participants such as, eyelashes, tongue, nostrils of the calf. If we keep in mind that the viewer is a kid, it may not be necessary too much details so we can say that the modality level is high according to a kid. As for depth, Kress and van Leeuwen (ibid.) suggest that central perspective is the best thing for modality. And this statement is valid for our image. Regarding the last two markers illumination and brightness, the viewer can easily see the play of light and shade, and colour transitions in brightness range can be seen, too. This means that modality is realized at high levels for illumination and brightness. Then it is not wrong to say that the represented participants are enacted in a reliable mood.



Figure 3. Washing Hands Game Retrieved from <https://lingokids.com/>

**“You did it. Yey!”** This statement is commissive which guarantees the viewer’s success. A commissive statement refers to that “the speaker makes the world fit the words” (Yule, 1996, p. 54). In addition, stress the reflected at the audio is on “did” and intonation at this syllable is falling from high to low. “Yey!” is voiced at rising pitch from low to high. This can represent that something which has been achieved is worth of celebrating.

On the other hand, the image above, there is not any eyes gazing us. Instead, there is a cat paw which is seen as clean and bright. If there is no eye, that visual offers something to the viewer. This visual offers a washed hand and attracts the viewer’s attention. As asserted by Kress and van Leeuwen (1996), if images ‘offer’, they initially offer some kind of knowledge. Also, here the viewer is the subject and the paw is the object.

As we can see half paw, this image is depicted at a close shot which represents a close distance. During the game, the viewer saw the paws as if they belonged to him/her. When the object is displayed as though the viewer is engaged with it, it signifies a close distance (ibid.).

The represented participant is depicted from a frontal angle so that the interactive participant can be involved with. The vectors make the viewer the participant who engages in a kind of relation with the represented participant. In addition, it has neither a superior position nor an inferior position in terms of power.

When it comes to modality for the image above, we can see that colour saturation and colour modulation is at high level but this does not mean that it has high modality since Kress and van Leeuwen (1996) states that after it reaches its highest value, it starts to decrease. Since the purple is too artificial, its modality regarding colour saturation is low. Colour modulation is

at high level. However, colours involved in the image has not diversity. Then we can say that modality respecting colour differentiation is low. While modality concerning contextualization is low since the background has not enough details, modality of representation can be said to be high as the represented participant' s paw has nails, palm special to itself. As for depth, it can be said that modality level is high since there is a central perspective in the image. Modality in terms of illumination is again high. It is because we can clearly see the play of light on the soap bubbles. Last marker is its brightness value which is high since we can see light purple at the setting and light orange at the palm.

### **Conclusion**

In this study, we have analyzed two screenshots of the mobile game "Lingokids" in terms of interpersonal meaning developed by Kress and van Leeuwen (1996). Although this game contains so many details in terms of multimodality, the realization of interpersonal meaning in non-verbal communication is available. As mentioned before, modality degree depends on a particular social group. Then, it is suggested that one who attempts to attract audience's attention for communication both verbally and visually should take target age group's needs, beliefs, demands into consideration while designing such an interactive teaching material. In the same time, some cultural elements such as, cowboy clothes, desert setting or tribune used in this game can be encouraging for kids in their imaginary world. If the interactive participant (the producer) desires to constitute a powerful relation between the viewer and the represented participant, using cultural signs can contribute to his/her work.

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**20. Uluslararası Deyişbilim Sempozyumu**  
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## Kültürel Söylem türü olarak ‘Kahve Falı’ (BAKI)

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### Özet

Türk kültüründe kahve fincanı okumanın tarihi uzundur ve yüzyıllar öncesine dayanmaktadır. Kahve telvesinin bıraktığı kalıpları yorumlayan bir falcılık biçimi olan ‘tasseografi’ olarak da bilinir. Kahve Falı Göstergebilim ile doğrudan ilgilidir. Ferdinand De Saussure’ün «gösterge» kavramının «kahve tavelerine» ışık tutmasıdır. De Saussure’ün de dediği gibi «dil bir terimler, sözcükler dizini olarak değil, bir göstergeler dizgesi olarak» tanımlanır. Bu çalışmada kahve taveleriyle oluşan söylem, göstergebilim ve Yuri Lotman (1990)’nın da ortaya attığı ‘semiosfer’ (göstergeküre) kavramı ışığında incelenmiştir. Durmuşoğlu (1988)’nin da topladığı 60 kayıtlı derlem çalışmada kullanılmıştır. Kültürel söylem olan kahve falında iletişim aracı olan imgeler kodaçıcı ve dinleyen yani alıcı arasında nasıl iletilmektedir? Çalışmanın amacı kahve söyleminde bireysel belleğin de katkılarıyla söylemin sadece oluşturulması değil nasıl yorumlandığının tartışılmasıdır. Kahve söylemi bir anlamda aracı kılınmış söylem türü olarak da ele alınabileceği gibi yapay dil olarak ta sonraki çalışmalarda görülebilir.

**Anahtar Sözcükler:** Kahve söylemi, Kültürel söylem, Göstergebilim,

## Coffee Cup Reading As Cultural Discourse

### Abstract

In Turkish culture, the history of cup reading is old and it dates back centuries. It is known as ‘tasseography’. Coffee Cup Reading is directly related with semiotics. As De Saussure says, language is a system of symbols not the system of words, phrases or sentences. Symbols are the spiritual that are unique to the human mind. That is, there is no one-to-one relationship between the signifier and the thing signified. It is arbitrarily presented. In this study discourse created by coffee grounds has been analysed by both semiotics and Yuri Lotman’s semiospheres. Therefore, 60 recorded data collected by Durmuşoğlu (1988) have been used. The study discusses how signs are transmitted between the decoder and the receiver (listener)? The study aims at analysing not only the coffee discourse shaped by the contributions of the individual memories but also how the symbols are interpreted. Discourse of coffee grounds can be in one sense a mediated discourse and a kind of artificial language in prospective studies.

**Keywords:** Discourse of coffee grounds, Cultural discourse, Semiotics

## **Giriş**

Sözlükteki anlamıyla fal ‘Geleceği öğrenmek, şans ve kısmeti anlamak amacıyla oyun kâğıdı, kahve telvesi, el ayası gibi şeylere bakarak anlam çıkarma, bakı’ demektir( Türkçe Sözlük, s. 643). Kahve fincanı okumanın tarihi uzundur ve yüzyıllar öncesine dayanmaktadır. Kahve telvesinin bıraktığı kalıpları yorumlayan bir falcılık biçimi olan tasseografi olarak da bilinir. Avrupalı falcıların kurşundan, balmumundan ve diğer erimiş maddelerden döküntülerden okumalar geliştirdiği orta çağda rastlanmıştır. Bu tür okuma, 17. yüzyılın çay ve kahve okumasına evrildi. Hollandalı tüccarlar Avrupa'ya çay ve kahveyi tanıtmaya başladığında, falcılar kahve fincanı okumayı insanlara kendileri hakkında daha fazla şey anlatabilmek ve çoğu zaman geleceği tahmin edebilmek için kullanmaya başlamışlardır.

İngilizcede “tasseography (tasseology, tassology, tasseomancy, fortune telling) interpreting patterns in coffeegrounds”, fincandaki kahve telvesinin oluşturduğu biçimlerin yorumlanmasıdır. Türkçe’de, kahve içilen fincanda kalan kahve telvelerinin oluşturduğu şekillerin yorumlanmasıdır. İtalyanca’da ‘CAFFEOMANZIA, LETTURA DEI FONDI DI CAFFE’ ‘la possibilità di riconoscere delle forme nei segni lasciati dal caffè sul fondo delle tazzine.’ Fincanda kalan kahve telvelerinin bıraktığı telvenin oluşturduğu imgelerin açıklaması

Kahve fincanı okumak tasseografi türlerinden sadece biri olsa da, en uzun süredir uygulaması yapılmaktadır. Şarap ve çay diğer formlardır; ancak fincandaki kahve telvesi kadar eskiye dayanmazlar. Doğru okuma biçimi ise etnik geleneğe bağlıdır.

### *Araştırma Soruları*

1. Kahve falı söyleminde iletişim nasıl gerçekleşir?
2. Göstergibilim ve kahve falı söylemi arasında nasıl bir ilişki kurulabilir?
3. Kahve falı söyleminde göndergeler nasıl yorumlanır?
4. Kahve falı söyleminde dilsel özellikler nelerdir?
5. Kahve falı söylemi ne tür söylem türüne dahil edilebilir?
6. Kahve falı söylemi yapay bir dil olarak ta ele alınabilir mi?
7. Kahve falındaki kültürel imgeler göstergibilim içinde nasıl tanımlanabilir?

## **Yöntem**

Bu çalışmada kahve taveleriyle oluşan söylem, göstergebilim ve Yuri Lotman (1990)'nın da ortaya attığı 'semyosfer' (göstergeküre) kavramı ışığında incelenmiştir. Durmuşođlu (1988)'nun da topladığı 60 kayıtlı derlem çalışmada kullanılmıştır.

Kahve taveleri kahve falında (bakıda) nasıl şekil alır?

### *1. Aşama*



*Şekil 1.*

### *2. Aşama*

Rumen yöntemleri çökeltinin, bardağın içindeki yüzeyin çođunu kaplayana kadar döndürülmesini gerektirirken, Türk ve Orta Dođu gelenekleri birçok kez dönmeyi istemez, ancak bardağın ters çevrilmesini gerektiđini söylerler.



*Şekil 2.*

### 3. Aşama



Şekil 3.

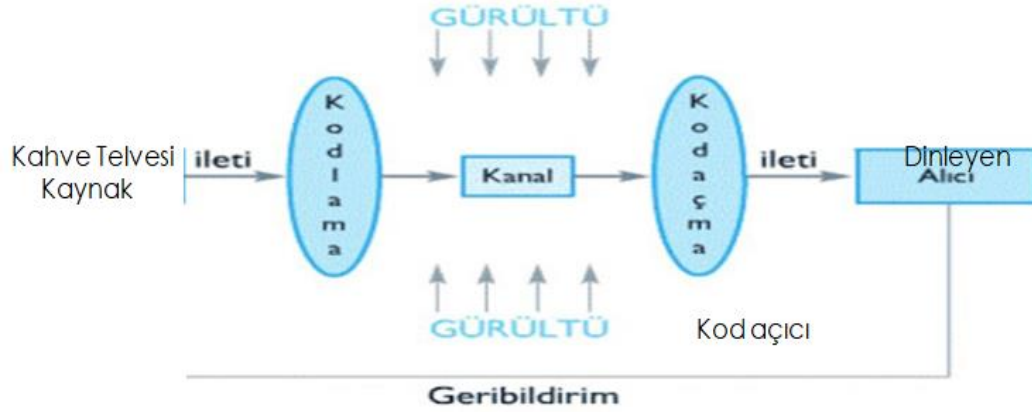
### 4. Aşama

Okumak isteyen kişi veya kişiden bazen sağ başparmağını bardağın dibine koyması ve ardından saat yönünde çevirmesi istenir. Bu, içsel düşünce ve duyguları içirme yeteneğine sahip bir izlenim bırakmak için yapılır.

### 5. Aşama

Kahve telvesi okuru, telvelerinin oluşturduğu göstergelerin oluşturduğu söylemi sözel bir dile dönüştürmektedir.

## Bulgular ve Tartışma



Şekil 4. Kahve Falında İletişim Süreci Şeması

Görüldüğü üzere göstergelerin en güzel şekil aldığı ve dolaylı olarak kahve falına baktıran kişinin «kahve fincanını » tabağına kapatırken zihninden geçen dileğine yoğunlaşarak fincanı tabağına kapatması esnasındaki süreçte beyin dalgalarının sıcak, yumuşak mis kokulu kahve telvelerini şekillendirdiğini yani kişinin zihinsel iletisini içmiş olduğu kahvenin telvesini araç olarak kullanarak fincanın çeperine ve tabağına yaymasıyla kod açıcıya sunduğu bu imgeler, bir iletişim evreni oluşmaktadır.

### *Göstergebilim*

Göstergebilim, bir kültüre özgü olsun ya da olmasın metinlerin çözümlenmesidir. Bu anlamda metnin tanımını göstergebilimin konusuna giren herşeydir. Bir müzik notasından, tabloya, reklam afişinden kültüre özgü davranışlara, sinema filminden, tiyatro gösterilerine, şiirden romana kadar metinler çeşitlilik göstermektedir. Metinler, göstergelerin sistematik olarak çözümlenerek derin anlam yüzeyine ulaşmasını sağlamaktadır. Görünen anlamın dışındaki anlama odaklanan göstergebilim, anlamı parçalara ayırır. Mitler, metaforlar ve kodlar aracılığıyla anlamı tekrar inşa eder.

- Göstergebilim, olay ve olgulara değişik bakış açıları ile geniş bir perspektiften bakmayı mümkün kılar.
- Göstergebilim, anlamın nasıl inşa edildiğini, görünen anlamın dışındaki derin anlamı ortaya koymaya çalışır.
- Göstergebilim, bir etkileşim sürecini ifade etmektedir. Çözümleme yapılacak metinler üzerinde ilişki kurmayı ve anlamsal çıkarımlar yapmayı sağlamaktadır.
- Göstergebilim, anlamlı bir bütünü parçalara ayırarak çözümlemeyi mümkün kılar.
- Göstergebilim, tüm parçaların arasındaki anlamsal bağı saptamaya çalışır.
- Göstergebilim; gösterge, gösteren ve gösterilen ilişkisini sistemli bir şekilde incelemeye olanak tanır. (Civelek ve Türkay, 2020, s. 773).
- Göstergebilim, ayrıca Hjelmslev'in açıklığı kavuşturduğu düz anlam/yananlam karşıtlığını da gözler önüne sermektedir.

Hjelmselv, ayrıca göstergebilimi doğal dilleri betimleyen, inceleyen bir üstdil olarak kabul eder. Bu tutum De Saussure'ün göstergebilim anlayışına çok uygundur. Doğal dil dışındaki dizgeleri de betimlemeyi amaçlayan Greimas'ın geliştirdiği günümüz göstergebilimi, ayrıca, kendisini sürekli denetleyen bir üstdil görevi görebilmektedir. Daha sonra Jakobson'un anlambilime ve dolayısıyla göstergebilime katkısı Prag Dilbilim Okulu'unda yaptığı sesbilim çalışmalarıyla olmuştur. Anlatım ve içeriği birlikte almaya çalışarak, anlatımın birimleri olan sesbirimler birleşerek nasıl sözcüğü oluşturuyorsa, içeriğin anlamını da anlambirimcikler birleşerek oluşturmaktadır. Ancak, her anlambirimcik içeriği anlamlaştırmada işe yaramayabilir. Örneğin 'artist' sözcüğü 'gerçek sanatçıya' gönderim yaparken, 'artiz' sözcüğü 'sözde sanatçıya' gönderim yaparak ikisi arasında anlam farklılıkları oluşturabilmektedir. Bu nedenle göstergeleri anlamlaştırmada bağlam ve metnin içerdiği toplumsal anlaşmalar, değer yargıları önem taşımaktadır.

Rus göstergebilimcilere göre gösterge, sözlükte bulunan, sözlüğün önerdiği bir imge değildir. "Sözcük, sözlükte üzerinde anlaşmaya varılmış bir göstergedir« (Ezilen Kıran, 1990, s. 57) ve sözcüğün her somut anlatım biçimi, toplumsal bir tutumdur. Çağdaş göstergebilimin öncülerinden olan Roland Barthes, Julien Greimas ile birlikte De Saussure'ün gösterge kavramını geliştirmiş, dizge, yazın ve söylem üzerinde çalışmıştır. Greimas'ın ve Paris Göstergebilim Okulunun amacını (Rifat,1983, s. 268) şöyle özetlemektedir:

Göstergebilim, anlamlı bütünlere özgü anlamsal ayrılıkları, anlamsal eklemleniş (anlamlamayı), bir üstdil aracılığıyla yeniden üreterek açıklamayı amaçlar. Bu amaçla, salt bildirişim dizgelerini ya da göstergeleri değil, anlamlı bütünlere (anlamlama dizgeleri) ele alır.

Simgesel mantıktan, matematikten, budunbilim ve dilbilimden kaynaklanan bu anlamlama kuramının inceleme aygıtı üç aşamadan oluşur: 1. Betimsel dil; 2. Yöntembilimsel dil; 3. Bilgikuramsal dil. Her üç aşamaya ilişkin olarak da kavramsallaştırma ve mantıksal biçimselleştirme çabaları gerçekleştirilmiştir. Ayrıca insanlararası ilişkilerde gerçek (doğru), yanlış, gizli, yalan gibi özellikler araştırılmış ve sınıflandırılmıştır. Ayrıca birkaç yıl içinde, istemek, bilmek, inanmak, yapabilmek, yapmak, zorunda olmak gibi bireylerarası ilişkilerde önemli yer yutan ve kiplik olarak adlandırılan özellikler sınıflandırılmıştır (Rifat, 1983, s. 268).

*Dillerarası Ortak Kültürel Göstergeler*

**Arı:** Sıkı çalışmak ve bu çabanın sonunda başarıya ulaşmak.

**Kelebek:** Kısa süreli bir başarı.

**Kuş:** Güzel bir haber.

**At:** Bir isteğin gerçekleşmesi.

**Balık:** Yakın bir zamanda bir paranın gelmesi.

**Yılan:** Tehlikeli birinin varlığı.

**Yol:** Bir zafer ya da bir yolculuk.

**Dönemeçli yol:** Başarıya giden yolun zorlu olması.

**Yolun sonunda güvercin:** Uzaklardan güzel bir haber ya da sevilen bir kişinin gelmesi.

**Dar yol:** Hayatı değiştirecek bir olay.

**Çocuk:** Başarı ve sonrasında gelen mutluluk.

**Üçgen:** Heyecanlandırarak bir hediye.

**Daire:** *Yüzük veya evlilik.*

**Fiyonk:** *Çok yakında mutlu bir olayın gerçekleşmesi.*

**Yıldız:** *Bir yatırım.*

**Doğan güneş veya ay:** *Feraha çıkma.*

**Anahtar:** *Taşınmak veya birinin kalbini kazanmak.*

**Kulak:** *Her duyulana inanmaması gerektiği.*

**Yaprak:** *İyi bir sohbet.*

**Ağaç:** *Huzurlu bir yaşam.*

**Alev /Kalp:** *Büyük bir aşk.*

**Zincir:** *İşlerde durgun bir dönem.*

**Yumurta:** *Kolay yoldan gelecek para.*

**Kurt:** *Gerçek olmayan bir dostun varlığı.*

**Terazi:** *Doğru bir karar verildiği.*

**Şemsiye:** *Sıkıntılı bir durum.*

**Papatya:** *Emin olunamayan bir ilişki.*

**Ok:** *Birden aşık olmak.*

**Nal:** *Şanslı bir dönem.*

**Köpek:** *Sadık bir dost veya sevgili.*

**Kedi:** *Hem faydalı hem zararlı biri.*

**Kayık:** *Sıkıntılardan kurtulmak.*

**Kaşık:** *Güzel bir fırsat.*

*Söylem Nedir?*

Yapısal yaklaşıma göre tümce ötesi, tümceden büyük dil birimi; dilin toplumsal boyutu vurgulanadığında ise dilsel büyüklüğüne bakılmaksızın (tek sözcük, tümce, paragraf, vb.) işlevsel, iletim değerli birim olarak tanımlanabilecek sözce. Söylem alt sözlü birim , metin yazılı birim olarak ele alındığı gibi hem sözlü hem de yazılı söylem olarak da kabul edilir (İmer, Kocaman ve Özsoy, 2011, s. 227).

*Kahve Söylemi*

Yani göstergelerin yorumu mis kokulu kahve taveleri yardımı ile oluşturulan Söylem kahve fincanındaki kahve tavelerinden ortaya çıkar. Ortaya çıkan eylem, sosyal uygulamaların ve kahve telvesinin aracılığının kesişimiyle açılan gerçek zamanlı pencere olan bir etkileşim alanında gerçekleşir. (Durmuşoğlu,

1988) örneđi Bir dilek tut bakalım? Aaa amma da çabuk çıktı. Bu istediđin çok kısa zamanda oluyor. Bir insanla ilgili bu.)

Kahve taveleriyle oluřan rayihalı söylem sözlü söylem olup, içindeki göstergeler, söylem durumları içinde ve söylem akışında anlatı türü metni olabildiđi gibi (Tabađa bak bütün sıkıntıları bırakıp zirveye çıkmışsın) betimlemeli bir metin de olabilir aynı zamanda (Kaplumbađaya bak ne kadar belirgin çıkmış. Altında da 8 rakamı çıkmış).

Söyleme gönderim yapılmadan toplumsal bir çözümleme ile işler; toplumsal eylem ve söylem kesinlikle birbirine bađlıdır. Söylem «hadi gel kahve içelim» ile başlar ve arkadaşlar arasında muhabbet ile devam eder. (Scollon, 2001). Bu aracı kılınmış eylem, kahve tavelerinin göndermelerini açıklama uygulaması bağlamında oluřan toplumsal kimlikler ve toplumsal yapıları oluşturur, söyleme dayalı yeni anlamlar oluşturur. (Durmuşođlu, 1988, s. 460) derleminde «Bir misafirin iki de çocuk var yanında doktora çıkmak için mi ne gelecek. Bunlar yola çıkmışlar, senden yardım isteyecekler bak ellerini uzatmışlar sana dođru...» Aracı kılınmış bu eylem (bu tür sosyal eylemlerin yani fincanına bakılan ile yorumlayanın karşılıklı konuşma zinciri içinde ve aynı anda gerçekleşen uygulamaların bir hiyerarşisi içinde) aracı kılınmış söylem analizinin odak noktasıdır.(Durmuşođlu,1988, s. 459) derleminde «Tabakta balık gibi bir kısmetin var. Yunus balıđı gibi, çok güzel çok aydınlık. Sen bir daha mı yurt dışı düşünüyorsun ne. Bak, kocaman bir kısmet. İ harfi var sanki...»

De Saussure'e göre anlam farklılıktan dođar. "Her kavramın kesinlikle ayırıcı bir niteliđi vardır ve kavramlar içeriklerine göre olumlu [aynılık] olarak deđil, dizgenin diđer terimleriyle kurdukları olumsuz [farklılık] bađıntısıyla tanımlanır" . (De Saussure, 1976, s.162). Yani gösteren ile gösterilen arasında birebir bađ bulunmamaktır. Bu anlamda dizgenin içinde yer alan kavramların oluřturduđu iliřki dođal dillerde farklılık oluřturuyorsa, dođal olmayan dillerde de yani yapay dillerde aynılık oluřturabilmektedir řeklinde yorumlanabilir.

#### *Dilsel Özellikleri*

- Dođal konuşuru yoktur yorumcusu vardır.
- Farklı diller konuşan, farklı kültürden gelen bireyler arasında anlaşma sađlamak amacıyla oluřturulmuş dildir.
- Söz varlıđı imgelerle sınırlıdır.
- Dilin toplumsal boyutu kapsamında diřsel büyüklüđüne bakılmaksızın (tek sözcük, tümce, paragraf vb.) işlevsel, iletiřim deđerli birim olarak tanımlanabilecek sözcüdür.
- Konuşma çözümlemesi içerir. (Konuşmada sıra düzeni, konuşmacıların rolleri, konu, konu deđiřtirme, vb. )

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- Baęlařıklık, baędařıklık kuralları çerçevesinde gerçekteşir. (ad-adıl ilřkileri, kavramlar arasındaki ilřkiler, vb. ),
- İletişim ilkeleri (konuşanlar arasında uzaklık yakınlık, el yüz devinimleri, vb.) deęişik dilsel edim sözler (açıklama, reddetme, onaylama, izin verme, vb.) gerçekteşir.
- Söylem evreni yani kahve telveleriyle oluşan söylemin anlamlandırıldığı ortam bulunmaktadır.
- Durmuşoęlu (1988)'nin da topladığı 60 kayıtlı derlem sonucu belirttięi gibi derlemdeki kişilerin yaşları ve kültürleri de farklı olsa bile kahve söyleminde kullanılan dilin yapısı řaşılacak derecede benzerlikler taşımaktadır.
- Bazı kemikleşmiş basma kalıp sözler kullanılmaktadır:
- (Gözaydının var, yüreğin hoplamış, üç vakte kadar, iki yolun var, yoldan misafir geliyor, yolun açık, adağın var, vb.)(s. 455).
- İkinci tekil şahıs adlı kullanımı (Sen ve ikinci şahsı gösteren eylem sonekleri konuşacaksın, ağlamışsın, duyacaksın, vb.)
- Dinleyenin dikkatini çekmek için (Bak, baksana, vb.)
- Geçmiş, şimdi ve geleceęe yönelik kehanet için genellikle kullanılan gelecek eylem zamanları kullanımı,
- Olasılık ve olabilirlik ekleri -ebilmek, (Bu haber olabilir, para olabilir. Ayrıca varoluşsal tümce yapıları (var ve yok gibi),
- Sıra dışı tümce yapıları yinelemeler ve söylemsel anlatımlardan oluşur. (Srka arkaya iki yola gidiyorsun. Biri uzun, biri kısa. Valla biri öyle uzun ki... Önce iki yol yani iki kısa yol arkasından uzun yol görünüyor.
- Aynı zamanda derlemde günlük yaşamda kullanılan metofor, benzetmeler ve önadlardan da yararlanılmaktadır. (řaha kalkmış, bayraklı hane, balık gibi, orta boylu, kumral, kartal burunlu, çıkık çeneli bir erkek, vb.)
- Ele alınan konular aynı olmasa da çerçeveler ve kavramlar oldukça benzerdir ( para, haber, řans, seyahat, üzüntü, vb.)
- Son olarak metin türleri özelliklerine göre tam olarak oluşturulmasa da sorunsuzca anlaşılır metinler olup, bize 'fal söylemi' kavramını anlamamıza yardımcı olur.

## **Sonuç**

- Kahve Söyleminde durum bağlamına rastlanmıştır.
- Kahveyi içenin oluşturduğu söylem bir yerde niyetinin kahve telvesi okurunun tanımlanmasıdır.
- Sözel söylemde ezgi, vurgu, tonlama ve kavşak gibi dilüstü imgeler olduğu gibi bazı dilbilgisel yanlışlıklar yapılsa bile söylemdeki yazılı biçime uygunluk vardır.
- Yeni bir bilgilendirme ile konuya yönelik çözümler içerir,

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- Şema ve sahne önü ve ardı ile çerçeve çözümlemesidir,
- Öbekler ve sözcük guruplarının çözümlemesi de vardır.
- Dilbilgisel ve sözcüksel bağlaşıklık çözümlemesi içerir,
- Tüm bir söylem, söylemi oluşturan metin kurucu göndergelerden oluşur,
- Metnin özellikleri ile durum bağlamı arasında bir ilişki kurulabilmektedir.
- Kültürel öğeler içermektedir.
- Doğal dillerde kullanılan ortak kültürel göstergelerle farklı diller konuşan kişiler arasında anlaşma sağlamak amacıyla oluşturulan dil olabilme özelliğine sahiptir.
- Kültürlerarası anlaşma yollarını açarak iletişim köprüsü oluşturur.
- İletişim köprüsü olan 'Kahve Telvesi Dili' 'Sevgi Dili, Dostluk Dili'dir aynı zamanda.

BİR FİNCAN KAHVENİN HATIRI, TELVESİNİN İSE DİLİ VARDIR.

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## **A Comparative Stylistic Analysis of the Book Covers of Two Different Editions of Harry Potter and the Philosopher's Stone by J.K. Rowling in Terms of Visual Discourse**

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### **Abstract**

Discourse was mostly limited to written or oral texts in the past, however, recently, discourse has comprised some semiotic processes. As a result, visual text has been accepted as a kind of discourse which can be called as visual discourse. With the enhancement of technology in book industry, the book covers have caught the attention of readers with their visual discourse. Thus, this study aims at drawing the attention of the illustrators to book cover style. In this study, visual discourse style of the book covers of two different editions of Harry Potter and the Philosopher's Stone by J.K. Rowling was analyzed in terms of Halliday's Functional Approach and Kress and Van Leeuwen's Multimodal Discourse Approach from a stylistic perspective. The results revealed that style of the book covers differs in terms of visual discourse. The combination of Stylistics and Visual Discourse Analysis plots a promising route for the future studies.

**Keywords:** Stylistics, Stylistic Analysis, Visual discourse, Book cover

## **J.K. Rowling'in Harry Potter ve Felsefe Taşı Adlı Eserinin İki Farklı Baskısındaki Kitap Kapaklarının Görsel Söylem Açısından Karşılaştırmalı Biçem Analizi**

### **Özet**

Son dönemlerde, bazı göstergebilimsel süreçlerin söyleme dahil olmasıyla birlikte yazılı metinlerin ve sözlü metinlerin yanı sıra görsel metinler de bir söylem türü olarak kabul edilmektedir ve görsel söylem olarak adlandırılmaktadır. Teknolojinin her alanda olduğu gibi kitap endüstrisinde de hızla gelişmesi nedeniyle kitap kapaklarında bulunan görsel söylem okuyucuların ilgisini çekmeye başlamıştır. Bu sebeple, bu çalışma çizerlerin dikkatini kitap kapağı biçimine yöneltmeyi amaçlamaktadır. Bu çalışma kapsamında, J.K. Rowling tarafından yazılan Harry Potter ve Felsefe Taşı kitabına ait iki farklı baskının kitap kapaklarının görsel söylem biçimi, Halliday'in İşlevsel Yaklaşımı ve Kress ve Van Leeuwen'ın Multimodal Söylem Yaklaşımı açısından Deyişbilim bakış açısıyla incelenmiştir. Çalışmadan elde edilen sonuç, iki farklı baskının kitap kapaklarının, görsel söylem biçimi açısından farklılık gösterdiğini ortaya koymaktadır. Bu çalışma, Deyişbilim ve Görsel Söylem Analizi'ni birleştirerek gelecek çalışmalar için umut verici bir yol çizmektedir.

**Anahtar Sözcükler:** Deyişbilim, Deyişbilim analizi, Görsel söylem, Kitap kapağı

## **Introduction**

Today's world can be called as the world of visual information. With the development of technology, the visuals are getting more significant in many fields, as people interact more with computers and visually aided information. Discourse is one of these areas which was generally related to spoken and written language in the past, however, it has turned its face to extralinguistic features and semiotic processes which has caused visual text to be accepted as a kind of discourse. For this reason, it can be said that every text is a discourse and every visual text is a visual discourse. In recent years, visual discourse has been in stylisticians' field of interest as the enhancement in book industry has prompted them to carry out multimodal stylistic analysis on multimodal texts in which multiple semiotic codes come into play in getting meaning.

Kress and van Leeuwen's (2006) work has inspired many studies in the field as they suggested a systematic way to study the meaning of things in visual texts. They show that visuals may express the meaning as language does; however visuals say things in a different way, thus, visuals can also be analyzed. Kress and Van Leeuwen's (2006) work called as visual grammar is built on Halliday's (1994) functional approach to language. Halliday's functional theory says that ideational, interpersonal and textual meanings are three types of meanings expressed by language. Ideational meaning is the way to represent the models of experience. In ideational meaning, meaning is constructed by language as arrangements of participants, processes and circumstances (Nørgaard, 2014). Besides constructing meaning, people interact with other people whenever they use language. While they are interacting with others in several contexts, people build and represent their social roles via their preferences of modality, mood, naming, and forms of addressing. All these choices have interpersonal meaning and reflect people's social roles. Finally, Halliday's textual meaning refers to arrangement of language into text through theme-rheme structures and cohesive devices.

As mentioned before, Kress and Van Leeuwen's theory of visual grammar has been based upon Halliday's functional approach which was simply outlined above. Kress and van Leeuwen (2006) state that they have adopted the ideational, interpersonal and textual metafunctions from Halliday's (1994) work and these metafunctions are not unique to spoken or written language but they are valid for all the semiotic modes in an another way. According to Kress and van Leeuwen's (2006) ideational meaning, visuals should reflect the experiences in the world. The processes which involve actions in the world are represented by vectors in visuals may be given as an example to illustrate. Interpersonal meaning, on the other hand, deals with the position of the viewer, producer, and the objects in the visual. For instance, if the participant

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in the visual looks directly at the viewer, this conveys a message of interaction between the viewer of the visual and the person in it, however, if the participant in the visual depicted as turned away from the viewer, then there is no contact between them (Kress & Leeuwen, 2006). In Kress and van Leeuwen's approach, compositional meaning is the equivalent of the textual meaning and it is related to the placements of the objects in the visual. Information value, salience and framing are three principles of compositional meaning. Information value of the visual object can be changed according to its placement on the page: i.e. left (given) and right (new), top (ideal) and bottom (real), center and margin. Salience means that some objects in the visual are more attractive than others because of their size, color, tone, etc. Framing devices signify whether the objects in a visual are connected to each other or not.

Kress and van Leeuwen's (2006) approach has shown that while focusing on literary texts visual texts should not be ignored and they can be examined to see how visuals can carry meaning as verbal texts do. This approach has prompted many studies to analyze visuals and other semiotic modes in the field. One of these studies was conducted by Albers (2007) on visual texts which were created by students, and she states that viewers are not passive with aesthetic point of view, rather they read visual texts actively with a critical eye. Nørgaard (2014) focuses on the multimodal stylistic analysis of the novels and states that together with the stylistic analysis of the verbal texts, visuals, layout of the pages, typography and color should be concerned with in an equal way. Moreover, the research on the stylistic analysis of magazine covers reveals that language use and the visuals of the magazine covers have convincing effect on readers to choose the magazine (Ariwibowo, 2021). As a result, it can be deduced that visual discourse has a crucial role in meaning-making and persuading people. Thus, visual discourse may be investigated from the perspective of stylistics.

Technological advancement in the production of books makes it necessary to analyze not only the style of literary texts in the book but also the style of visual discourse of it. When readers take a look at the book, the first thing they see is the book cover. In addition to literary style of the book, the style of visual discourse used in the book covers is important to catch the attention of the readers. Thus, this study aims at attracting the attention of illustrators to the style of book cover. To the best of our knowledge, the number of studies conducted on stylistic analysis of book covers in term of visual discourse seems limited. The need for analyzing book covers in terms of visual discourse from a stylistic perspective seems clear. Therefore, in the present study, the visual discourse of the book covers of two different editions of 'Harry Potter and the Philosopher's Stone' by J.K. Rowling is analyzed in terms of Halliday's

Functional Approach and Kress and van Leeuwen's Multimodal Discourse Approach from a stylistic perspective. This study aims to answer the following questions:

1. What are the similarities and differences between the visual discourse style of two book covers in terms of types of the readers?
2. What are the similarities and differences between the visual discourse style of two book covers in terms of Kress and van Leeuwen's Multimodal Discourse Approach?

### **Method**

This study aims at attracting the attention of the illustrators to book cover style by analyzing the visual discourse style of the book covers of two different editions of Harry Potter and the Philosopher's Stone by J.K. Rowling. The book covers of two different editions of Harry Potter and the Philosopher's Stone from Bloomsbury Publishing served as the data of this study. One of the editions was marketed to children and the other edition was marketed to adults respectively. The book covers were taken from Amazon website <https://www.amazon.com.tr/> . The size of the children's edition book is 12.9 x 2.3 x 19.7 cm and the size of the adults' edition book is 17.3 x 2.2 x 19.3 cm. The novel Harry Potter and the Philosopher's Stone was chosen for the analysis, because it is a popular novel and preferred by the readers of all ages. Moreover, it has been published in a considerable number of editions.

Within the scope of this study, Halliday's Functional Approach and Kress and Van Leeuwen's Multimodal Discourse Approach were applied to analyze the data in terms of visual discourse from a stylistic perspective. Three metafunctions, i.e. ideational, interpersonal, and compositional were applied to visual discourse of the book covers to reveal the stylistic differences between them.

### **Findings and Discussion**

#### **1. Ideational Meaning**

Halliday's (1994) ideational meaning is the way to represent the models of experience and the meaning is made by language as arrangements of participants, processes and circumstances. Kress and Van Leeuwen (2006) have used the same terminology for visuals and they state: "any semiotic mode has to be able to represent the aspects of the world as it is experienced by humans" (p. 42).

In the following paragraphs, two different book covers of Harry Potter and the Philosopher's Stone will be analyzed in terms of their visual discourse within the framework of the Kress and Van Leeuwen's (2006) ideational meaning.

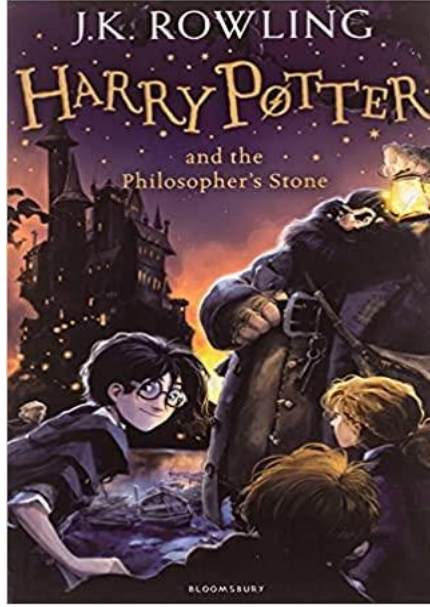


Figure 1. Harry Potter and Philosopher's Stone's Book Cover (Children's Edition)  
<https://www.amazon.com.tr/>

As in language, visuals make ideational meaning by arranging participants, processes, and circumstances. In visuals, the most outstanding volumes which have the most significant roles in the structure that create the meaning of the visual are called participants (Kress and van Leeuwen, 2006). In this book cover of children's edition (A), the participants are the magicians, i.e. Hagrid, Harry, Hermione, and Ron. If there is a vector in the visual, the participant from which the vector emanates is called as the Actor, and the participant to which the vector is directed is called as the Goal, i.e. something done by an Actor to a Goal (Kress and van Leeuwen, 2006). It seems that Hagrid has the role of Actor, and Harry, Hermione, and Ron have the role of Goal, as Hagrid holds a lantern towards children, which forms a vector from Hagrid to children.

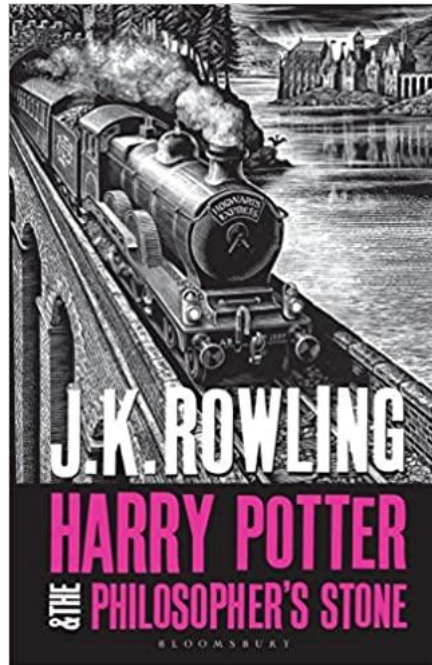
The vectors in visuals are also the signs of processes. If there is more than one participants in the visual, i.e. the Actor and the Goal, and if the vector departs from the Actor and goes to the Goal, then it can be said that there is a transactional process. In book A (Figure 1), the light of the Hagrid's lantern shines towards the children and forms a vector emanating from the Actor (Hagrid) and directed to the Goals (children). Therefore, there is a transactional process between Hagrid and the children.

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Secondary participants in the visual which are not connected to main participants via vectors are called as circumstances, and in Kress and van Leeuwen's Approach (2006), setting is one of these circumstances (Locative Circumstances). In book A (Figure 1), the main participants, Hagrid and the children, are foregrounded and by this way the setting is realized. When we look at the background of the book cover we can see Hogwarts School of Witchcraft and Wizardry, which is depicted as the setting of this narrative book cover. According to the information provided in the Harry Potter series, Hogwarts is used as the major setting in the world of wizardry. This fictional boarding school was established in the 10th century for students who had magical abilities and educated students aged between eleven and eighteen. Gryffindor, Ravenclaw, Hufflepuff, and Slytherin are the four houses of Hogwarts and each house bears the surname of its founder. At the same time, the bright big cloud at the background of Hogwarts may add the meaning of sunrise or sunset and creates another setting to support the experiential meaning of Wizarding World with its colours.

To summarize, Hagrid is reflected as the major Actor, children are the Goal, and Hogwarts is used as setting. These arrangements of experiential visual elements are associated with the content of the book as Hagrid is the one who rescues Harry Potter from the Muggle world and takes him to Hogwarts.



*Figure 2. Harry Potter and Philosopher's Stone's Book Cover (Adult's edition)*  
From <https://www.amazon.com.tr/>

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The book cover (B) above belongs to the adult edition of the novel. In this cover, the Hogwarts Express is the main participant represented as the Actor as it is the most salient figure in the visual.

There is an non-transactional process, because the train does nothing to anyone or anything, it just moves on railway. Moreover, the train itself forms the vector and the vector emanates from the train, but does not go towards anyone or anything.

Setting of the book B is realized by means of foregrounding the main participant, i.e. the Hogwarts Express. When we look at the background we can also notice that the setting is drawn in less detail which is an another way of creating setting in visuals (Kress and van Leeuwen, 2006). The setting of the visual tells us that there is a train coming out of the tunnel, moving along the railway which is situated on a bridge and there is a big city at the riverside, which is completely backgrounded.

In short, the Hogwarts Express is the Actor and there is a non-transactional process, as there is not any Goal in the visual. The setting is the tunnel, and the big city like by the riverside. The content of the book is reflected in the book cover by organization of experiential visual elements. The tunnel in visuals could be the symbol of “journey of exploration, ultimate release, redemption, or triumph...” (Baigell, 2006, p. 229). Thus, the tunnel may symbolize Harry’s inner world during his life with Muggles, as Harry was not happy and not extroverted in the Muggle world. The tunnel situated on a river, and the express train (Hogwarts Express) coming out of it may be the symbol of his non-stop journey from the Muggle world to the Wizarding world. The flow of the river support the experiential meaning of non-stop journey and the bridge may refer to the vectorial bridge.

Within the framework of the Kress & Van Leeuwen’s (2006) ideational meaning, the stylistic differences of the visual discourse of two book covers can easily be noticed. While the book A involves more than one participants and has transactional process, the book B has one participant and non-transactional process. Moreover, in book A, organization of experiential visual elements is related to the more concrete side of the book content, i.e., Hogwarts. However, in book B, it is related to more abstract side of the book content, i.e., Harry’s inner world.

## **2. Interpersonal meaning**

Interpersonal meaning concerns with the position of the viewer, producer, and the objects in the visual. The visual discourse of two book covers will be analyzed within the scope of Kress and Van Leeuwen’s (2006) interpersonal meaning in terms of ‘Gaze’ and ‘Distance’.

Gaze is one of the systems to analyze interpersonal meaning in the visual. In book A (Figure 1), one of the participants, i.e. Harry Potter, looks directly at the viewer which signifies that Harry Potter demands an imaginary relation from the viewer and seeks viewer's recognition. In addition, the facial expression of the participants signify a kind of relation, thus, the smile on Harry's face means that Harry asks viewer to start a relation of social affinity with him (Kress & Van Leeuwen, 2006), as he is the main character of the plot. Other characters in the scene look directly at Harry, not the viewer. Thus, they do not demand anything from the viewer, but they offer Harry to the viewers as an object to be considered.

Distance is another dimension of interpersonal meaning in visuals and the field of vision determines the distance. The distance of participants in book A (Figure 1) is far personal distance, as participants are visible from their head to their waist (Hall, 1964, as cited in Kress & Van Leeuwen, 2006). This distance signifies that the relationship between the viewer and the participants is personal.

In book B (Figure 2), there is not any human or human-like participants. Thus, the gaze of the participants can not be analyzed. These kinds of visuals adress viewers in an indirect way and called as 'offer' visuals (Kress & van Leeuwen, 2006). There is no contact between the participants of this cover and viewer, so the participants are offered as "...items of information, objects of contemplation..." (Kress & Van Leeuwen, 2006, p. 119).

Unlike gaze, distance can apply to the non-human participants of the visuals to suggest the social relationship between non-human participants and the viewers. The train, Hogwarts Express, is shown at long distance in the book cover (Figure 2), which is a sign of barrier between the participants and the viewer.

Stylistic differences between two book covers are observed in relation to interpersonal meaning of Kress & Van Leeuwen (2006), as well. In book A, the social relation between the participants of the visual and the viewers is more direct and more intimate. The distance is reflected as more personal. However, in book B, the viewer is addressed indirectly and there is an unseen barrier between the viewer and the participant of the book cover.

### **3. Compositional meaning**

Compositional meaning concerns with the placements of the objects in the visual. It is the way in which representational and interactive elements are made into a whole (Kress & van Leeuwen, 2006). Information value, salience and framing are three principles of compositional meaning. The visual

discourse of two book covers will be analyzed with reference to Kress and Van Leeuwen's (2006) compositional meaning.

The information value of a visual object may change according to its placement on the page. The book A (Figure 1) has a vertical orientation.

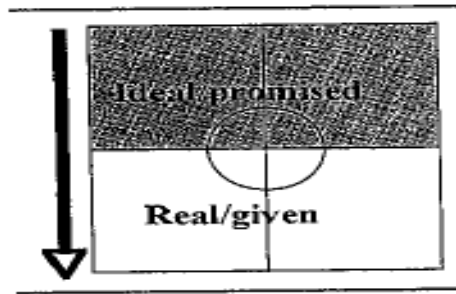


Figure 3. Vertical Orientation Adopted from Albers, P. (2007).

In book A (Figure 1), the names of the author and the title of the book are placed in the upper part of the cover, then they are shown as the Ideal which means that they are the most salient part of the general information on the book cover. The publisher's name, on the other hand, is at the bottom and offered as the Real which indicates that it is presented as the specific information, i.e. details. In addition to this, the source of light has an effect on the information value of the objects in the visual and it can indicate "...the divine, illumination and hope" (Kress & Van Leeuwen, 2006, p. 192). The light source is placed in right side of the book cover which may signify the future of Harry and his companies and their illumination, it is because New information is generally presented in the right part. The light source is also situated in the top which can indicate that the future of Harry and his friends is depicted as the most salient information on the book cover.

Saliency means that some objects in the visual attract viewer's attention more than other objects do. The size, color, tone differences of the objects and their placement in the foreground or background have a significant role to make them salient or not. In book A (Figure1), the names of the author and the main character are bigger in size than the other verbal texts, thus, have high saliency. Moreover, the use of color contrasts makes the author's and main character's names more salient, as, strongly saturated purple is used at the background, and author's and main character's names are written in soft colors on that dark coloured background, i.e. white and yellow. Publisher's name is written in small size which makes it less salient. Color contrast is used in Publisher's name, however, it is written in such a small type size that the color saturation barely attracts viewer attention. Moreover, the participants on the book cover, Hagrid, Harry, Hermione, and Ron, are

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foregrounded and their sizes are big which make them salient. Thus, the main characters of the novel, the author's name, and the name of main character are presented as the most salient information on the book cover.

The existence or non-existence of framing devices in a visual helps us to find out whether the objects in a visual are connected to each other or not. The framing devices are not used in book A which indicates that the objects in the visual are connected and belong together.

The book B (Figure 2) has a vertical orientation and the main participant, Hogwarts Express, is placed in the top of the cover and presented as Ideal information, i.e. the most salient part of the general information on the cover. As it is mentioned above, the Hogwarts Express may symbolize Harry's journey from his inner world to the magical world. Thus, this journey is depicted as the most salient part. Moreover, there is a line on the cover which sharply draw a border between the visual and the verbal text and functions as a framing device to disconnect the elements of the visual. The name of the author is situated just on this border, and her name is placed in the center of the cover. Thus, the name of the author is salient. The name of the book and the publisher's name are given at the bottom which is the place of Real and specific information. In other words, the name of the book and publisher are given as details. However, the name of the book is written in such a big type size that it may attract reader's attention even if it is written at the bottom. Furthermore, the name of the book is written in pink color on a black background and this color contrast makes it more salient and helps it to catch reader's eye. On the other hand, the publisher's name is written in small type size and placed at the bottom of the book, thus, it can not draw reader's attention.

Due to the abovementioned reasons, two book covers seem to have different stylistic features according to Kress and Van Leeuwen's (2006) compositional meaning.

### **Conclusion**

This study analyzed the stylistic differences between the visual discourse of the book covers of two different editions of 'Harry Potter and the Philosopher's Stone' by J.K. Rowling in terms of Halliday's Functional Approach and Kress and van Leeuwen's Multimodal Discourse Approach. The results of the analysis revealed that there are stylistic differences between the visual discourse of two book covers on different dimensions. The findings of the study provide insights to book cover illustrators on the book cover style which is a powerful tool to attract readers' attention and to persuade readers to buy the book. Moreover, this study may assist illustrators who design visuals for

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teaching materials, as visual discourse has a considerable impact on learning process. However, the generalisability of these results is subject to certain limitations. For instance, this study was conducted with a limited number of book covers and further studies should be carried out with a more diverse range of data. Furthermore, while analyzing the book covers, some of the dimensions of Kress and van Leeuwen's Approach were not applied, such as modality, angle of interaction, etc. Thus, further observation is needed. Last but not least, it can be said that the combination of Stylistics and Visual Discourse Analysis plots a promising route for the future studies.

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## Translation Peculiarities of National Realia in Mukhtar Auezov's Epic Novel *Abai's Way*

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### Abstract

This article is devoted to the study of such a linguistic phenomenon as realia. The article gives a general description of the concept of "realia", discusses some thematic groups of realia, as well as the main ways of their transmission in the translation language. Special attention is paid to the translation of Kazakh national realia into Russian and English. The material for the study was the words-realial from this novel and their translation peculiarities. M. Auezov's novel-epopee "Abai's way" was first translated into Russian, and then mainly from the Russian version into many other languages of the world, including not only in South-West Asia, but also in the Middle East, Russia, Central Asia and Southern Europe. The epic novel, published more than 60 years ago, has been translated into 40 languages, including Russian. The first translation was made by L. Under the direction of Sobolev was performed by a group of translators (N. Anov, Z. Kedrina, T. Nurtazin, L. Sobolev, A. Nikolskaya). The author was directly involved in the translation and worked with each of the translators of the work individually. The second, new translation, published in 2007, was written by Russian writer Anatoly Kim. The new translation is especially relevant today.

**Keywords:** reality, transcription, transliteration, national color, translation commentary, Kazakh realities.

## **Introduction**

When translating fiction, the translator often faces significant difficulties caused by the pragmatic potential of the original. Often in such texts there are names of dishes and articles of clothing, various precedent names referring the reader to a particular cultural or historical event, allusions, specific nomenclature names, etc.

In linguistics and translation theory, such lexical units are known as non-equivalent vocabulary, lacunae or realities. The term “realia” comes from the Latin adjective of the neuter plural (realis - real, real) and usually means "any object of material culture, historical facts, state institutions, names of national and folklore heroes, mythological creatures, etc.” [1;29]

Every language reflects the phenomena and processes taking place in the world, as well as specific objects and processes that exist in every nation on the territory of its residents. In the culture of every nation, there are concepts, phenomena, objects, that are inherent only to this certain nation and connected with its historical and geographical, socio-political, and other conditions of existence. In the study of the national-cultural content of a language, features of social organization, customs, art, science, literature, everyday life, and epos many scientists attached much importance to the realia. Therefore, language reflects the culture of any nation. There are words meanings of which reflect the relationship between language and culture-realialia.

A.V. Fedorov says: “Often, the low level of language in the translation is a direct consequence of a lack of understanding of the original, a lack of knowledge of a foreign language or ignorance of the subject matter. There is a close connection between the understanding of the truth reflected in the original, knowledge of the original language, the nature of the active use of the language being translated” [1;31].

Realia - the essence of individual things, the material world. Real words are mainly tokens in the language that describe the realities of everyday life and public life inherent in any nation, country or region. In translation studies it is called equivalence or exoticism. According to the thematic system, they can be divided into several groups. 1) Realities of household structure: ranch (Venezuela), favela (Brazil), poncho (nakidka), tequila (Mexico), boliviano (Bolivia); 2) Ethnographic realities: gaucho (Argentina), sambo (Brazil), tulivieha (mythical bird), and etc.

Realia are carriers of national and historical color, which often do not have exact correspondences when translated, and, accordingly, require a special approach. Realia have signs of some other lexical units, so sometimes they can

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be confused or not recognized in the text. So, for example, they can often be confused with terms, archaisms, historicisms, etc. It should be borne in mind that an important feature of reality is its common usage, popularity, familiarity with all or most native speakers of the source language and, conversely, its alienness to native speakers of their host translation language. [1;56] Examples of realia can be:

- 1) individual words: maslikhat, borscht, pound;
- 2) phrases: Big Ben, the Battle of Kursk;
- 3) sentences: Queen Ann is dead!
- 4) Abbreviations: UNT, SAT, KSK, registry office, ATC.

Realia can belong to different thematic groups. Thus, there are everyday realities, ethnographic and mythological realities, the realia of the world and nature, the realia of the state-administrative structure and public life, onomastic realia, associative realia, anthroponyms. [2;18]

The typology of realia is not limited only to the listed groups. Currently, specialists in the field of linguistics and translation studies continue to study realities, and the problem of classifying realia is still open. Before proceeding to the translation of a text containing certain realities, it is necessary to comprehend the reality used in the original, that is, to determine the place it occupies in the context - how it is presented by the author and what means he uses to bring its semantic and connotative content to the reader's consciousness.

The most common means of comprehension in the literature are the following:  
- graphic highlighting of reality against the background of the entire text (italics, quotation marks, bold), however, this method only allows you to draw attention to it, but not to bring its content to the reader's consciousness; - the development of the content of the reality: "This was his scow - a long wide fishing boat"; - the use, along with the reality of its neutral synonym or generic concept as an application: "peasant-yeoman" - explanation in the text itself, taken in parentheses, separated by commas or dashes: "Burkovka - a road paved with stones of different sizes - was built by the whole village in just a month"; - explanation in a footnote at the bottom of the page, if it is not possible to bring it directly in the text next to the reality; - interpretation of reality in the comments or lists at the end of the book, but it should be noted that the search for such an explanation distracts the reader directly from the narrative.

There are two main difficulties in transmitting realia in translation: the lack of correspondence in the translation language due to the lack of a referent designated by reality in native speakers of this language and the need, along

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with the objective meaning of reality, to convey the color – its national and historical coloring. There are 5 most common ways to translate realia:

*Transcription and transliteration.* When transcribed or transliterated words first appear in the text, they are usually accompanied by footnotes and explanations. However, excessive fascination with transcribing and transliterating foreign cultural realia often, instead of contributing to the preservation of national flavor, on the contrary destroys it, cluttering up the narrative and forcing the reader to stumble over unnecessary exoticism.

The use of transliteration is common in the scientific literature. This method also finds its rightful place in literary translation. “It uses the method of transliteration to convey special vocabulary of the original language in the target language. It is realized by writing the word that means a certain reality or its root in the letters of the target language and using it directly” [2;42], says the researcher B. Bekmukhamedov. This way of translating national realities is due to the fact that the historical development of peoples, the socio-economic conditions of their lives are different, there is a long absence of translation between these languages.

*Hypo-hyperonymic translation.* This method is characterized by the establishment of an equivalence relationship between the word of the original, which conveys a specific concept, and the word in the translation language, which names the corresponding generic concept and vice versa. For example, the Spanish reality is the word nopal, can be translated into Russian by the hyperonym cactus.

*Assimilation.* This technique is partly very close to hyper-hyponymic translation. The difference lies in the fact that the words being likened are called a concept subordinate to a generic concept, and not a subordinate concept. For example, an aul is a village, a ranch is a hut.

*Periphrastic (descriptive, descriptive, explicative) translation.* The correspondence, in this case, is established between the word (or phraseology) of the original and the phrase of the translation explaining its meaning: beshbarmak - Kazakh national meat dish. Periphrasis is often combined with transcription or transliteration.

*Calque.* Most often, this technique is used in artistic translation when recreating individual author's neologisms, as well as when translating proverbs and sayings, when for various reasons, it is necessary not only to preserve their meaning, but also their figurative and semantic basis. [2;60]

In our article, an attempt was made to consider the realia used in the translation of the novel “Abai’s way” In the book, the author often uses native

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Kazakh realities: zhaulyk, shildekhana, dzhigit, etc. The translator did not overload the translation text with a large number of realia and their explanations. Some of them were neutralized, the other part was transmitted in the text by means of transcription and transliteration, and the translator offered a more detailed explanation in the translation comments given in the form of footnotes on the same pages as the phenomenon being commented on. All the researched and commented phenomena can be divided into several thematic groups: Kazakh realia denoting clothing items, drinks, national traditions, social status, degree of kinship and some others. There are also realia of a wider range: Soviet realities, some names of plants and phenomena existing in languages and other Turkic peoples, references to the Koran. Let's look at some of them.

*Kazakh realia denoting garments.* In a literary text, their main function is to convey the national flavor. Omission, assimilation, hypo-hyperonymic translation, often used in cases of transmission of such units in the translation language, would lead to a loss of color and would change the communicative task of the author of the work, which would be an unacceptable mistake on the part of the translator. It is quite fair that the translator preferred in this case to preserve the flavor and transliterate the non-equivalent units, accompanying them with a comment. This group includes nouns reflecting native Kazakh traditional outfits and garments: zhaulyk, kimeshek.

*Жаулық - Zhaulyk* in approximate translation into Russian means shawl, scarf. The translator preferred to keep the original word in the text using transcription and further comment on this reality as follows: a large headscarf worn by married Kazakh women. Such a detailed comment allowed the translator to preserve the national flavor and achieve the communicative task set by the author. *Kimeshek - kimeshek*, the national headdress. In the text, the word, like most national realia, is transmitted using the transcription technique. In the commentary, the translator uses a descriptive translation that explains the meaning of this reality, which has no direct equivalent in the translated language. The translator comments on this reality as follows - a national, Kazakh, women's head covering.

*Kazakh realia denoting national .*

*Жент - Zhent* - A dish made by adding horse fat or butter to the curds of milled millet or bales of millet and adding sugar, honey, raisins and cheese.

*Қазы - Qazy* - (*sausage*) national kazakh delicacy.

*Бауырсақ - Boursak* is a type of fried dough food found in the cuisines of Central Asia, Mongolia and the Middle East. Баурсаки моей бабушки -

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ОДНО ИЗ ТЕПЛЫХ ВОСПОМИНАНИЙ О СЧАСТЛИВОМ ДЕТСТВЕ. My grandmother's boursaks 1 are one of fond memories of a happy childhood. 1 Boursaks are small pieces of fried dough, similar to donuts. They are often eaten as a dessert.

*Дастархан* - *Dastarkhan* is the name used across Central Asia and by Muslims of the Indian subcontinent to refer to the traditional space where food is eaten. In European literature, it is also customary to call ‘dastarkhan’ not only the table itself, but in general the entire dining ritual adopted in Central Asia.

*Сал, сері* - *Sal, seri* - Poets, singers, dombra players, wrestlers gathered around him a variety of talented young people. [3;63]

However, this comment does not give a complete picture of the subject being described, and, although it helps to convey the national flavor, it distracts the reader to search for information in the commentary.

In our opinion, it was enough to use descriptive translation and transcription in the text itself, without putting them in the commentary area.

*Kazakh realities, denoting household items and reflecting the specifics of the Kazakh home.* This group is also represented exclusively by nouns. This fact can be explained by the fact that most of the realia are phenomena of the material world, and, accordingly, they all exist in culture in the form of certain objects. This group includes such units as *tor, otau, kuruk, shapugak*. Let's consider how these words were commented by the translator: *Tog - tor*, a place of honor for guests. In this case, the commentary uses a descriptive translation that explains the meaning of this reality, which has no direct equivalent in the translated language: a place of honor (in a yurt, room, etc.), placed far into the room, opposite the entrance. The commentary contains various details that would be difficult to convey in any other way without complicating the translation text. At the same time, omitting these details would mean ignoring the pragmatic component of this text. *Kuruk* is a whip. In this case - a long, wooden stave with a rope noose at the end, employed for catching horses. The translator used a detailed description of this reality, however, in our opinion, here the translator could quite painlessly resort to hypo-hyperonymic translation.

*Шымьылдық* - *Shymyldyk* – a curtain - Curtains are a type of curtain that can be decorated and sewn into a room. This curtain symbolizes the new arrival of the bride in the house and her new place. The curtain hangs in the house until the baby is born.

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*Кәрімдік - Korimdik* - The bride has to look her best during this time, because of posterity more than anything else. Or a gift given at a wedding when a person acquires something new, moves to a new home, and has a child.

*Ерулік - Erulik* - When a new house is moved to the center of the village, the villagers cook and cook for the new house. This is a great sign of respect for new people.

*Тоу - toyi* - The celebration of toyi is also part of the traditional life of the Kazakhs, where, like many thousands of years ago, relatives, friends, neighbors, acquaintances gathered, met, talked and just had fun, sharing the joy of the owners of the celebration. In Ancient Turkic written monuments this word has the same meaning. The word Toyi has very important meaning in Kazakh culture the celebration of the Toyi contributes to the maintenance and execution of our national traditions, the unity of relatives

*Әмеңгер - Amenger groom - Amenger (man)* - a person who has the right to marry a woman whose husband has died. According to Kazakh tradition and law, caregivers include brothers and sisters-in-law of the deceased.

*Ауыл - Аул* - Transcription. “ауыл” - Aul: Басқа аталас ағайындары болса — барлығы да бөлек ауыл болып, бөтен сияқтанып, өз тілегі, өз өмірімен бұлардан алыстап кеткен. His relatives lived in their auls, with their cares and needs, and eventually moved away from him. Родичи его жили в своих аулах, своими заботами и нуждами и со временем отдалились от него Ауыл — Aul — locate village.

The translation of the Kazakh word-realia *арақ-шаран* – *arak-sharap* with the collective meaning of 'alcoholic beverages', which can literally be translated as "vodka-wine", is of interest. The translator himself makes the same footnote in the text, noting that arak is vodka, sharap is wine. *Сыбаға - Sybaga* - portion left in the translation - a portion of some family meal - a portion (tradition). The part of the meat that is kept for the honored guest or their relatives is called “Sybaga” [4;36]

*Жұт - Zhut* - natural disaster due to heavy snowstorms - Prolonged severe winters, mass deaths of livestock due to lack of food and hay during storms

In the commentary, the translator does not give any explanation as to how the Kazakh kuruk whip differs from any other whip, and referring the reader to a comment that does not contain any fundamentally important information only distracts and irritates the reader.

*Kazakh realia denoting the degree of kinship.* This group includes nouns denoting kinship relationships of family members. The terminology of kinship

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among the Kazakhs was strictly different and differs in relation to the relatives of the father and mother, husband and wife. Kinship terms depend on age (older or younger than the speaker) and gender (male or female speaking). These are, for example, the terms - *kelin*, *kelinshek* (*daughter-in-law*), *zheneshe*, *zhenge* (*wife of the older brother*), *kainaga* (*husband's older brother*), *abysyn* (*daughter-in-law addressing each other*), *aga* (*older brother*). Let's look at a few examples in more detail. *Kelin* is the daughter-in-law. In this case, the translator in the commentary conveyed the reality of the AI with the help of a literal translation, accompanied by a brief description of this concept - daughter-in-law. This term also denotes a young bride, so that “young married woman” is appropriate, as well. In our opinion, almost all the realia denoting different types of kinship of Kazakhs require comment.

However, in the described example, we do not see any special specifics of this concept. The word daughter-in-law has a fairly wide range of meanings and can mean in English not only a daughter-in-law (as from the positions of mother-in-law, father-in-law, sister-in-law, etc.), but also a stepdaughter, which is absolutely inappropriate in this context.

*Келіншек* - *Kelinshek* - *daughter-in-law*. The author comments on this reality as follows: bride, daughter-in-law. In the commentary, the translator only gave a direct correspondence to this reality. The translator managed to preserve the local flavor in the text, leaving the Kazakh word, and at the same time, give a brief idea of the word with the help of its direct correspondence.

*Ана* - *Апа* – *Grandma* - At that time, the mother was called *apa*. Although the translation is in the form of transliteration, it is advisable to comment on the Russian reader with a link.

*Келін* - *Kelin* (*groom*) - *sister-in-law* - the bride is given a different alternative in each case. The main, the exact equivalent is the bride, so it would be clear to the reader if the bride in all cases with a certain system.

*Әже* - *Azhe* – *grandma* – *grandmother*.

However, in our opinion, part of the pragmatic component has been lost: if we disassemble the word *kelinshek* by composition, it will be found that the word is formed by derivation and contains the suffix *-shek*, which gives this lexical unit a shade of a diminutive word, which is not observed in translation. At the same time, such a comment may confuse a foreign-speaking reader for whom it is not clear whether there is any difference between the words *kelin* and *kelinshek*, or whether these two words are absolutely identical in meaning.

*Kazakh realia denoting national traditions*. The national customs of the Kazakh people are rooted in the pagan cultural traditions of the Great Steppe. With the spread of Islam, Kazakhs adopted the main religious holidays and

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traditions of the Arab East, which, having appeared in Central Asia, changed, including local customs. The realia of *shildekhana* also belongs to such traditional celebrations.

*Шілдехана - Shildekhana* (a celebration on the occasions of the birth of a child) - *shildehana*, an event on the occasion of the birth of a child. The translator accurately conveyed the meaning of this holiday, but did not indicate that on the occasion of the birth of a child, the Kazakh people arrange several events and one of these holidays is “shildekhana”. On the third day after the birth of the child, a feast is arranged for the women of the village - *shildekhana*, at which women wish the newborn a long and happy life. In the evening and at night, young people gather together, play *dombra* and sing songs. This holiday lasts for three evenings until the child reaches the age of seven days). In this case, the translator used the “shildekhana” transcription technique in the main text, using an apostrophe to indicate the softness of the sound, which, in our opinion, does not comply with any translation rules, and therefore requires a different transmission. [5;96]

*Kazakh realia denoting household items.* This group includes the word *piala* (a small drinking vessel without handles, commonly used for drinking tea) - Russian *piala*, a mug without a handle for drinking tea. When translating this term, the translator used a transliteration technique with a comment in which he indicated the meaning of reality. However, in our opinion, a more detailed description with the historical past of this household appliance would be interesting for an audience of a different culture. Thus, it is known that the unusual shape of the bowls is associated with the nomadic lifestyle of ancient nomads. The rounded shape without handles made it possible to fold such dishes especially compactly, one into another, which was important in nomadic conditions.

*Тымақ - Тумак - a cap (warm cap)* is a warm winter basque made of animal skins. It is a type of hat that is not typical of the Russian people, so if it was given by transliteration, it was necessary to refer to it. L. Sobolev called it a *malachai* (малақай) on one side and a hat on the other. The exact equivalent of a hat is a hat, and a hat is another type of hat. *Malakai* is a hat made of animal skins and fur, which is sewn with wool and cotton and worn by both boys and girls.

*Сырмақ - Сырмак - carpet* - It is a specially designed handicraft, decorated with various ornaments in the size of 3-4 meters, which is placed under the guests of honor and covered for decorative purposes on the camel's load during migration.

*Kazakh form of expression of emotions.* This group includes the exclamation *Oibai - Ойбай* (an exclamation of misfortune, Aiee!) - russ. Oh bye! [6;26]- an expression of discontent at failure, an exclamation of surprise. In this case, a

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transliteration technique with a comment was used to explain to the reader in which situations this exclamation is used. Thus, the analysis of translation units showed that when translating Kazakh realia into English, two techniques are most often used – transcription and peripheral (descriptive) translation. Their use is characterized by special specifics.

So, directly in the text itself, the translator prefers to transcribe the reality in order to preserve the flavor. The reader receives additional information from the comment, where the translator gives a description of this realia. In most cases, this combination of these two techniques turns out to be quite effective: the translator manages to preserve the flavor without overloading the main text, and, at the same time, explain to the reader the content of the unit used. Hypo-hyperonymic translation and assimilation are also found in the translation of Kazakh realia, but the number of such cases is small. During the analysis, not a single example of calculus was identified. Such a result allows us to conclude that this translation technique is not an effective means of transferring Kazakh realia into English through Russian.

In conclusion, linguistic phenomena such as real words, personal names, proverbs and regular expressions, which are closely related to the consciousness and culture of the nation, and the nomadic culture and traditions in the novel-epic, along with the problems that normally occur in translation into Russian, are negative. It should be noted that the main reason for these shortcomings is that the Russian translator does not know the original language.

The translator should pay special attention to the culture, customs and economic features of other peoples mentioned in the original. The translator reproduces all the artistic means in the system of the original language in the target language. From the point of view of creative work, translation is a literary copy, a work of art. The translation process is truly creative. The resemblance of translation to the art of performance can be seen in comparison with the skill of the dombra player. The dombra (домбыра) player performs the kui(күй) of the kuishi(күйші), does not create a new composition. From such comparisons, it becomes clear once again that the translation is a derivative work, and the translation process is a creative process.

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