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Emotive Language: Linguistic Depictions of the Three Year-Old Drowned Refugee Boy in the Greek Journalistic Discourse

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Abstract

The media and journalists play a central and powerful role in influencing both policy-making and societal opinion on migration and refugees. In recent years, there has been growing attention to media representations of refugees and migrants, with various studies examining news sources to identify dominant frames of refugee reporting. As hate speech and stereotypes targeting migrants and refugees proliferate across Europe, balanced and sensitive media reporting is needed more than ever. Integrating various theories within the field of Critical Discourse Analysis (CDA) this article distinctively attempts to analyze the linguistic presentation of the images of the drowned child refugee by the Greek media, whose body washed ashore in Turkey in 2015 and critically examines how emotive language is selected, systematized as well as framed in the form of both general beliefs and of ideological constructs. Based on a content analysis of twenty newspaper headlines and articles published online on September 2015 in Greece, this paper endeavours to show the relationship between emotion and language. The results of the study indicated that the media language prompted emotional responses during that period as well as a sympathetic and compassionate coverage.

Keywords: Emotive Language, Linguistic Depiction, Journalistic Discourse

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Emotive Language: Linguistic Depictions of the Three Year-Old Drowned Refugee Boy in the Greek Journalistic Discourse

During the past two years, Europe has experienced the greatest mass movement of people since the Second World War. According to the United Nations High Commissioner for Refugees (UNCHR) more than one million people fleeing war, poverty, conflict, persecution and destruction in Syria and other troubled countries have traveled through Greece in search of safety and a better life in Europe.[1] The situation has been described as the "largest global humanitarian crisis" of our time (UNHCR 2014). The so-called "refugee crisis" or "migration crisis", has intensified debates on immigration throughout Europe.[2]

The stream of refugees fleeing the war in Syria has been one of the last two years' defining, and most complicated, news stories. It is understandable that controversial issues receive significant media attention. Importantly, media have played a crucial role in shaping attitudes, reflecting opinion and framing the public debate on the "refugee crisis". The impact of the refugee crisis on debates on immigration is, however, not only seen in the language used by politicians, but also in how media portrayed *refugee* issues. In particular, in the case of the ongoing European refugee crisis, media had to cover fast-developing and complicated stories in the context of tragedy, loss of life and changing national and European policies. As it is widely acknowledged, it is impossible to ignore the role of the mass media in influencing public and elite political attitudes towards asylum and migration. As Cottle (2000, p. 2) argues: "The media occupy a key site and perform a crucial role in the public representation of unequal social relations and the play of cultur-

1 Frontex (2016) publishes risk analysis for 2016. Retrieved from: http://frontex.europa.eu/news/frontex-publishes-risk-analysis-for-2016-NQuBFv

2 Eurostat (2016, March 4) states that, in 2015, more than 1.2 million first-time asylum seekers were registered in the EU. Retrieved from http://ec.europa.eu/eurostat/documents/2995521/7203832/3-04032016-AP-EN.pdf/790eba01-381c-4163-bcd2-a54959b99ed6

al power. It is in and through representations, for example, that members of the media audience are variously invited to construct a sense of who "we" are in relation to who "we" are not". While there are positive effects of media coverage of ethnic affairs, encouraging inclusion and raising awareness of diversity, research in many countries has found that refugees and migrants have tended to be framed negatively as a problem, rather than a benefit to host societies. Xenophobic and racist discourse has been normalized in many countries, with certain media outlets and politicians blaming refugees and migrants for economic and social problems. The representation of the "others", the representation of cultural diversity and the reproduction of stereotypes, racism, hate speech and xenophobia through media have been key research topics. However, it also true that, on occasion, media can have positive impacts on public attitudes and policy. For years, the news media have published articles and photos of Syrian refugees. Thus, Alan Kurdi[3] was a three year-old Syrian boy whose lifeless body was photographed by Nilüfer Demir[4] after he drowned on 2 September 2015 in the Mediterranean Sea in a desperate attempt to find a better life.[5] Photographs[6] of Alan's body pictured lifeless and face-down on the sand in Turkey, while fleeing Syria with his family, was seen as a turning point in the response to the crisis and dominated front pages of newspapers and top news headlines worldwide.[7]

Central to this, the role of the media emerged as crucial in providing a platform for this complex, controversial, newsworthy topic to be unpacked and presented to the public. In particular, the responsibility of

3 Alan Kurdi (Kurdish: Alan Kurdî), initially reported as Aylan Kurdi across much mainstream and social media coverage. Retrieved from: https://en.wikipedia.org/wiki/Death_of_Alan_Kurdi. The Kurdish spelling is in fact "Alan" as reported to the BBC by family members (see: BBC, Alan Kurdi death: A Syrian Kurdish family forced to flee. Retrieved from BBC News, 2015, http://www.bbc.com/news/world-europe-34141716. This article reflects the correct Kurdish spelling of the name.

4 Speaking to Turkey's Dogan News Agency (DHA), Demir said: "At that moment, when I saw the three-year-old Alan Kurdi, I was petrified. The only thing I could do was to make his outcry heard. At that moment, I believed I would be able to achieve this by clicking the shutter of my camera, and I took his picture". Available: https://www.theguardian.com/artanddesign/2015/dec/27/the-best-photographs-of-2015-in-picture

5 Wikipedia. Death of Alan Kurdi. Available: https://en.wikipedia.org/wiki/Death_of_Alan_Kurdi

6 These photographs selected for Time's Top 10 photos of 2015 as the most influential images. Available: http://time.com/4145154/top-10-photos-2015/

7 The boy's lifeless body was captured in a series of images released by a Turkish news agency. One of these showed a little boy wearing a bright red t-shirt and dark blue shorts lying face-down on a beach near the resort town of Bodrum. In another, a police officer carries the lifeless body of Alan Kurdi.

the media to provide fair, compassionate and sensitive reporting was higher than ever. Overall, after photographs of the body of three – year old Alan Kurdi made headlines in the European press, media narratives changed significantly and contributed to the public perception of the "crisis", shifting to an outpouring of solidarity and humanitarianism in September 2015. Alan's images mobilized empathy and concern and powered emotional responses and attempts to act. More precisely, we address the following interrelated research questions: How are emotions referred to linguistically? How were these images presented by Greek media and how much did the language and frames adopted in the media promote understanding, responsibility or vulnerability towards this story? How do words allow us to understand these "obscure objects" that are our emotions?[8] What are the media narratives of the "Alan's story"? By thinking about the emotional impact of text, affective responses and how they are articulated, these questions are pertinent in discussions of the media's role in our lives today. The idea is to explore the ways in which discourse evokes, reveals and engages emotions.

Understanding how emotion is constructed and used in the media can help us to interpret journalists' motivations and thoughts when presenting affecting stories or issues like Alan's story, and to reveal the role of emotions in shaping our worldview. The article first provides interesting points and a discussion on emotive language and reviews a number of studies on critical discourse analysis. The analysis section will bring examples from the body of text analyses of this story, and finally some general conclusions and critical interpretations will be made in terms of the link between language use and the emotions in the Greek online newspapers.

An interesting point regarding this study is that "the power of visual imagery is well known, enshrined in such familiar sayings as "seeing is believing" and "a picture is worth a thousand words". Iconic photos stir our emotions and transform our perspectives about life and the world in which we live". (Slovic et al. 2017, p. 640). A photograph of a

8 Blumenthal, P., Novakova, I., and Siemann, D. (eds) (2014). *Les emotions dans le discours/ Emotions in discourse*. Berlin: Peter Lang.

young Syrian child, Alan Kurdi, lying face-down on a Turkish beach, was viewed by more than 20 million people around the world within 12 hours on social media (Goriunova & Vis, 2015).[9] Added to this, Chouliaraki and Zaborowski (2017) find that, following Kurdi's death, there was an increase in humanitarian and more personalized reporting on refugees in newspapers.

What is also remarkable is that according to Google Trend data on the relative popularity of search terms "Syria," "refugees," and "Aylan," between August–September 2015 there was a dramatic increase in searches for the terms "Aylan," "refugees," and "Syria" on the days after publication of the photo (Slovic et al., 2017).

"These tragic photographs became what we call "iconic images" that represented the altrocity of the Syrian refugee crisis in a way that instantly and substantially affected individuals and society" (Goriunova & Vis, 2015, p.5). "An iconic photo of a single child had more impact than statistical of hundreds reports of thousands of deaths" (Slovic et al., 2017, p. 640).

1 Emotive Language

Emotions exert an incredibly powerful force on human behavior. "The emotions are often defined, both in professional and in lay psychology, in contrast to cognition and rational thought. They are conceived to be natural bodily experiences and expressions, older than language, irrational and subjective, unconscious rather than deliberate, genuine rather than artificial, feelings rather than thoughts" (Edwards, 1999, p. 272-273). Emotive language is word choice that is used to evoke emotion and is intended to cause an effect (emotional response) on the audience. Different words can be used to cause different reactions in the audience. Loaded words are these highly emotional words, which elicit an emotional response (positive or negative) beyond their literal meaning and

9 The emotional politics of this image were examined at length in a rapid response paper by the Visual Social Media Lab (2015).

can significantly contribute to persuading the audience to adopt a specific point of view. "Words are often used to describe reality, to refer to objects and to communicate feelings, desires and emotions. Words can be powerful. They can move us, they can frighten us and they can lead us to action (Macagno & Walton, 2014, p. 1). " "War", "peace", "death", "terrorist" and "security" are but a few of the innumerable terms that we read or hear every day and these words clearly lead us to draw a judgment, or feel uncomfortable with, or be attracted by a certain situation. When we encounter words of this kind, we do not simply acquire new information. We do not simply modify our systems of belief. We feel an emotion toward what the word is depicting. We fear a war. We are afraid of terrorists. We desire peace. We love children. These words are emotive because they trigger our emotions. They influence the way we regard the reality they represent. They affect our decisions concerning their referents. The emotive power of these words can make them extremely effective instruments to direct and encourage certain attitudes and choices. But at the same time, the very emotions that they evoke make them subtle tools to manipulate the others' decisions and feelings" (Macagno & Walton, 2014, p. 5).

> A key feature of emotion discourse is its deployment in *narrative* and *rhetoric*. Emotion terms occur not merely as one-off descriptions of specific acts or reactions, but as parts of interrelated sets of terms that implicate each other (syntagmatically) in narrative sequences, and also (paradigmatically) in rhetorically potent contrasts between alternative descriptions. Narrative sequence and rhetorical contrast are *ways of talking* about things, ways of constructing the sense of events, and orienting to normative and moral orders, to responsibility and blame, intentionality and social evaluation. Emotion categories are not graspable merely as individual feelings or expressions, and nor is their discursive deployment reducible to a kind of detached, cognitive sense-making. They are discursive phenomena and can be studied as such, as part of how talk performs social actions. Emotion discourse includes not only terms such as *anger*, *surprise*, *fear*, and so on, but also a rich set of metaphors. Emotion metaphors

> can be considered *conceptual resources* that, where they occur in any language, whatever the metaphorical base, are available for discursive deployment.
>
> (Edwards, 1999, p. 279-280)

Newspapers often choose emotive language (words) to get their readers to react emotionally to a story.[10] However, persuasive writing (such as emotive language) is often accompanied by visual material. The images that accompany the persuasive writing are often as powerful as the words themselves. Dramatic and real-world events have the power to impact on public opinion and to cause shifts in public attitudes (Sorrentino & Vidmar, 1974). News stories tend to be structured to resemble drama. Emotions are a principal ingredient in the photos and stories of newspapers and a major reason why people read them.

Bamberg argues (1997, p.309) that the relationship between language and emotions "can take place extralinguistically (e.g. by facial expressions, body postures, proximity, and the like), in terms of suprasegmentational and prosodic features, and in terms of linguistic (lexical and syntactic) forms". Bamberg (1997, p. 309-310) starts from the assumption that "language in a way refers to, and therefore "reflects" objects in the world, among them the emotions: Languages have emotion terms, and people across the world engage in talk about the emotions… If language is conceived of as merely representing (in the sense of 'mirroring') the world of emotions and/or people's conceptualizations and understandings of the emotions, language offers an immediate access. Language, in this view, is "transparent". If language, however, is conceived of in one or another way as contributing to how emotions are understood, or even, to what emotions "are", the relationship is not direct, but mediated". According to Bamberg (1997, p.309) "language and

10 According to Prof. and Head of the Department of Communication at the University of Illinois at Chicago Zizi Papacharissi "the balance between emotion and news is delicate. Journalists have always struggled with sentiment in reporting, trying to either manage their own emotions against the objectivity dogma of Western journalism or to find meaningful ways to integrate emotion into a story in general. The most masterful journalists, in their most memorable reporting, attain this perfect balance between emotion and information, color and news, the affective and the cognitive. By contrast, the form of news reporting least memorable is frequently characterized by excessive emotion, and the misinformation that excess produces. Available: http://www.niemanlab.org/2012/12/the-return-of-sentiment/

emotion are two concurrent, parallel systems in use, and their relationship exists in that one system (emotions) impacts on the performance of the other (language). Both of them share their functionality in the communicative process between people". The media use of emotive language is the use of descriptive words to add colour or drama to the news report influencing public debate on the issue. A discourse that is highly loaded with emotions is more likely to reach citizen's hearts and minds and thus lead to actions, change of opinion.

2 Literature Review: Discourse Analysis as a method for understanding the emotive language and the emotional responses in journalistic discourse

Reath (1998, p.54) asserted that language is one of the pivotal means in which "attitudes towards groups can be constructed, maintained or challenged". In the same way, Fowler (1991) argues that some texts have a direct role in shaping attitudes and ideas within a specific society. Our words are never neutral, they carry the power that reflects the interest of those who speak or write (Fiske, 1994). Language, as non-socially innocent, serves various purposes, expresses social stratification, values, preconceptions and infinite social determinants by providing and transferring numerous social and ideological information even though by using the simplest phrases (Tsitsanoudis-Mallidis, 2017). Linguists' interest in discourse in recent times is gradually shifting from the traditional focus on the linguistic structure of text to how texts figure in the social process. Wodak and Meyer (2009, p. 17) compare the relationship between discourse and language use to grammar and actual language use and argue that "in the same way as grammar characterizes the structure of sentences, discourse rules characterize utterances/texts that are acceptable within a certain practice". Van Dijk (1988a) provides a brief but useful review of the historical development of discourse analysis, linking its origins to classic rhetoricians such as Aristotle.

Khosravinik (2009, p. 478), drawing on Van Dijk, emphasizes that Critical Discourse Analysis (CDA) "by definition needs to account for

the links between its detailed textual linguistic analyses and various levels of socio-political contexts affecting the processes of production, distribution and interpretation of language". Critical Discourse Analysis, as an approach in discourse analysis, stems from a critical theory that perceives the use of language as a form of "social practice" (Fairclough & Wodak, 1997; Fairclough, 2003). Fairclough's Language and Power (1989) is commonly considered to be the landmark publication for the start of CDA.[11] The purpose of Critical Discourse Analysis[12] is to analyze "opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language" (Wodak, 1995, p. 204). In agreement with the theory of the Critical Discourse Analysis, language is not powerful on its own, it gains power by the use powerful people make of it, specifically in new public spaces or new genres provided by globalized media (Fairclough, 2000a; Habermas, 2000; Hall, 2000a). According to van Leeuwen (1993, p. 193) Critical Discourse Analysis is concerned with both these aspects: "with discourse as the instrument of power and control as well as with discourse as the instrument of the social construction of reality". Fairclough's (1995) framework for Critical Discourse Analysis of communicative events involves the three overlapping dimensions of text, discourse practice and socio-cultural practice. "Choices and patterns in vocabulary (e.g. wording, metaphor), grammar (e.g. transitivity, modality), cohesion (e.g. conjunction, schemata), and text structure (e.g. episoding, turn-taking system) should by systematically analyzed" (Blommaert & Bulcaen, 2000, p. 448). Analyzing texts involves areas such as structure, vocabulary or representation of actors through image, discourse or sound.

Any specialized form of discourse has its own unique language and media literacy is no exception. The basic issues of communications research were encapsulated by Harold Lasswell in 1948: "Who says what in which channel to whom with what effect".[13] Media language has al-

11 Among the scholars who contributed to the development of CDA, Wodak, Fairclough and van Dijk are the most referenced and quoted in critical studies of media discourse.

12 "CDA studies real, and often extended, instances of social interaction which take (partially) linguistic form. The critical approach is distinctive in its view of (a) the relationship between language and society, and (b) the relationship between analysis and the practices analysed." (Wodak, 1997, 173).

13 In his article "The Structure and Function of Communication in Society", Lasswell (1948)

ways attracted the attention of linguists, particularly applied linguists and sociolinguists. Garrett and Bell (1998, p. 6) point out that more than 40% of the papers published in the leading journal Discourse & Society are based on media texts.

Whether the media reflects or constructs reality or both is a question central to discourse analysis. "They are crucial presenters of culture, politics, and social life, shaping as well as reflecting how these are formed and expressed. Media 'discourse' is important both for what it reveals about a society and for what it contributes to the character of society" (Bell, 1995, p. 23). News offers an ideal source of data from which we can learn about social meanings and stereotypes through its mode of discourse and communication (Bell, 1995). More recently, Berry et al. (2015, p. 13) have also noted that media representations not only "reflect the events that are happening and views that are already 'out there' but actively contribute to the construction of the meaning of the events".

The appearance of the new media and the development in the communication technology have brought huge transformations even in the conceptual term of public sphere and public discourse. The analysis of communication on social media is rapidly becoming a key-area in sociolinguistics and discourse studies. "Online communicative interactions constitute discursive practices that serve as a mechanism for publics to shape and construct their own opinions by sharing and discussing social media content and even by giving meaning to experiences that they directly or indirectly face" (Valentini et al., 2016, p. 4060). A variety of case-studies of social media afforded practices (e.g. sharing, tagging, Like & Follow) ranging from Youtube to Facebook and Twitter constitute the act of creating and sharing contents that carry specific language forms, meanings as well as illustrate the role of a range of language and multimodal resources in presenting ourselves and relating with others online. Couldry (2012) introduced the idea of 'media practice' to think about the way that media become incorporated into everyday lives in unremarkable and socially learned ways, such as 'searching', 'sharing', 'showing', 'being shown', 'community', the value of the 'latest update'

developed the "5W" model of communication.

and the 'new'. The wider field of discourse studies is still only beginning to turn its attention to social media despite a number of notable scholarly works (Bouvier, 2015). Social media offer new challenges and new possibilities, create new requirements for the study of multicultural discourses and "can be conceptualized as an emerging frontier where new forms of social relations causing power differences and other forms of unacceptable social practices develop at the intersection of human collective communicative acts and information technology" (Albert & Salam, 2013, p. 1).

Van Dijk's (1991) theory of news discourse includes the relationship between news production and reception processes. Media discourse and public opinion are treated as two parallel systems of constructing meaning.[14]

According to van Dijk (1998), CDA is a field that is concerned with studying and analyzing written and spoken texts to reveal the discursive source of power, dominance, inequality and bias. It examines how these discursive sources are maintained and reproduced within specific social, political and historical contexts. Van Dijk (1995) perceives discourse analysis as ideology analysis[15] and this analysis is characterized by "a positive self-presentation and negative other-presentation".[16] Major CDA studies on the Self and Other presentation within Wodak's Discourse Historical Approach (DHA) (Reisigl and Wodak, 2001) and Van Dijk's Socio-Cognitive approaches have developed useful methodologies and proposed several analytical categories through which the representations of these groups in discourse are accounted for. The concept of ideology can be associated with language use. It means that ideologies are typically expressed and reproduced in and through language (Van Dijk, 1998).

14 According to W. A. Gamson & Andre Modigliani (1989) in their article "Media Discourse and Public Opinion on Nuclear Power: A Constructionist Approach". American Journal of Sociology, 95 (1).

15 According to Van Dijk (1998) the basic sense of ideology is simply the system of ideas, beliefs, values, attitudes and categories by reference to a person, a group or a society perceives, comprehends and interprets the world. The sociocognitive model of Van Dijk is based on the assumption that cognition mediates between society and discourse.

16 Analyzing and making explicit this contrastive dimension of US versus THEM has been central to most of Van Dijk's research and writings (1988a, 1991, 1995, 1998a).

> Most linguistic research on issues of asylum and immigration has taken a critical discourse analysis stance, which traditionally carries out a close analysis of a small sample of texts, focusing on aspects such as positive self-presentation and negative other-presentation and argumentative and linguistic strategies employed for predication, labeling, argumentation, perspectivation, and intensification/mitigation.
>
> (Gabrielatos & Baker, 2008, p. 6)

Each of these strategies is manifested textually through a number of linguistic indicators, such as specific lexical items, along with adjectives, attributes, metaphors and the selection of verbs (Baker et al. 2008).

> A critical analysis would not only be interested in accounting for what linguistic elements and processes exist in a text or set of texts, but would also need to explain why and under what circumstances and consequences the producers of the text have made specific linguistic choices among several other options that a given language may provide.
>
> (Baker et al., 2008, p. 281)

Van Dijk (1991), for instance, examined the racist discourses which operated within the British press. Van Dijk's sociocognitive approach focuses on the schemata through which minorities are perceived and illustrated as well as on headlines in the press.[17]

> Carefully sampled population of news headlines of stories about ethic affairs, for example in Racism in the Press, yield evidence of the following statistical regularities in ethnic reporting: majority actors figure more prominently than minority…minorities more often get first position in headlines as agents of negative actions.
>
> (Boyd-Barrett, 1994, p. 28)

17 The headlines represent "Others" as penetrators and agents as anonymous and criminal, whereas the police and victims are passivized and presented as suffering. (Van Dijk, 1991).

The journalistic discourse helps to define, share, and maintain racial stereotypes, cultivates the racial prejudice and contributes to the reproduction of racism as a form of ethnic or "racial" domination. It does so typically by expressing, confirming or legitimating racist opinions, attitudes and ideologies of the dominant ethnic group (Chatzisavvidis, 1999). The journalistic language serves as a vehicle of evaluation judgments and dissemination/ maintenance of negative stereotypes (Tsitsanoudis-Mallidis, 2017).

As this humanitarian crisis, the so-called "refugee crisis", continues to unfold before our eyes and to remain controversial newsworthy topic about which people have strong opinions, we need to be sensitive to language that may pollute rational discourse over what is undeniably an extremely complex issue. The importance of language when discussing the current situation should not be understated.

Language is being extensively used, many times with specific intent, to stigmatize those crossing borders and create a hostile environment for refugees. The choice of words (asylum seekers, refugees or migrants) has the potential power to influence public perception and opinion. The power of journalists lies in choosing the content of their writing, the words they use and the linguistic means they embed. Patterns of usage attribute semantic properties and prosodies to lexical choice. The word choice use can be judged on the intention of the person using it and the effect on the person about whom it is used. Inaccurate terminology and commentary has increased confusion, misinformation and that breeds prejudice (UNHCR, 2016). The specific linguistic choices under which the phenomenon is analyzed – humanitarian crisis, security threat, effects on economy and welfare- shapes the public debate. In addition to these commonly shared frameworks, news reporting about refugees often tends to be framed negatively, as a problem rather than a benefit to hosting societies (Berry et al., 2015, p.5). Various studies demonstrate collectivization – meaning that refugees and immigrants are often constructed as a unanimous group with shared characteristics and motivations- as a common strategy that is used for the negative or positive portrayal of refuges in news media (KhosraviNik, 2010, p. 17).

However, this does not mean that there is a single mode of depiction in the representation of refugees, but there are "multiple viable narratives" that interweave with one another (Caviedes, 2015, p. 912).

This study seeks to better understand the role that the media plays in shaping and creating emotional responses. The words we use can be signs of our emotions. Media narratives can be powerful as well as images and photographs can also stimulate intense emotional engagement.[18] The heart-breaking reality of the Syrian refugee crisis failed to reach many people on an emotional level until the tragic death of the three-year old Alan Kurdi in 2015. By acknowledging the emotional impact of Alan Kurdi's death and the power of the media language and the affective images, we will attempt to reconstruct the media's role in portraying and shaping emotional styles in contemporary society. It is argued that such insights into the functioning of language help to reveal in which way the building of consensus (Chomsky, 1987) through the emotive aligning of the journalist with his or her audience is achieved as an essential feature of persuasive discourse.

3 Methodology

The present study was based on the linguistic representations of Alan Kurdi's death in online news stories on September 2015 in Greece -in the days immediately after the publication of Alan Kurdi's image (from 2/9/2015 until 15/9/2015)-during which the publication of the shocking photos was subject to heightened media interest. This research seeks to show how emotional responses are hidden underneath the surface structures of language choices in media texts looking into the texts through the traditionally qualitative approach of CDA. Obviously, the key word for this period of analysis is "refugee boy". The selection of articles was based on the use of the key words ""Aylan Kurdi", Alan Kurdi", "three-year old Syrian boy", "Syrian boy", "drowned boy" "drowned child" along with visual representations and especially the predominant im-

18 The image of Aylan Kurdi (Alan Kurdi), appeared to capture and provoke feelings of grief, shame and frustration, all expressed by individuals, reporters and politicians.

ages of drowned Alan into the newspaper website search tools. A total of twenty (20) Greek online news articles were selected randomly for analysis among well-known and the most-read exclusively online news website with no restriction on their type and ideological stand. Appendix lists the online Greek articles along with their publication dates and headlines. Discourse analysis is an active and dynamic discipline and it is to be applied in this research by selecting and collecting data and by analyzing the data in accordance with its principles. The Critical Discourse Analysis is a major tool for analyzing the news articles and reports and for understanding the emotional responses. The CDA component of our project was based on categories of analysis taken from the Discourse Historical Approach in CDA (DHA), created by Ruth Wodak and collaborators at the University of Vienna, which "made an important contribution in systematizing the methodologies for analyzing outgroups in discourse and developed an index of major argumentative and discursive dimensions of "anti-foreigner" discourses" (KhosravinNik, 2010, p. 4). Based on the literature, the CDA approach we adopted focused on macro-structural approaches, such as the specific genre, and on text-inherent categories developed in the DHA approach of CDA. The five-level analytical method proposed by the Discourse Historical Approach (Wodak, 2001), consisting of looking at Referential strategies (naming), Predicational strategies (attribution), Argumentative strategies (*topoi*) and Perspectivization, Mitigation and Intensification strategies, is relevant to the aims and scope of this study. Van Dijk's (1991) analytical categories such as Discourse topics: definition of macro-topics of the text under analysis and the definitions of sub-topics of the respective parts of passages of the data, as well as genre specific features of the data play an important role in this study. Some of Van Dijk's (1991) proposed categories overlap with DHA's methods, e.g. the macro-topics and the strategy of naming the participant.

4 **Results and Discussion**

Within the framework of this paper two representational key themes are identified in the analysis and are discussed in the following sections: the *humanitarian crisis theme* and the *power of personal stories and testimonies.* A number of sub-themes emerged in relation to the language and associations made in the media framings of Alan's story. On the topic analysis level, news articles' coverage is generally emotional and sympathetic towards the refugee boy and his family, both on the discourse topics and the micro-linguistic levels and structures. In particular, the articles draw on humanization and victimization in focusing on the plight of the refugees by putting the events in narrative form with ample extensivation, by providing detailed information on the names, places and conditions of the refugees. It also uses a significant number of direct quotations on the part of the victims with a frequent use of proper names. The articles humanize the people involved through individualization which characterizes the individuals involved in terms of who they are and what they do. "Predicational strategy represents the actors as being involved in ordinary and familiar actions and thus the readers can more easily identify with the people described and sympathize with them" (KhosraviNik, 2010, p. 20). More process of humanization and victimization through the referential strategy of describing the actor and surrounding information of the conditions.

This process is categorically the same discursive strategy used in media discourses in negative representations of refugees, immigrants and asylum seekers in other periods or events. However, these discursive characteristics function differently from those of other periods or events and they create a sense of humanisation and an appeal for support. Drawing on topoi of human rights, ethics and human values, all the analysed newspapers reflect a generally sympathetic macro-structure, position themselves in the macro argumentation of the "humanisation" and adopt the same discursive and linguistic strategies. In terms of the link between macro-structures- ideologies- and micro-linguistic structures, the articles of this study are more 'sensational" through employing more vivid descriptions, visual representations of the situation by

relying on emotion, human interest and first-hand experiences.

1. *Aylan's distraught father, Abdullah Kurdi,* tried and failed to hold on to his wife and two sons after their boat to the Greek island of Kos capsized.
2. The family had been making the treacherous journey across Turkey to Europe in the hope of joining *Abdullah's sister, Teema Kurdi*, a hairdresser who has lived in Vancouver, Canada for more than 20 years.
3. *A sense of weary resignation at the plight of the Syrians was briefly punctured by horrifying images of one of the young victims, a small boy* whose body was discovered by a Turkish police officer.
4. *Alan Kurdi was one of a million.* The *three-year-old Syrian boy* and his family fled the war engulfing their country, hoping to join relatives in the safety of Canada. *They were part of a historic flow of refugees from the Middle East to Europe this year,* and they followed the dangerous route taken by so many others.
5. In the early hours of Sept. 2, the family crowded onto a small inflatable boat on the beach of Bodrum, Turkey. A few minutes into the journey to Greece, the dinghy capsized. *Alan, his older brother Ghalib and his mother Rihanna* all drowned, joining the more than 3,600 other refugees who died in the eastern Mediterranean this year.
6. The picture, taken on Wednesday morning, *depicted the dark-haired toddler, wearing a bright-red T-shirt and shorts, washed up on a beach, lying face down* in the surf not far from Turkey's fashionable resort town of Bodrum. *A second image portrays a grim-faced policeman* carrying the tiny body away.
7. Syria was already at war when Alan Kurdi was born. *He died with his five-year-old brother, Galip, and mother, Rehan. Their father, Abdullah, survived.*

4.1 Humanitarian crisis theme

Because of the photo showing a dead child, Demir's photo had been circulated in all major European newspapers within 24 hours and the picture became a symbol of the humanitarian crisis in Syria.[19] Responses were immediate and highly emotional provoking empathy, anger, shame, frustration. Alan's heartbreaking story opened people's eyes and souls to the plight of refugees around the world and united everyone in supporting them.

The photographs of Kurdi have been described as "iconic," comparable to photographs of children in times of humanitarian crises.

> Humanitarian photos are composed, edited, narrated and circulated with an eye toward creating a specific effect: to stimulate emotion, such as empathy or outrage, in viewers, and cause them to act…Historically, images of suffering have been mobilized, including extreme suffering, to enhance sympathy, empathy and a sense of responsibility or guilt in its viewers. Triggering emotional response has been, and continues to be, one effective way to shape public understanding of both what is going on "out there" and what is "at stake".
>
> (Fehrenbach & Rodogno, 2015, p. 1125-1126)

Thus, the photo of Alan Kurdi symbolizes the war in Syria and the crisis faced by the millions of people fleeing the war and hoping for a more promising future on the other side of the sea. The toddler has become a tragic human face of the humanitarian crisis, a symbol, an icon, an emblem and an emotional vehicle reminding us of the meaninglessness of war and depicting the reality of the desperate situation facing many refugees. Alan's body could also represent the hundreds lives lost during the European migrant crisis. In other words, Alan was seen as a

19 "Because children are vulnerable and blameless – the purest victims – depictions of their suffering have an extraordinarily visceral impact," writes the American academic and essayist Susie Linfield in her book, *The Cruel Radiance:* Photography *and Political Violence* (2010). University of Chicago Press. Available at https://www.theguardian.com/commentisfree/2015/sep/06/photograph-refugee-crisis-aylan-kurdi

human being, a tiny, innocent child, who no one could argue deserved his death.[20]

Drawing on the work of Norman Fairclough (1995), this research employs Critical Discourse Analysis, as described before, and argues that the generic structure and use of particular metaphors form the basis of emerging ideological perspectives. The metaphors add understanding and vividness to writing can reinforce a point without mere repetition, create interest and powerful and lasting images and ideas, add colour and are often witty. "Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system" (Lacoff & Johnson, 1980, p.6). The use of metaphors do not seem to be working towards a negative representation of the refugee boy in this event and in fact they seem to argue for more humanitarian help. For example, the "human face" incorporates the metaphor of humanitarian perspective that can be illustrated by shocking images of the three-year old drowned boy and dramatic headlines and narratives of the human suffering of the refugees. Furthermore, loaded language (also known as emotive language) attempts to influence an audience by using appeal to emotion. Loaded words and phrases have strong emotional implications characterized by emotional connotations or specific emotional reactions. Using specific words consciously and correctly can dramatically improve journalists' persuasive power and their ability to engage their audience. Facts are replaced by the most flowery adjectives making the emotional connection the centerpiece of the story. Below emotional terms and phrases and metaphorically used expressions (italic) are used widely in articles' headlines and the choice of these words can highlight the outpouring of emotion after the image emerged and can importantly influence how the story has been presented. The point of the following loaded language is not to make the readers think clearly and objectively about this tragic death emerged, but to transfer the negative emotions associated with the words to the situation being described.

20 Kirstine Sinclair, PhD, Associate Professor at the Centre for Contemporary Middle East Studies, SDU argues: "Children represent the future and are expected to outlive their parents and secure the survival of the human race. Therefore, the death of a child is perceived as unnatural. And the death of a child which could have been prevented or avoided is perceived as not only unnatural or unfair but morally indefensible". A Dead Boy on a Beach (October, 2015). Retrieved from https://www.sdu.dk//media/files/om_sdu/centre/c_mellemoest/videncenter/artikler/2015/october/sinclair+article+final.pdf

8. Images of the drowned refugee boy have appeared on front pages and news sites worldwide and *put a grim face* on the migrant crisis.
9. The image of Abdullah Kurdi's infant son lying dead on a Turkish beach in September *forced the world to face up* to the refugee crisis.
10. More has emerged about the death of three-year-old Aylan, pictured here smiling with his brother, whose story *has given a face* to the refugee crisis.
11. The toddler's *lonely* death on September 2, 2015 moved millions and *caused an international outcry.*
12. *Shocking* images of drowned Syrian boy *show tragic plight* of refugees.
13. *Humanity washed ashore.*
14. *Heartbreaking* pictures of a dead refugee boy on a Turkish beach.
15. Image of 3-year-old who washed ashore *underscores Europe's refugee crisis.*
16. Aylan Kurdi's story: How a *small* Syrian child came to be washed up on a beach in Turkey.
17. Image of Drowned Syrian Boy *Echoes* Around World.
18. Charlie Hebdo cartoon depicting drowned child Alan Kurdi *sparks racism debate.*
19. In 2015,the photograph of Alan, lyinng dead on a Turkish beach, *became the defining symbol of the tragedy* of Syria's refugees.
20. Image of Drowned Syrian, Aylan Kurdi, 3*, Brings Migrant Crisis Into Focus.*
21. The picture that *moved a world.*

4.1.1 Artistic representations of the image

Furthermore, the image of Alan Kurdi's body, lying face down on a beach in Turkey and the emotions aroused became subject of many

artistic representations of the image. Alongside this, the way that his body was positioned looked like a sleeping child. The formulation of this image was iconic and led to multiple response images being made. The scene with the dead boy on the beach has been documented by various artists and activists aiming at raising awareness, expressing protest and maintaining public attention. Visual metaphors generated provide us with insight into the sentiments of "people like us" and create their own stories reflecting their feelings about refugee crisis. For example, a Moroccan NGO paid tribute to Alan Kurdi and recreated the discovery of three-year-old's body and in Gaza, Palestinians paid tribute to Kurdi by building a giant sand sculpture of him in his characteristic blue and red clothes. In Frankfurt, German artists painted a mural of Alan Kurdi on a wall next to the European Central Bank headquarters.

22. Artists Around The World *Respond To Tragic Death* Of 3-Year-Old Syrian Refugee.
23. *Cartoonists respond* to image of Aylan Kurdi.
24. Unpacking artistic responses to the Alan Kurdi image.
25. A graffiti depicting the drowned Syrian toddler Aylan Kurdi in Brazil.
26. *Tribute*: A giant sand sculpture of the little Aylan in Gaza.

4.2 The Power of Actors' Personal Stories

The second representational theme emerged centres on the personal stories that are, at their core, human. "Their power may be related to people's tendencies to match other people's emotions" (Carstarphen, 2004, p.183). The most powerful way to reach an audience is through the actors' emotions. Personal stories influence minds, motivate action, improve understanding, develop empathy with the "other" and help people feel bonded and connected to the "other" at an emotional level. They touch people because they express real and personal experiences, feelings and meanings. "Personal stories are windows through which we can see and feel the other side and their life experiences" (Carstarphen, 2004, p.184). This research sheds some light on that and suggests that sharing personal stories associated with the tragic death of the three

year old boy may be a key process that encourages acknowledgement, awareness and attitude change. Personal stories break through the people's stereotypes and fears toward the other side -the refugees- by helping them. People begin to understand and recognize the other's perspectives, needs, values and core concerns and naturally connect with the emotions they are expressing. Through this process, they begin to empathize with the other and often recognize echoes of their emotions, their own values in the postings of others.

A dramatic family story and in-depth interviews with people whose life experiences and feelings touch readers and give the insights into their minds and hearts. The articles humanize the case in point by giving the full background story. For example, news articles analyzed place an emphasis on the personal stories and report Alan Kurdi's story, the testimony of the photographer behind image of dead Syrian boy, the story of Alan Kurdi's father, the statement of Police Officer who discovered Alan's body and the testimony of Alan's aunt Fatima Kurdi.

4.2.1 Alan Kurdi's Story

A story evolved beyond the tragic fact of Alan's death associated with the widespread anguish and outrage it had provoked as illustrated in the following extracts of the news articles:

27. Alan Kurdi's Story: Behind The Most Heartbreaking Photo of 2015.
28. The story behind the images that shocked Europe.
29. That Little Syrian Boy: Here's Who He Was.
30. Aylan Kurdi, 3, was found on a Turkish beach in sneakers, blue shorts and a red shirt after the small rubber boat he and his family were in capsized in a desperate voyage from Turkey to Greece.
31. Aylan died along with 5-year-old brother Galip and his mother, Rehan, leaving their distraught father, Abdullah, to cope with his sudden, overwhelming loss. He said Thursday he wanted one thing and one thing only: to sit by

the graves of his wife and children.

32. The drowned boy was 3-year-old Aylan Kurdi, from Syria, part of a group of 23 trying to reach the Greek island of Kos. They'd set out in two boats on the 13-mile Aegean journey, but the vessels capsized.
33. Aylan Kurdi's 5-year-old brother, Galip, also drowned, as did the boys' mother, Rehan. Their father, Abdullah, survived. In all, five children from that journey are reported dead.

4.2.2 Photographer behind image of dead Syrian boy

On 2nd September 2015 it was Nilufer Demir, a photographer working for Turkey's Dogan News Agency, who came upon Alan's body while crossing the beach in Bodrum. She explained the reason for taking these memorable pictures and discussed in the following extracts of news articles:

34. Photographer behind image of dead Syrian boy: "I wanted to express his silent scream".
35. Photographer who took picture of drowned toddler Aylan Kurdi says she had to "make this tragedy heard".
36. Photographer describes 'scream' of migrant boy's 'silent body'.
37. The best thing to do was to make this tragedy heard. At that moment, when I saw the three-year-old Aylan Kurdi, I was petrified. He was lying lifeless face down in the surf, in his red T-shirt and dark blue shorts folded to his waist. The only thing I could do was to make his outcry heard. When I realised there was nothing to do to bring that boy back to life I thought I had to take his picture ... to show the tragedy.
38. There was nothing left to do for him. There was nothing left to bring him back to life. I did the only thing I could: I raised her camera and began shooting.
39. There was nothing to do except take his photograph ...

and that is exactly what I did. I thought, this is the only way I can express the scream of his silent body.

40. I was on duty and also photographed a group of Pakistani migrants in an attempt to cross into Greece. While witnessing the tragedy, suddenly we noticed the lying, lifeless bodies. We recognized the bodies belonged to toddlers. We were shocked, we felt sorrow for them .The best thing to do was to make this tragedy heard.
41. At that moment, when I saw the three-year-old Aylan Kurdi, I was petrified. He was lying lifeless face down in the surf, in his red T-shirt and dark blue shorts folded to his waist. The only thing I could do was to make his outcry heard.
42. He was laying on the beach the same way. He also had his shirt, his shorts and shoes on. They had nothing - no life vest, no arm floats, no life buoy to keep them floating on the water. This actually revealed how tragic that moment was. I thought the only thing for me to do was to take their photographs to make sure Turkey and the world sees this. I didn't think it would bring this much attention when I was taking the photograph. However, with the pain I felt when I saw Aylan, the only thing on my mind was to pass along this to the public. I didn't think anything else. I just wanted to show their tragedy.

4.2.3 Alan Kurdi's father on his family tragedy

The father of the family, the only survivor, described the desperate ordeal to save his family and revealed the heartbreaking story of family's last moments:

43. I should have died with them.
44. My kids were the most beautiful children in the world. My kids were amazing. They woke me up every morning to play with them. They are all gone now.
45. I took over and started steering. The waves were so high

and the boat flipped. I took my wife and my kids in my arms and I realized they were all dead.

46. All I want is to be with my children at the moment.
47. The Turk [smuggler] jumped into the sea, then a wave came and flipped us over. I grabbed my sons and wife and we held onto the boat.
48. We stayed like that for an hour, then the first [son] died and I left him so I can help the other, then the second died, so I left him as well to help his mom and I found her dead...I spent three hours waiting for the coast guard to come. The life jackets we were wearing were all fake.
49. I was holding my wife's hand. But my children slipped through my hands. It was dark and everyone was screaming.
50. I tried to catch my wife and children but there was no hope. One by one, they died.
51. I will stay and fight for Kobani, fight for the family I have left and for my people. I feel like I have lost everything, that my life is over, but I must fight and struggle for what's left.

4.2.4 Police officer's story

Mehmet Ciplak, the Police Officer, who discovered Alan's body and carefully carried him out of the water, speaking about the tragedy describes the moment he realized the three-year-old was dead. He was pictured carrying the lifeless three-year-old from the beach in Bodrum in an image, which prompted international outrage over Europe's migration crisis.

52. I was just doing my job.
53. When I saw the baby on the beach, I approached the baby and said to myself: "Dear God, I hope he's alive".
54. When I found out he was dead, I was crushed deep down inside.
55. It was a terrible sight, it was a terrible loss.

56. I am a father of a six-year-old boy. I thought of my own son, the moment I saw the boy.
57. I put him in my son's place. There was an indefinable pain.
58. I didn't see the photographer and didn't know the picture was being taken.

4.2.5 Alan's aunt Fatima Kurdi

Alan's aunt Fatima Kurdi, who lives in Canada shared her story and said in statements:

59. When the boat flipped upside down and the waves kept pushing down, those two boys were in his arms.
60. He tried with all his power to push them up above the water to breathe and they screamed: "Daddy, please don't die". Mr Abdullah realized Galip had died, so he let him go. He tried to save the second one, Aylan. He looked at him and there was blood coming from his eyes. So he closed his eyes and he let him go. He looked around for his wife. She was floating in the water.
61. The funeral was very hard for him, I wish I was there for him. He felt lonely not to have his sisters, brothers and dad with him. But he understands because of the war we are all in separate places. But he said he has lots and lots of relatives with him. He really appreciates their help and I want to thank them so much too. He is so proud of his kids – that they are the wake up call to the world, he is proud of them because they will make it better for other Syrians in desperate need.

5 Conclusion

Although much debate revolves around the idea of the publication of the photo of Alan Kurdi, whether or not a photo of a child should be circulated, the present study reconstructed this notion by revealing an ex-

traordinary wave of sympathy and compassion expressed through media and by demonstrating that media language is not neutral. Throughout all the detailed text analyses an analytical framework emerged which shows how the micro-level analytical categories are linked to the macrostructures at work. Within such a context, this study revealed that there are major similarities in the micro-linguistic categories used in the representation of the drowned refugee boy by the Greek online media, e.g. loaded words, metaphors, as well as the overall communicated messages are similar and the macro-structural contexts behind the processes of interpretation of these discourses play a determining role in transferring certain meanings and they all contribute to a similar construction of this tragic story, which means that the issue became a symbol of the refugee crisis and should be taken up in a basic human rights perspective.

As noted above, our findings suggest all the articles analyzed in our study as mediated emotional and humane narratives of the dramatic situation and actually include a rich variety and situated uses of emotional words and metaphors. This paper identified and documented the use of emotional representations as the narrative focus in news headlines and stories. Refugee emotions were featured in the Greek journalistic discourse and appeared from the narrative as a point of solidarity to the plight of these vulnerable people. Based on the above analysis, one can safely argue that emotive language is widely used and alongside with the heartbreaking photos of Alan Kurdi's lifeless body is intended to inspire emotion in the recipient. In this major humanitarian story and in particular in this corpus data analyzed, we see journalists informing and presenting humanitarian aspects and realities of the tragedy, in other words we see journalists living the story rather just telling it. This engagement becomes apparent through the use of dramatized and strongly stigmatized words and phrases with clear focus on verbal structures. Besides, the choice of a verbal against a nominal structure shows a deeper blending and participation of the descriptor in the event that is transferred in a wide audience. In contrast, the choice of a noun demonstrates a more descriptive function of the discourse by the user, who is usually distant from the event. It is clearly observed the media's attempt to humanize

the impact of war and the drama of millions of refugees expressing emotional outbursts ranging from anger, empathy, grief, shame, revulsion, activism of media coverage. Without the media's interference and emotional discourse, the only thing that is displayed in the photo of Alan Kurdi, is a death of an anonymous child. With more context and specific linguistic approach, the pain of the child and his family's tragic situation becomes an opportunity for the reader to sympathize. In this case, Alan Kurdi was no longer another anonymous death but become a symbol of Europe's refugee crisis. These shocking and disturbing pictures were a particularly powerful means of communication, haunted and captivated us, whereas media narratives helped us understand them. These photographs struck an emotional chord with viewers and served as a wakeup call for citizens and governments in Europe to find ways to help the thousands of refugees.

Our conclusions are subject to limitations. A larger sample size, achieved by choosing a longer timeframe or including more publications could have increased the validity of our conclusions. Our analysis included only online news and therefore cannot be taken as representative of the wider media's role in representing the emotional responses. Our approach consisted of critical discourse analysis, which is more oriented towards providing a critical perspective and carried out a close analysis of a small sample of texts in the corpus, identifying discursive strategies such as labeling social actors, forms of argumentation and strategies of intensification or mitigation. "Corpus linguistics methodology can also be used to triangulate the findings of Critical Discourse Analysis studies, which allows for a higher degree of objectivity and enables the researcher to approach the texts (relatively) free from any preconceived notions regarding their linguistic or semantic pragmatic content" (Gabrielatos & Baker, 2008: 7). A corpus approach guards against the accusation that critical discourse analysts could "cherry-pick" or intentionally select data or linguistic features for analysis to prove as preconceived point (Baker & Levon, 2015, p. 222). Van Dijk (2006, p. 115) describes his approach to Critical Discourse Analysis as having a "theoretical framework that is multi-disciplinary, articulated by the fundamental triangulation of discourse, cognition and society", while

Wodak (2007, p. 210) notes that "one of the most salient features of the discourse –historical approach is its endeavor to work interdisciplinary, multimethodically and on the basis of a variety of different empirical data as well as context theories". Such an approach is described by Baker et al. (2008) as a "useful methodological synergy". Additionally, the image had a significant effect on shifting public perception to the Syrian refugee crisis as well as sparking a debate around the ethics of the circulation of such images. Further research might analyze the multitude of underlying, connected, contradicted and changing emotional responses and the contrasting ideological perspectives expressed through the media before and after the initial circulation of the photo, might capture the dynamically changing frame surrounding the dramatic situation and might reflect the problematic nature of the photograph, weighing up its potential power to offend as well as move hearts. The story behind his tragic death is more complicated than it first appeared. Linguistic report on emotions poses special challenges for journalistic objectivity for various reasons. Substituting facts and evidence with words that evoke emotions is considered to be an attempt to manipulate others into accepting the truth of the arguments. However, journalists do not emphasize on crisis according to humanitarian need or objective levels of severity, but rather by emotive stories, by powerful images, by human drama. In other words, they select and publish news stories based on their experience of what sells papers and what the public wants to read. So, the question remains whether the use of emotive language represent a moralizing function or a commercial promotion of the journalistic discourse.

Concluding, we had to deal with an extremely interesting case of switching primary and secondary functions of the language, such as language ideology, propaganda, socio-poetic function and the commercial function of language.

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Appendix[21]

1.

http://www.mixanitouxronou.gr/pagkosmia-friki-prokali-i-ikona-tou-nekrou-pediou-pou-xevrastike-sta-tourkika-paralia-kiyiyavuraninsanlik-i-anthropia-xevrastike-stin-akrogialia-o-titlos-tou-hastag-sta-mesa-kinonikis-diktiosis/

The image of the toddler's death washed up on a Turkish beach caused an international outcry. "Humanity washed ashore", Hashtag's title across social media.

02/09/2015

2.

http://www.protothema.gr/world/article/505307/nekroi-11-prosfuges-meta-ti-vuthisi-skafon-pou-tous-meteferan-pros-ko/

Shocking images of drowned Syrian boys washed ashore sparked an international outrage

They were part of a historic flow of refugees from the Middle East to Europe attempting to reach the Greek island Kos

02/09/2015

3.

http://www.thetoc.gr/koinwnia/article/sugklonistiko-ntokoumento-apo-tin-tragwdia-twn-prosfugwn-sto-aigaio

Images of shame cause international outrage, Merkel wake up

2/9/2015

4.

http://www.newsbomb.gr/kosmos/news/story/621046/ta-skitsa-gia-ton-mikro-ailan-poy-prokaloyn-anatrixila-photos

Heartbreaking cartoons inspired by images of Aylan Kurdi cause outcry (photos)

3/9/2015

21 This Appendix lists the published online Greek news articles along with their links, publication dates and headlines, which were translated into English for the purposes of this paper.

5.
http://www.enikos.gr/international/337569/pagkosmio-symvolo-tis-tragodias-sti-mesogeio-to-3xrono-angeloudi-photo
The photograph of the three-year-old angel became the defining symbol of the tragedy in the Mediterranean sea– PHOTOS
3/9/2015

6.
http://www.enikos.gr/society/337554/i-tragiki-istoria-piso-apo-tis-photo-pou-sygklonizoun
The tragic story behind the most heartbreaking PHOTOS
3/9/2015

7.
http://www.newsit.gr/kosmos/to-mikro-agori-poy-sokare-ton-kosmo-ayti-einai-i-istoria-toy/1442122/
The little Syrian boy that shocked the world: Here's Who He Was
03/09/2015

8.
http://www.protothema.gr/world/article/505609/pagosmio-sok-apo-tin-eikona-tou-nekrou-paidiou-stin-alikarnasso/
The story of children washed up ashore shocked the world
03/09/2015

9.
http://www.tovima.gr/world/article/?aid=734348
Aylan Kurdi's story "moves" Europe
Heartbreaking message of the father: My children slipped through my hands
03/09/2015

10.
http://www.koutipandoras.gr/article/o-trihronos-ailan-stoiheionei-tin-eyropi
Image of the three-year-old Aylan "moves" Europe
3/9/2015

11.
http://www.mixanitouxronou.gr/ta-pedia-mou-glistrisan-apo-ta-cheria-i-sigklonistiki-martiria-tou-patera-tou-mikrou-sirou-pou-pnigike-stin-tourkia-to-plio-vithistike-epidi-kapii-ek-ton-epivenonton-sikothikan-apo-tis-t/
"My children slipped through my hands". The father of the little Syrian boy described the heartbreaking story of family's last moments: "The overloaded boat flipped"
03/09/2015

12.
http://www.protothema.gr/world/article/506120/aylan
Can the photo of Syrian refuge Aylan Kurdi change the world?
When the little boy was dreaming a better future
04/09/2015

13.
http://www.avgi.gr/article/10937/5815425/synklonizei-o-thanatos-tou-3chronou-prosphyga-ailan-kourntiphotographies-
The death of the three-year-old Syrian boy Aylan Kurdi sparks outcry (photos)
4/9/2015

14.
http://www.lifo.gr/now/media/74727
Photographer who took the shocking image of dead Syrian boy: "At that moment, I was petrified"
4/9/2015

15.
http://www.inewsgr.com/203/terastio-kyma-allilengyis-met-tin-eikona-tou-mikrou-ailan.htm
Compassion towards refugees after the publication of Aylan's image
5/9/2015

16.
http://www.mixanitouxronou.gr/skeftika-ton-diko-mou-gioexomologite-o-astinomikos-pou-vrike-to-apsicho-soma-tou-mikrou-ailan/
"I thought of my own son", says the Turkish police officer who found the lifeless body of little Aylan Kurdi
6/09/2015

17.
http://www.newsbeast.gr/world/arthro/1938548/terastio-glipto-tou-mikrou-ailan-se-paralia-tis-gazas
Tribute: A giant sand sculpture of the little boy in Gaza
7/9/2015

18.
http://www.newsbeast.gr/world/arthro/1937375/to-apsicho-soma-tou-mikrou-ailan-se-gkrafiti-sti-vrazilia
A graffiti depicting the drowned Syrian toddler Aylan Kurdi in Brazil
7/9/2017

19.
http://www.enikos.gr/international/338533/sygklonistiki-diamartyria-gia-ton-mikro-ailan-photo
Protest over the little Syrian boy Aylan-PHOTOS
8/9/2015

20.
http://news247.gr/eidiseis/kosmos/news/to-charlie-hebdo-prokalei-anti-draseis-me-skitsa-gia-ton-mikro-ailan.3664900.html
Outrage over Charlie Hebdo cartoon of Syrian drowned boy
15/9/2015

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H. P. Lovecraft and his Science Fiction-Horror

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Abstract

H. P. Lovecraft is best known and most studied because of his Cosmic Horror, and his developments on the element of horror in Weird Literature; in fact, his pioneering *Supernatural Horror in Literature*, published in 1927, is commonly accepted as one of the most important essays at this respect. However, one of the priorities of this article is to prove that some of his works belong to the genre named Science Fiction. His approach to sciences since his early childhood, and his "repulsion" against to any nonscientific materialistic beliefs drove him to create Science Fiction, not exclusively horror stories. In fact, H. P. Lovecraft is the most important, and one of the earliest introducers of horror into Science Fiction. For that reason, and after an introduction stating how his aesthetic and rhetoric views, as well as several issues concerning his political and social ideas of the America where he was born, interfered with his popularity and the recognition of his work until almost the last quarter of the 20th century, this study shall show relevant poetic elements, as well as themes and motifs –extracted from *Science Fiction. History. Science, Vision*, written by Scholes, R., & Rabkin, E. S. (1977), one of the pillars in Science Fiction studies–, scientific theories and hypothesis employed, and facts found in Lovecraft's work. The analysis will focus on the manner in which such components can be observed specifically in seventeen of his writings, although they also arise in some other works that belong to Weird literature and Space Opera. This analysis also compels to understand part of his stories as the beginning of a new sub-genre that could be named Science Fiction-Horror, of which he may surely be the initiator and one of the modern masters, next to Richard Matheson and Stephen Edwin King. Finally, the end of the present article will add some more details in order to corroborate this thesis with reference to these seventeen texts.

Keywords: H. P. Lovecraft, Science Fiction, Horror, Cosmogonical, Cosmic

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> No one need wonder at the existence of a literature of cosmic fear. It has always existed, and always will exist. (Lovecraft, 2000a, p. 425)

In the present article, and after offering what may probably be the most important ideological reasons that contributed to an underestimation of H. P. Lovecraft by some other fellow writers and critics until mid-60's, there will be a brief exposition of the poetics of Lovecraft regarding his Cosmic Horror, which also assists to explain this critical refusal, confining him to the Horror genre.[1] Afterward, this study will be focused on his Science Fiction (SF) writing, which started in 1917 with his short story "D**a**gon". The second part will address his SF, from themes, motifs and elements to the use of science in his works. The last section will cover the description of his Science Fiction stories;[2] followed by some comments to other literary texts that do not clearly belong to the genre.

Like other authors in the past, such as, Miguel de Cervantes, Oscar Wilde, or Bram Stoker, the figure of H. P. Lovecraft has been subjected, for many years, to very strong opposition, as much for his radical political and social ideology, as for his devotion to the rhetoric of Lord Dunsany and Edgar Allan Poe, underestimating some writers of his time, all of which lead to very negative remarks against both, his person and his works (Cannon, pp. 123-125), and placed him under the prejudgments of many critics and academics in the early and mid-20th century. Lovecraft is best known and most studied due to his Cosmic Horror;[3] however, this study proposes a delimitation and general analysis of the Science

1 This article is an improved expansion and modified version of 5 pages from my PhD thesis, written in Spanish.

2 Due to space limitations I am going to rely to the reader's knowledge of Lovecraft's stories, as a full scale of examples would require, at least, twenty pages more.

3 In this article, the term cosmic –accepted by scholars and the general public– is preferred to cosmogonical, although the adjective cosmogonical would be more accurate, and implies a merger between the mythical explanation of the origin of the universe, and the discipline of Astronomy, which is the logos of the writing of Lovecraft, and a basic theme to the unifying thread. His horror, inspired by the Cosmic Horror of Arthur Llewellyn Machen, leads to the union of Myth and Cosmic Science. For a complete explanation of the cosmogonical in H. P. Lovecraft, see his own letters in Joshi & Schultz (pp. 208-213).

Fiction of Lovecraft, and the important contribution of this author to the genre, as one of the most —and perhaps the most— relevant introducers of Horror into Science Fiction. This article arises from the fact that although Sam Moskowitz (pp. 243-260) included some works of the Lovecraft´s Science Fiction within that genre, the ongoing discussion still continues, as, for instance, Ann and Jeff Vandemeer (Simmons, p. 2), China Miéville (p. 510), and Dziemianowicz (p. 194) argue that Lovecraft belongs to a subgenre of horror, in which he is the master: Cosmic Horror. In his article, Miéville explored the Weird in Lovecraft and stated that the presences in Lovecraft are nothing but weird (p. 512).

Along with the publication of his works in the always 'questionable quality' attributed to pulp magazines, his collaborations (Cannon, pp. 8-9), and the Puritanism of some critics, who attacked most of the writings of Lovecraft enervated with his materialism (Scheffler, pp. 22-27), perhaps one of the main reasons behind the opposition to Lovecraft lie in his political and ethnic ideas, as during his youth, he showed strong racist beliefs toward, what he considered, non-integrated foreign elements of American society.[4] In addition to that, his comments on Mussolini created an atmosphere of very negative criticism.[5] Very enlightening are his own words about this subject in a letter dated back to 1915, which clearly states the supremacy of the Teutonic race, expresses his repulsion toward Jews, and insults African Americans (Joshi & Schultz, pp. 63-64). Such words, and some comments on Adolf Hitler, did not particularly favor his acceptance, like in one of his letters, in which he welcomed the victory of the German Communist Party (Lovecraft, 1991 vol. 5, p. 390), in a rather naive manner. More signs of xenophobia can be tracked in other letters, dated to 1925 and 1926, in which he attacks other races (Joshi & Schultz, pp. 179-181). All these previous comments led him to defend the purity of every race at all costs, as the

4 There is nothing to be added here on this matter, for there are dozens of studies related, somewhat, to his racism, some of them very extensive. Among them, it could be worth mentioning the early psychoanalytic study on Lovecraft's works by Lévy, published in French in 1972; the later article by Buhle, dated to 1976; the semiotic analysis of his xenophobia through his writings developed by Sondegar in 2002; the doctoral thesis entitled *Communal decay, narratological and ideological analysis of H.P. Lovecraft's fiction*, defended by Pérez de Luque in 2013, where the doctoral candidate explores the narratological impact of Lovecraft´s racism on his writing; and the latest article entitled "Prosthetic Pasts: H. P. Lovecraft and the Weird Politics of History", by Fiona Price, dated to 2016.

5 Lovecraft defends Mussolini's Fascism in a letter to Anne Tillery Renshaw, dated to 1921. See (Joshi and Schultz, (2000, pp. 115-116).

contrary ends in the destabilization of the culture of any nation (Lovecraft, 1991 vol. 4, p. 249).

In his later years, he moved from a radical conservatism to a modernized model of Socialism, defending some Socialist policies, such as, unemployment benefits, retirement pensions, and reduced working hours, among others. To further complicate his social acceptance, he defended a kind of Platonic oligarchy by which only cultivated people would be entitled to vote, and he maintained, in a letter dated to 1931, that democracy was a political system of control:

> Democracy in a complex industrial civilization is a joke —since it means nothing but the concentration of all resources in the hand of a few capable plutocrats, and the subterraneous rule of this group under the outward forms of democracy.
>
> (Joshi & Schultz, p. 313)

In a letter dated to 1933, he claims that Hitler was an unscientific extremist who fantasized that any racial branch could be reduced to its theoretical purity, and that the Nordic lineage is intellectual and aesthetically superior to all others, "but the anti-Nazis are too pounding when they maintain that these points justify precisely the opposite extremism [...] The races are equal, but vastly different." (Joshi & Schultz, p. 325-326)

His stance on foreigners evolved over time; but these extremist ideas compromised his reputation in the literary culture, and downgraded his status among academics.[6] On the other hand, it should be noted that this racism collides with some facts in his personal life, given that he married a Jewish Ukrainian woman named Sonia Haft Shafirkin, and he had friends of Irish and Latin American background.

Another possible reason lies in his public contempt for the prose of his time, and his praise of the rhetoric of previous authors.[7] And as it might

6 For more information, see Cannon (1989, pp. 123-125).

7 For a genuine example criticizing the prose of Hemingway and Carlyle, and praising that of Swift, Steele and Addison, see the letter in Lovecraft (1991 vol. 4, pp. 32-33).

be expected, many literary critics of his contemporary newspapers savaged his art,[8] rather than separate the person from his creation. The most notorious examples are found in the vicious attacks of Edmund Wilson in the sixties (Harman, 2012, p. 7), and Colin Wilson (Joshi, 1991, p. 1). Fortunately, academics started to study the works of H. P. Lovecraft at the end of Twentieth Century separating his political and social convictions. It cannot be always said the same of general public, as, for example, the World Fantasy award trophy will no longer be modelled on H. P. Lovecraft after the polemic created during the World Fantasy Convention held in 2015, in Saratoga Springs (Flood, 2015).

Concerning his poetics, until 60s, to some writers, his rather archaic rhetoric, next to his innovative themes and Mythopoetic seemed to relegate him to an involuntary parodist of Poe (Borges, 1995, pp. 142). Another example is given to us by Julio Cortazar, who opposes his vision of 'neo-fantastic' to Lovecraft´s Cosmic Horror, and he misinterprets the Providence author attributing him incorrect examples of the sets, and the insertion of 'furry critters'. As a matter of fact, Lovecraft uses realistic descriptions of New England in most of his narrative, and there is only one hairy monster in two different stories written by his own hand.[9]

Lovecraft occupies the empty space between British Gothic Literature and American horror: "While the American cosmism was derived from spatial latitude, Britain depended on its own antiquity to gain the same literary sense." (Shreffler, 1997, pp. 9-10) The British Gothic Horror focuses on a supernatural event or a series of supernatural events. In Lovecraft, and in his own words, realism is poured into the descriptions to create the enabling environment for the supernatural event (Love-

8 For further information, see Cannon (1989, pp. 123-126).

9 Translation from the original Spanish text into English: "While there is a huge audience that admires the fantastic tales of Lovecraft —public will feel horrified by what I'm about to say—, to me, personally, it is of no interest to me at all, because it seems to me a fully manufactured and artificial fantastic ... Lovecraft starts by creating a scenery which it is already fantastic, but anachronistic, it seems to belong to the Eighteenth or Nineteenth Century. Everything happens in old houses, wind-swept plateaus or vapors invading the horizon. And once you have terrorized the naive reader, he begins to drop some furry critters and mysterious curses of gods, who were very fine two centuries ago when it made anyone tremble, [...] to me, the fantastic is something very simple that can happen in the middle of every day's life." (Alazraki, 2001, pp. 273-274)

craft, 2000a, pp. 426-427), presented from the scientific reasoning, and beyond natural means. Thus, the horror of cosmological influence traps the characters in a circle without end (González Grueso, 2013, pp. 96-97, 110-111).

Lovecraft´s stories have been for very long time distributed into two categories: first, the stories of New England, and second, those of the Cthulhu Mythology. This classification comes from his dear friend and writer August Derleth (Shreffler, 1997, pp. 22-24). Shreffler named the following titles as the members of the second group: "The Nameless City" written in 1921, "The Festival", written in 1923, "The Call of Cthulhu", written in 1926, "The Colour Out of Space", written in 1927, "The Case of Charles Dexter Ward", written between 1927-1928, "The Dunwich Horror", written in 1928, "The Whisperer in the Darkness", written in 1930, "The Shadow Over Innsmouth", written in 1931, At the Mountains of Madness, written in 1931, "The Dreams in the Witch-House", written in 1932, "The Thing on the Doorstep", written in 1933, "The Shadow Out of Time", written in 1934, and "The Hunter in the Dark", written in 1935. Shreffler based this binary classification on the idea that these writings are interconnected and have a common theme, which is that an extraterrestrial raze of creatures, the Old Ones, populated the Earth a long time ago, and that there are religions on this planet that prophesy their return (Shreffler, 1997, p. 23). However, the stories number 2, 4, 5, 6, 7, 8 and 9 have no explicit news on the Old Ones. On the other hand, a careful reading of the author's account shows that New England appears in almost all his stories. Arkham y Kingport are nothing but versions of Salem and Marblehead (Cannon, 1989, p. 349). The forests described in his short stories and novellas are very characteristic of that region, with abundant greenery, with sweeping views from the mountains that perhaps, at those times, also maintained an isolated and somewhat wild environment from civilization. Lovecraft knew how to idealize it, by creating a perfect stage for developing psychological horror scenes. His horror to the familiar unknown,[10] is reflected in the descriptions of the forests, plains, valleys and mountains, which become

10 For more information regarding different types of horror employed by Lovecraft, see: (González Grueso, 2017).

the nest of something else. Even it is the key element in some stories, for instance: "The Dunwich Horror" (1929), "The Lurking Fear" (1923), "The Picture in the House" (1919), or "The Whisperer in the Darkness" (1931).

The vestiges of Lovecraft can be traced by his influence in coming writers like Clive Barker or Stephen Edwin King. It would be very difficult to imagine the Horror genre back in the 30's, both literary and cinematic,[11] without certain themes and elements created between Edgar Allan Poe, Lovecraft and Robert Albert Bloch, and the ominous horror of cosmological influence that he knew so well to imprint in his works. These themes and 'core' elements, some of them taken from the oral tradition, are the deep caves riddled with monsters; flocks of crows squawking deafeningly to the dead; the deep and lush forests, in which something demonic dwells; the Salem process and the burning of witches; extraterrestrial beings inhabiting submerged cities that favored the possible explanation to the mysterious sinkings in the Bermuda Triangle; the idea that aliens visited Earth in the ancient past and had genetically engineered humankind;[12] and zombies, even though they were created by Mary Shelley in a primitive form, with H. P. Lovecraft and his "Herbert West-Reanimator" (1922), gained enough popularity to generate its own kind of film and literature, and gave them their form and behavior by which we recognize them now.

Concerning his style, H. P. Lovecraft uses an extremely meticulous realism for his accurate descriptions of the sets, which is needed to achieve, according to Lovecraft, the effect of the fantastic:

> In writing a weird story I always try very carefully to achieve

11 An example of this is the book published by Charles P. Mitchell, entitled The complete HP Lovecraft filmography (2001), which is a journey through the influence of Lovecraft over film industry until 2001, both directly and indirectly. Some other relevant titles could be added since that year: The Mist (2007), directed by Frank Darabont; the Cloverfield series (2008, 2016, 2018), by Matt Reeves, Dan Trachtenberg, and Julius Onah; the Monsters series (2010, 2014), by Gareth Edwards; The Shrine (2010), by Jon Knautz; The Cabin In The Woods (2012), by Drew Goddard; Prometheus (2012), and Alien: Covenant (2017), by Ridley Scott; Banshee Chapter (2013), by Blair Erickson; Europa Report (2013), by Sebastián Cordero; The Thing on the Doorstep (2014), by Tom Gliserman; The Void (2016), by Jeremy Gillespie and Steven Kostanski; among others.

12 See Colavito (2005).

> the right mood and atmosphere, and place the emphasis where it belongs. One cannot, except in immature pulp charlatan–fiction, present an account of impossible, improbable, or inconceivable phenomena as a commonplace narrative of objective acts and conventional emotions. Inconceivable events and conditions have a special handicap to overcome, and this can be accomplished only through the maintenance of a careful realism in every phase of the story except that touching on the one given marvel.
>
> (Lovecraft, 1937)

Sunand Tryambak Joshi suggests that "His early work is 'overwritten' in a way he himself later deprecated; but the later Lovecraft prose is as precise, musical, and evocative as anything out of Dunsany or Machen, his stylistic paragons." (p. 33). It is not a coincidence that all but two pieces of Lovecraft´s Science Fiction —"Dagon (1917), and "Beyond the Wall of Sleep" (1919) — were written later than 1922, his more productive period. The full awakening of his Science Fiction took place later, when he returned to Providence on the 17th of April 1926 from a very shocking time in New York, which forced him into a cure in Sarasota Springs, between the 23rd of February and the 19th of March 1925. That precise style of Lovecraft´s writing mentioned before coincided with his final reclusion in Providence, away from the contemporary world. That is the time when he developed completely his Science Fiction. He started to publish his most famous and most acclaimed stories since 1927, when he change his literature from Horror with some scientific additions to a new sub-genre of Science Fiction: Science Fiction-Horror.

1 Science Fiction

It seems that, given the previous assertions and data, Lovecraft has been misunderstood during many years by part of the scholars, regarding his production as SF writer, relegating him, exclusively, to the Horror genre. It is accepted among most of the specialists that he wrote Science Fiction works; however, only a few of them regarded him as a writer of both genres. Sam Moskowitz and Fritz Leiber, in 1963, were the first

to point out this remark, after that, S. T. Joshi since 80's until now, and other critics such as, David Oakes (2000), Paul Halpen and Michael C. LaBossiere (2009), González Grueso (2013), and Rebecca Janicker (2014),[13] have continued this approach to his writings. This article will propose a definitive proof of the assertions and comments made by previous authors, by identifying below the rhetorical characteristics, themes, motifs, and elements –some of them mentioned by Moskowitz (244-259) and Oakes (29-62) – needed for any science fictional work in order to be classified as such.[14] Later on, and as a summary of a previous analysis, the required use of the science will be exposed and accurately noted.

Lovecraft employs terminology and rhetoric of diverse scientific knowledge, and he even writes one of his novels as a report, from the beginning to the end.[15] The narrative and expositive discourse are juxtaposed, and sometimes, especially when scientists explain phenomena, whether or not storytellers, the expositive discourse displaces the literary narrative.[16] In addition to the detailed explanation, Lovecraft uses the argument of authority,[17] discusses different hypotheses,[18] compares examples which serve to justify some of those assumptions,[19] and utilizes

13 Janicker, in this book, is focused on the motif of the haunted house, mainly in Richard Matheson´s A Stir of Echoes (1958) and Earthbound (1982), Lovecraft´s "The Dreams in the Witch House" (1933), and Stephen King´s The Shining (1977) and Bay of Bones (1981). Even though very interesting and clever, this study does not add valuable information to the purpose of the present article.

14 For more information regarding Science Fiction, definitions, and its relation with the Fantastic and Horror, see: (González Grueso, 2017, pp. 24-45).

15 This feature appears in many author's narrative works. In At the Mountains of Madness, the text is a scientific report in which the narrator introduces three digressions and a summary before the last part.

16 This type of discourse is usually employed by Lovecraft in all his SF texts, for instance: "The Call of Cthulhu" (1928) (Lovecraft, 1999, pp. 123-124); "The Whisperer in Darkness" (1931) (Lovecraft, 2000b, pp. 218-219); At the Mountains of Madness (1936) (Lovecraft, 1999, pp.18-20); The Shadow Out of Time (1936) (Lovecraft, 1999, p. 487).

17 See: "The Colour Out of Space" (1927) (Lovecraft, 2000b, p. 471); "The Call of Cthulhu" (1928) (Lovecraft, 1999, p. 89); "The Whisperer in Darkness" (1931) (Lovecraft, 2000b, p. 164); The Shadow Out of Time (1936) (Lovecraft, 1999, p. 487).

18 See: "The Colour Out of Space" (1927) (Lovecraft, 2000b, p. 243); "The Call of Cthulhu" (1928) (Lovecraft, 1999, pp. 133-134); "The Whisperer in Darkness" (1931) (Lovecraft, 2000b, pp. 162-163, 213, 226-227); "The Shadow Over Innsmouth" (1942) (Lovecraft, 2000b, pp. 392-393, 456-459).

19 See: "Beyond the Wall of Sleep" (1919) (Lovecraft, 2000a, p. 43); "Herbert West-Reanimator (1922) (Lovecraft, 2000a, pp. 158-159); "The Whisperer in Darkness" (1931) (Lovecraft, 2000b, pp. 158-161).

abundant neologisms.[20] He does not employ definitions, except during the description of a process,[21] usually biological, medical, geological, physical, chemical and/or anthropological. Besides, these characteristics of the scientific and academic discourse, he reveals others that do not belong exclusively to these modes, but they can be found very often in Science Fiction, and are very representative of this genre: the combination of simple sentences with logical subordinates (subordinate adverbial manner, causal, final, concessive ...), supplements to clarify explanations, passive sentences, and abundance of denotative lexicon concerning scientific explanations.

Lovecraft creates stories based on scientific evidence, from anthropological findings,[22] to electrical machines that kill extraterrestrial beings,[23] through chemical resuscitation of dead bodies,[24] alien landings,[25] degenerative involutions of human specimens,[26] or genetic combinations of human beings and alien races.[27] In addition to that, the narrators of his stories are often scientists and / or scholars, wise, experienced, calm, and able to observe the strange phenomena, at least initially. That is, a kind of Super Ego. Nevertheless, sometimes, and especially in his Science Fiction literature after 1927, the narrators are early career students, somewhat, impulsive, and even dreamers. It is no coincidence that the latter are those who manage to come nearer to horror, getting caught and dying for it. His characters, in general, try to apply scientific materialism to unexpected realities, and usually, end their existence in our dimensions badly, when they get too close to the understanding of these abnormal phenomena.

Taking into consideration the characteristics specified by Scholes &

20 See: "Herbert West-Reanimator" (1922) (Lovecraft, 2000a, p. 173); "The Colour Out of Space" (1927) (Lovecraft, 2000b, p. 260); "The Whisperer in Darkness" (1931) (Lovecraft, 2000b, pp. 170, 195-196); At the Mountains of Madness (1936) (Lovecraft, 1999, pp.19-20).

21 See: "Beyond the Wall of Sleep" (1919) (Lovecraft, 2000a, pp. 38, 43-44); "Herbert West-Reanimator (1922) (Lovecraft, 2000a, p187-188); "The Colour Out of Space" (1927) (Lovecraft, 2000b, pp. 241-242); "The Whisperer in Darkness" (1931) (Lovecraft, 2000b, pp. 195-196), "From Beyond" (1934) (Lovecraft, 2000a, pp. 90-92); "The Dreams in the Witch House" (1936) (Lovecraft, 1999, p. 332).

22 That is the case of "The Shadow Over Innsmouth" (1942).

23 For example: "The Shunned House" (1937).

24 For instance: "Herbert West-Reanimator" (1922).

25 See: "The Colour Out of Space" (1927).

26 For example: "The Rats in the Walls" (1924).

27 "The Shadow Over Innsmouth" is the perfect example (1942).

Rabkin (1977, pp. 175-186), that have been taken by researchers as the basis for the description of any SF writing, it can be affirmed that Lovecraft presents the following main themes and motifs:

The American writer introduces different worlds in a manner of travelling by psychic teleportation, as in "The Whisperer in Darkness" (1931); interstellar travel, as in "In the Walls of Eryx" (1939); interstellar travel too, but through unknown dimensions, as Azathoth does, one of the supreme gods, or Nyarlathotep, the messenger of the gods, who travels in many of Lovecraft´s stories by this method; dimensional travel through the dreams that are explained by mathematical formulas, as in "The Dreams in the Witch-House" (1933); travelling to utopian places, like in "The Whisperer in Darkness" (1931); and time travel, in "The Shadow Out of Time" (1936).

Lovecraft portrays organic beings in his Science Fiction stories, who are inspired not only from ancient mythologies, but from his own Mythopoetic. He uses aliens in almost all his works; mutants, such as those in "The Rats in the Walls" (1924); or the mutant offspring of humans and aliens in "The Shadow Over Innsmouth" (1942); dead corpses and reanimated monsters, the so called zombies, such as those in "Herbert West-Reanimator" (1922), even a robot at the end of "The Whisperer in Darkness" (1931), that serves as horrific finale of the story.

Interaction between different species can be read in "The Dunwich Horror" (1929), and "The Shadow Over Innsmouth" (1942), where humans are mixed with alien beings and procreate new mutant entities. Another option is the mention of sexual intercourse between members in first and second degree of the same family, which result in biological degeneration and regression. Such is the case of "The Lurking Fear" (1923), and "The Rats in the Walls" (1924).

Lovecraft mostly employed existing machines and scientific discoveries and / or technology in order to develop scientific hypotheses; however, in his last story "In the Walls of Eryx" (1939), he displays spaceships, futuristic weapons and equipment like in other stories of Science Fiction at that time.

Concerning science, H. P. Lovecraft employed elements specified in previous paragraphs based on science, for he was a great admirer of all scientific disciplines. At the age of nine, he began his amateur career in Chemistry, Physics and Astronomy, by publishing small articles and columns in local newspapers. His knowledge increased in time and he wrote for *Pawtuxet Valley Gleaner* (between the 27th of July, and the 28th of December 1906), *Providence Tribune* (between the 1st of August 1906, and the 1st of June 1908), and *Providence Evening News* (between the 1st of January 1914, and the 2nd of May 1918).

Philip A. Shreffler (1997, p. 22) states that the Puritan oppression of his family and the society around him, and his love of science led him to be agnostic when he could have been an exacerbated atheist in opposition to such religiousness, especially if we read the following sentence in one of his letters: "the Judeo-Christian mythology is not true." (Lovecraft, 1991 vol. 1, p. 60) A few lines later, he makes a recalcitrant defense of science against pseudo sciences and superstitions that lurked at that time (Lovecraft, 1991 vol. 1, p. 60). On the other hand, he does not forget the dangers of science, as it is shown in the first paragraph of his story "Arthur Jermyn" (1920): "Science, already oppressive with its shocking revelations, will perhaps be the ultimate exterminator of our human species." (Lovecraft, 2001, p. 65). To Lovecraft, as most Science Fiction writers of his time, the problem lies in the manner science is used, and also on the objectives pursued; Lovecraft always encouraged scientists to look for the common good, not for their own self-gratification and curiosity. This is, according to Lovecraft, the big difference between the old and modern scientists, and the reason for the possible destruction of the human race, both mentally and physically (Lovecraft, 1991 vol. 3, p. 299).

A review of his scientific articles reveals titles like "Science versus charlatanry" (written the 9th of September 1914), "The Falsity of Astrology" (written the 8th of October 1914), and "The Cancer of Superstition" (written after the 31st of October 1926). He is, ergo, a writer with empiric conviction, who does not exercise this side of himself in his literary work. His horror is not based on material things, as for example

in some Oriental literature, but on the undefined cosmos.

Lovecraft claimed that he wrote Fantastic Literature, and included Science Fiction:

> The interests which have led me to fantastic fiction were very early in appearing, for as back as I can remember […] I doubt if I could ever succeed well in the ordinary kind of science fiction.
>
> (Joshi & Schultz, pp. 345-349)

He maintains in an essay, entitled "Some Notes on a Nonentity" —and several times in his letters[28]— that he writes Fantasy and Science Fiction; he subordinates, consequently, Science Fiction, and confines it to a sub-genre of Fantasy. He is the son and heir to the British Gothic and that leads him to a new realm of scientific literature. At the same time, influenced by his readings of Lord Dunsany, he possesses a strong component of Fantasy in his dream travel stories, and in the discoveries of timeless civilizations, past, present and future. His writings become, with the inclusion of his Cosmic Horror, a continuing point in the history of Science Fiction, and concedes a new approach to the genre. In one of his letters, Lovecraft wrote that he had a tripartite nature: he loved the strange and the fantastic on one side, the abstract truth and the scientific logic on the other, and the old and durable (Joshi, p. 110).

Progressing with Lovecraft´s SF, in the following lines, there will be a brief review of the main scientific theories that he manages in his narrative production, as well as different scientific elements used.

The author proves his knowledge of astrophysical laws unveiled by Albert Einstein, Max Karl Ernst Ludwig Planck and Werner Karl Heisenberg (Energy Theorem, the Theory of Relativity, space-time motion, Theory of Infinity of the universe, ...), as well as references to others, such as Bernhard Riemann, Harlow Shapley, A. S. Eddington and J. H. Jeans. Two examples appear in "The Dreams in the Witch-House" (1933), and "The Shadow Out of Time" (1936), when he produces tran-

28 See, for example, the most representative letter on the issue, a text sent to Frank Belknap Long in February 1931: (Joshi & Schultz, pp. 257-260).

scending physical matter journeys using waves that transport souls —or consciousness—, and a time travel and exchange of characters' consciousness, respectively.

He employs the theory of Evolution of Charles Darwin and the Theory of Degeneration spread by H. G. Wells with his *The Time Machine (*1895), as it can be read, for example, in "The Shadow Over Innsmouth" (1942), where alien and human offspring are mixed, resulting in new entities; "The Dunwich Horror" (1929), where the degeneration of the mixture of one blood line leads to physiological degradation; and "The Rats in the Walls" (1924), where that degradation leads even to cannibalism.

Lovecraft makes use of Microbiology, Paleontology, Geology and Botany, in At the Mountains of Madness (1936), where data from bacteria, clast and stratum explained an alleged geological and biological evolution in Antarctica, which is clearly influenced by Ernst Haeckel Nomism.For more information regarding astronomic articles see: Lovecraft (2005), and Cannon (1989, pp. 213-222).[29]

He also employs rudimentary Genetics, given the little knowledge that scientists had at the time, known only through the work of Gregor Mendel (1869) and Hugo de Vries (1900), mainly. In "The Shadow Out of Time" (1936), he mentions that social classes of a pre-Pleistocene culture depended on the genetic characteristics of each individual.

Lovecraft does not limit himself to those fields commented above, and utilizes Biological Anthropology, and the Anthropological Functionalism of Bronislaw Kasper Malinowski, as opposed to the Culturalism of Franz Boas, who was institutionalized in the USA at that time. The latter denied that the possibility of multiple phenomena worldwide had a single origin, and the cosmogony of Lovecraft is rather reductionist in this regard. He also follows the parameters dictated by Sir James George Frazer and his proclamation that Myth arises out of the pro-

29 For more information regarding astronomic articles see: Lovecraft (2005), and Cannon (1989, pp. 213-222).

cess of natural evolution of religion, and E. B. Tylor, who argued that the functions of Myth, in order to explain the world, are ends in themselves, and the ritual is relevant as an explanation to control the world. This is part of the essence of the Myths that created the cosmogony of Lovecraft, and can be traced in every single one of his works of Science Fiction in the manner of rituals and customs invented by him, which belong to religions whose human characters worship, and who worship aliens as Gods.

His knowledge of Chemistry can be observed in "The Dreams in the Witch-House" (1933), for example, describing chemical processes carried out by the protagonist, where three elements of high atomic weight appear and were not collected yet in the Periodic Table at the moment.

The use of technology is not as varied as Jules Verne, but Lovecraft reveals instruments commonly employed to defeat the enemy, as in "The Shunned House" (1937). Sometimes, they do carry out amazing acts for the technology of the time, as in *At the Mountains of Madness* (1936), where a bulldozer pierces the land and the Antarctic glaciers, or they build a machine capable of establishing connections with other realities, like in the short story "From Beyond" (1934).

Lovecraft utilizes the Scientific Method. His works follows both, a deductive method to the development of the action in the narration, and the hypothetical-deductive, almost always based on an analytical model. Two examples are *At the Mountains of Madness* (1936), and "The Shadow Out of Time" (1936), respectively. The protagonists, usually, follow this pattern: first, data collection, then, they construct hypotheses, and subsequently, test the hypotheses, and validate them in the end. Furthermore, as readers, we can find, for example, deterministic predictions to a very negative ending of the History, and our present world, in "The Colour Out of Space" (1927).

He employs Parapsychology, a pseudoscience. The telepathy, is a common form of communication among some extraterrestrial beings, such as those that define the Great Race.

The use of music is rather peculiar, and very advanced for his time, because it is a vehicle to travel between dimensions, and possesses a close relationship with the violet color that accompanies it. According to Pythagoras, laws of mathematic harmony also govern the universe; next to him, Plato supports the same argument (pp. 172-174) in his *Timaeus*, and Johannes Kepler later also agreed. Although Thomas Young demonstrated in 1801, that there was no light, but similar waves to light[30] (Asimov, 1975, p. 360), during the 19th century, the Theory of the Unit was followed in the more esoteric lines of science, and it postulated that the movement was light, heat, sound, etc. More recent findings sustain that the Doppler Effect asserts that sound and light waves behave similarly to moving objects, as when an object comes to our eyes, the color occurs, the closer to violet, the more speed the subject carried.[31] Conversely, if the object is moving away, the perception of the retina changes it closer to red (Asimov, p. 48). This hypothesis can be tracked when the characters of Lovecraft, moving into the higher spheres, that is, to other dimensions, or permanent places from outer space, are surrounded by an unthinkable music, and a violet light that transmits heat in a cold medium, like in *The Dream-Quest of Unknown Kadath* (1948), and "The Dreams in the Witch-House" (1933).

2 Science Fiction works

Taking into consideration the analysis and remarks already made, the short stories, novels and novellas written undoubtedly by the pen of H. P. Lovecraft could be classified in three different groups, those that belong to the Science Fiction-Horror sphere on one side, those that move

30 An exhibition held at the Institute of Astronomy at the University of Cambridge, from 24th to the 30th of September 2007, allowed visitors to hear the sonic interpretation produced by dark matter from a cluster of galaxies a billion light years from Earth. For such an experiment, the Institute employed data from images produced by X-ray of a galaxy cluster, which subsequently were filtered through a computer program and reproduced through synthesizers. This exhibition, as well as the recent musical interpretation of the waves that Jupiter emits, and captured by the space probe Cassini, does not prove that the movement is sound, but reaffirms the insights of Pythagoras, Plato, Kepler and H. P. Lovecraft, among others.

31 The wavelength of visible light spectrum to the human eye is between ultraviolet light, 3,900 A, and infrared light, 7,500 A, where A is the unit called Amström, and it is equivalent to the hundred millionth part of 1 cm. Therefore, it is not a coincidence that Lovecraft uses the purple light in his writings.

on turbulent waters between the Weird literature and Science Fiction on the other, and finally, those that exist within a sub-genre called Space Opera. The writings listed below that are closer to the Science Fiction-Horror sphere consist in some of his works written after his voluntary exile in 1926, when, as Shultz astutely stated, H. P. Lovecraft developed his vision of literature from Microcosm into Macrocosm (Schultz, 2011, p. 215). It is then, when he moved back to Providence and shared an apartment with his aunts Lilian D. Clark and Annie E. P. Gamwell, in Barnes St., after the last attempt to leave permanently Providence, and the suffering of a terrible experience in the Red Hook district, in Brooklyn. That is the also the time of the beginning of the end of his relation with his wife, Sonia Haft Greene, and when he wrote "Supernatural Horror in Fiction". This key year marked the beginning of his most prolific period, and a radical change in his writing, when he moved from a baroque style of Horror, heir of Poe, Lord Dunsany, and Machen, to SF, although he never abandoned the first. Since here, some specific arguments will be exposed, which added to previous statements in this article, may clarify the definitive reasons to classify seventeen writings into the genre of Science Fiction.

"Dagon" (1917). A cargo vessel survives an attack by a German "sea-raider" boat during the First World War and is stranded on an island that emerged from the ocean floor. Scientific assumptions appear here in a race before the Neanderthals, a race of fish men who inhabited the Earth. In the end, he finds Dagon, a Philistine fish-god, of extraterrestrial origin.

"Beyond the Wall of Sleep" (1919). This short story tells how an intern to a psychiatric hospital meets a patient, whose strange physiological and mental conformation is associated with the degeneration of the human being. But he gradually comes to understand that this is a man who receives messages in the form of electrical impulses from outer space. In the end, the existence of a star in the Algol nova confirms the reason for the apparent madness of the patient.

"From Beyond" (1934). The main character and stereotypical mad sci-

entist, thanks to a machine that uses the principle of ultraviolet rays, contacts with dangerous creatures from another dimension and invisible to human eyes. This story was written in 1924; however, its thematic characteristics and rhetoric displayed may well have been reformulated before its final publication.

“Herbert West-Reanimator” (1922). Here through medical, chemical and surgical procedures a mad scientist tries to bring life to the dead. Instead, and after failed attempts, he produces what the contemporary social imaginary calls zombies.

“The Lurking Fear” (1923), and “The Rats in the Walls”, 1924. H. P. Lovecraft uses the Theory of Involution to explain the results of reproductive relationships within a family that had reached the state of cannibalism, and also psychological and physiological deformities.

“The Shunned House” (1937). The protagonist discovers and destroys a vampire with acid. This short story offers an alternative explanation to myths and legends on vampires, because the entity is an alien, and Lovecraft details the methods employed by this vampire to extract life from others. Written in 1924.

“Cool Air” (1928). In this text, a scientist stays mentally alive by utilizing a machine and various chemical processes. It may be affirmed that from this short story, written in 1926, as well as “The Call of Cthulhu”, the pure Science Fiction-Horror sphere starts. The previous works listed seem to be conscious attempts to Lovecraft´s new sub-genre, before his reclusion, and partial abandonment of his previous poetics influences -concerning only the mentioned writings.

“The Call of Cthulhu” (1928). It is an account of the findings by a scientific expedition to the tomb of Cthulhu. This story is explained from a scientific point of view and describes the progress of such expedition. Written in 1926.

“The Colour Out of Space” (1927). This is a short story of Hard Science

Fiction. There are no doubts reading the chemical and physical explanations of the meteorite that caused certain damage, and their biological effects on the inhabitants of the affected farm. Observations on radioactivity are at the highest level for the period in which the story was created (Moskowitz, 1963, p 255). Written in 1927.

"The Dunwich Horror" (1929). Two hybrid brothers, sons of a human woman, and an alien being and God, try to bring their father to Earth. A party of scientists, the central characters, will try to prevent that from happening. And again, chemical processes are presented in great detail. Written in 1928.

"The Whisperer in Darkness" (1931). This novella narrates the discovery of a colony of aliens living inside the mountains, and the progressive takeover of a farm. Beings seek out the mind of the farmer through dimensions in interstellar travel, while his body remains in a vegetative state, under the care of the alien race. As it happened in "The Dunwich Horror", Lovecraft explains in a scientific fashion, what initially has the semblance of legend. Written in 1930.

At the Mountains of Madness (1936). This novel is based on a real expedition to Antarctica. Given the geological, paleontological, biological, botanical and chemical theoretical hypotheses expressed, this story leaves no doubt about its inclusion on this list. Moreover, the structure of the text tries to be as similar to a scientific report, as the fiction allows. Written in 1931.

"The Shadow Over Innsmouth" (1942). This novella reflects a population that lives and mixes with extraterrestrial beings that inhabit the deep ocean. After a period of mutations, exchange-born individuals are able to live under the water, and be immortal in time. Written in 1931.

"The Dreams in the Witch-House" (1933). This short story chronicles the interactions of a young mathematical genius with beings from other dimensions. Besides mathematical theories stressed throughout history, violet light and its link to travel between dimensions is most explained.

Written in 1932.

"The Shadow Out of Time" (1936). The dreams of a professor at Miskatonic University, in reality, are memories of a life in another body, in another time. Aliens, chemical and physical descriptions of real and imagined events, and above all, the method chosen to describe the facts are typical characteristics of Science Fiction.[32] Written in 1934.

"In the Walls of Eryx" (1939). A human explorer on an alien planet seeks crystals that are presented as saviors of humanity after the exhaustion of all natural energy resources. Written in 1935.

Weird literature has a strong influence on H. P. Lovecraft, and often, affects other kinds of literary creations; such is the case of "The Temple" (1925), and "Through the Gates of the Silver Key" (1934). The first shows the energy loss and the process of the sinking of a submarine, in a fairly detailed way. The protagonist, almost airless, finally abandons the submarine, in order to explore a strange light that is coming from a subaquatic temple. In the second, Lovecraft introduces a man who has taken the body of another person. The transference of minds is a device widely used by the author in his later writings. These stories, while having Science Fiction influence, escape to Weird literature, and to philosophical-religious essay, respectively.

The Case of Charles Dexter Ward (1941). The references to Chemistry and Physics, and the alchemical explanation of the transfer of a soul from one body into another, suggest that this work fits into Weird literature, with a high degree of Science Fiction influence. The doctor, who helps the father of the young scientist, serves as a point of reflection and empirical seriousness of the argument.

On the other hand, Sam Moskowitz (1963) does not include *The Dream-Quest of Unknown Kadath* (1943), in his list of works belonging to Science Fiction. Nevertheless, since the trip by dreams, among other elements, includes alien species, the frontier, maps readings, and a fi-

32 For more information see González Grueso (2007).

nal meeting at the point of origin of the universe, the chaos, this novel belongs to the sub-genre Space Opera, like *Star Maker* (1937), by Olaf Stapledon, which maintains a similar approach. The realms of dreams are none other than the dimensions in space.

Moskowitz includes in his list "The Unnamable" (1925), "The Outsider" (1926) and "Pickman's Model" (1927), but it seems that the former is a philosophical essay on the artistic power of the word to define reality, and the inability of language to confront that reality; the second is a Gothic Horror story in which the protagonist discovers a very ugly reality about himself, and we can find typical gothic elements like the dark castle littered with dead bodies —the influence of *The Castle of Otranto*, dated to 1764, and *Beowulf*, written in the 9th or 10th century, are palpable—; and the third, despite showing a few scientific evidences, these are not the center of the argument, neither the composition, nor the tone, so that, it could be defined more as a Gothic tale.

3 Conclusion

H. P. Lovecraft is very well known for his contribution to contemporary Horror, and this study offers an advanced perspective on his scientific point of view concerning 17 of his writings. He was, a writer of Horror, but also a writer of Science Fiction and one of his mayor contributions is, precisely, the introduction of his Cosmic Horror into the Science Fiction genre. A simple review of the films described in the work of Harman (2012), for instance, or those authors who defended his art against all odds —Ray Bradbury, August Derleth, Stephen King, Clark Ashton Smith, Darrell Schweitzer—, reveals that his influence has been overwhelming among Science Fiction creators since 1930's.

Sam Moskowitz (1963) was the first scholar to list some of the stories of H. P. Lovecraft as Science Fiction, and succeeded on showing that the Providence writer created stories of different thematic fields. After him, other academic works treated some as his writings as SF, however, the main objective of this study, from a general perspective, is to prove

that not one specific work, but 17 of them belong to this genre. Lovecraft was a master writer of Science Fiction, as his use of science, plots, themes, motifs, poetics, and rhetoric prove so. Then, a question arises: Why Cosmic Horror? Cinema studies employ the term Horror/Science Fiction as a sub-genre of Horror. A plausible answer is that the Providence author belongs to the frontier, he is the link. He did not develop only a sub type of horror, even though he wrote about this "style" many times —including the quote that serves as introduction to the present article—, but he intertwined Science Fiction and Horror in a perfect hybridization, in the terminology of Stanislav Lem,[33] creating a sub-genre which could be named Science Fiction-Horror. Those seventeen stories mentioned before cannot be conceived, nor understood, without both influences in equal terms.

As a final remark, it could be assumed, that possibly, the fact that Lovecraft employed sciences of all kinds and in conjunction, without differentiation of prestige between diverse sciences —Astronomy, Biology, Chemistry, Geology, Mathematics, Physics, and Social and Human Sciences— has been one of the most important reasons to disregard his contribution to Science Fiction. After all, it is probable, in this respect, that Lovecraft himself was truly a man of the Nineteenth Century more than Twentieth Century, because the name of science, to exact sciences, belongs solely to the last one hundred years, and he consciously rejected it by making use of all scientific disciplines in order to bring his characters enough facts to explain the reality that they have to face.

33 Stanislav Lem developed his concept of hybridization of genres in 1984. For a complete description of the term see Lem (1984, pp. 31-44).

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Лингводидактический потенциал FACEBOOK и его использование в практике преподавания русского языка как иностранного

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Аннотация

В статье осмысляется опыт обучения русскому языку как иностранному (РКИ) путем вовлечения студентов в современные процессы коммуникации, особенно активно реализующиеся в соцсетях, в частности в Facebook (FB). Такая практика особенно плодотворна в условиях преподавания РКИ как второго иностранного языка, выбираемого студентами по желанию либо в зависимости от обстоятельств. Результатом выбора является довольно разнородный состав учебной группы, что вызывает необходимость усилий преподавателя по формированию мотивационно-психологического микроклимата. Общение в FB способствует решению этой задачи. Другое преимущество осуществления онлайн-переписки состоит в участии студентов в естественно-речевых процессах, что позволяет во многом самостоятельно осваивать актуальный языковой материал. Осознание лингводидактического потенциала онлайн-общения послужило основанием для организации проекта «Лингводидактический потенциал онлайн-переписки», согласно которому осуществляется онлайн-переписка как между студентами, изучающих РКИ, так и с участием носителей русского языка. В статье раскрываются особенности осуществления учебно-речевой деятельности в рамках этих направлений. Осуществление проекта позволило выявить определенные проблемные участки, пути преодоления которых осознаются как перспективные направления реализации проекта. Это касается прежде всего организации переписки между студентами, изучающими РКИ, и носителями языка. Насущной задачей является установление тесных контактов с преподавателями китайского языка как иностранного и/или методики преподавания РКИ в целях осуществления системной лингводидактической деятельности.

Ключевые слова: лингводидактика, русский язык как иностранный, онлайн-коммуникация

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The Linguodidactic Potential of Facebook and its Use in Practice for Teaching Russian as a Foreign Language

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Abstract

The article considers experience of directive teaching of the Russian as a foreign language (RFL) by involving students into up-to-date communication processes being most actively implemented in social networks, Facebook (FB) in particular. Such practice is really meaningful when teaching RFL as the second language chosen by students as an option or due to other reasons. It leads to a rather heterogeneous group and significant efforts must be made by a teacher to shape up motivation-psychological climate. Communication in FB fosters this objective. Another advantage of students' speech activity is their participation in natural communication processes. In the course of this communication communicative-speech material is made actual and students' responsibility in mastering this material increases. Awareness of linguo-didactic potential of online communication served as a basis for setting up a project 'Linguo-didactic Potential of On-line Correspondence'. And students within closed group in FB are doing correspondence, which is carried out in two directions: 1) within a group, 2) between Russian native speakers and students studying RFL. The article reveals some specific features of students' learning-speech activity along these directions. Implementation of the project on online-correspondence enabled to spot some problem areas. Ways to overcome them are now seen as promising directions of project implementation. It concerns first and foremost correspondence between students who study RFL and native speakers. Establishing close professional contacts with teachers of Chinese as a foreign language or teachers who prepare students based on RFL techniques aimed at more systemic linguo-didactic activity is a vital task.

Keywords: Linguodidactics, Russian as a Foreign Language, Online-communication

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ЛИНГВОДИДАКТИЧЕСКИЙ ПОТЕНЦИАЛ FACEBOOK И ЕГО ИСПОЛЬЗОВАНИЕ В ПРАКТИКЕ ПРЕПОДАВАНИЯ ИНОСТРАННЫХ ЯЗЫКОВ

Существенные изменения характера современной коммуникации, вызванные широким распространением онлайн-технологий, во многом влияют и на процессы обучения иностранным языкам. Специалисты, стремясь сформировать у своих учеников коммуникативно-речевые навыки, адекватные характеру современной коммуникации, стараются вовлекать их в коммуникационные процессы различных онлайн-ресурсов, расширяя тем самым спектр лингводидактических возможностей. Так, М.С. Лукьянчикова осмысляет опыт общения студентов по e-mail (Лукьянчикова, 2003), С.Н. Михайлов – в сетевом дневнике (Михайлов, 2006), Т.Б. Павельева – в блоге (Павельева, 2009), О.В. Пустовалова – в твиттере (Пустовалова, 2012) и т.д. Однако попытки такого рода пока еще совсем немногочисленны, мы наблюдаем лишь первое приближение к данной области лингводидактической деятельности. Этот опыт требует дальнейшего осмысления и реализации в практике преподавания иностранных языков, в частности, русского языка как иностранного (РКИ).

Настоящая статья посвящена осмыслению опыта использования в лингводидактических целях технологии онлайн-общения в социальной сети Facebook. Перед тем как приступить к изложению основного материала, считаем необходимым дать характеристику особенностей изучения РКИ студентами Национального Тайваньского университета (НТУ), с участием которых осуществляется проект по онлайн-переписке в лингводидактических целях.

Русский язык для студентов НТУ – это второй иностранный

язык, который они выбирают из ряда предлагаемых языков. Он изучается три года в рамках основного курса (курс «Русский-1» преподается тайваньским преподавателем-русистом; курсы «Русский-2», «Русский-3» – носителем языка) и спецкурсов по русской литературе, письменной речи, аудированию. Студенты вольны прервать обучение на любом из этапов, возобновить обучение, выбрать для изучения все или отдельные спецкурсы или посещать только основной курс. Некоторые студенты используют возможность обучения в российском вузе, а затем могут продолжать учиться в НТУ. В итоге группы оказываются довольно неоднородными по уровню подготовки студентов. Неоднородны они и по другим параметрам: возрастным (от 19 до 28 лет); мотивационным (одни сознательно выбирают русский язык для изучения и связывают с ним свою будущую профессиональную деятельность; другие – из интереса к трудному в грамматическом отношении языку; третьи, не прошедшие конкурс на право изучения европейских языков, таких как немецкий, испанский, французский и др., – по остаточному принципу и пр.), различна их профессиональная ориентация (это студенты разных факультетов: факультета иностранных языков и литератур, театрального, юридического, социологического, исторического, географического, электротехнического, биологического, сельскохозяйственного и др.). В такой ситуации преподавателю непросто создавать атмосферу общей заинтересованности в изучении русского языка, не говоря уже об атмосфере увлеченности этим предметом.

Изначально FB использовался в специально организованной закрытой учебной группе в организационных целях: студентам рассылались домашние задания и комментарии о характере их выполнения. Такую функцию он выполняет и по сей день, правда, сейчас это больше объявления-приглашения на различные мероприятия, проводимые в городе, и в первую очередь это приглашение на конкурсы, проводимые Русским центром университета Чжэньчжи, например: *Добрый день, дорогие друзья! 22 декабря 2017 г. на факультете славистики Государственного университета Чжэнчжи состоится ежегодный Славянский вечер, на котором студенты ставят спектакли по мотивам*

русских народных сказок или художественных произведений русских писателей. Приходите! Помимо организационной функции, подобного рода сообщения побуждают студентов развивать навыки чтения и понимания актуальной информации.

Однако информационные ресурсы FB и способы реагирования на них очень быстро позволили расширить дидактические возможности данной социальной сети в различных направлениях.

1 Общение внутри учебной группы

В рамках отдельной учебной группы происходит общение как преподавателя со студентами, так и между студентами. Общение происходит преимущественно в учебных целях, так как участникам группы предлагается дополнительный актуальный материал для развития коммуникативно-речевых способностей, для расширения представлений о стране изучаемого языка.

1.1 Расширение и углубление изучаемого языкового материала

Возможности информационной базы FB позволяют вводить в учебный процесс массу дополнительного материала различного характера: это может быть грамматический, лексический, лексико-грамматический,коммуникативно-прагматический материал (бесценным источником такого материала является информационная база закрытой профессиональной группы в FB «Преподаватели РКИ»). Причем предоставлять его в общее пользование может как преподаватель, так и сами студенты.

Так, преподавателем размещалась инфографика по некоторым лексическим разделам (например, названия овощей, фруктов, частей тела человека; употребление глаголов движения в переносном значении и т.д.). Студенты, просматривая данный материал, выражают свое отношение к нему в виде эмотиконов

или комментариев. См., например, реакцию студента на обозначение *белокочанная капуста* и ее изображение: *А у меня дома растет белокочанная капуста. Она уже большая!* (к этому комментарию прикреплена фотография с изображением ростков). Другие студенты, прочитав данный комментарий, выражали свое одобрение в виде соответствующих смайликов. Порой комментарии студентов на подобного рода материалы содержат сомнения в правильности написанного, вопросы по использованию слов и грамматических форм: *Скажите мне, пожалуйста, если вы видете любую ошибку. Помогайте мне говорить по-русски лучше!*

Хорошим источником для расширения лексического запаса являются материалы сайта Have Fun With Russian с комментариями на английском языке, довольно часто размещаемые на страницах FB. Особенно нравятся студентам русские пословицы и поговорки (например, *В гостях хорошо, а дома лучше; От судьбы не уйдешь; По одежке встречают, по уму провожают* и др.) и комментарии к ним. После ознакомления с такими выражениями студенты начинают употреблять их в своей речи.

Необходимость в дополнительном материале ощущается студентами при изучении сложных для понимания лексико-грамматических, грамматических, коммуникативно-речевых тем. Например, при изучении особенностей семантики глаголов с различными приставками (в частности, *брать* – ***из****брать* – ***на****брать* – ***вы****брать* – ***разо****брать* и т.п.) наиболее продвинутые студенты извлекали данный материал из сети интернет и размещали его на страницах своей группы, чтобы все могли ознакомиться с ним. Также можно привести в пример следующую рекомендацию студента, предложившего материал на различение однокоренных слов *ход, **в**ход, **вы**ход, **ис**ход, **пере**ход, **под**ход, **при**ход, **рас**ход, **с**ход, **у**ход*: *Посмотреть, друзья. Я думаю, что это практическо.* На это последовал комментарий: *Спасибо большое. Это интересно. Мне нужно изучать.* Порой студенты начинают самостоятельно интерпретировать лексико-грамматический материал, в чем проявляется действие принципа опережающего

обучения. Так, при размещении преподавателем инфографики о различии отрицательных местоимений *ничего* и *нечего* между студентами произошел такой диалог. Первый студент: *я ещё не понимаю разницу между Нечего и Ничего.* Второй студент: *Мне кажется, что слово «нечего» следует использовать с глаголом, а слово «ничего» – существительное или прилагательное??* Но потом он поправляет себя, указывая модели употребления этих слов: *кто? ничего не глагол = кому нечего глагол (инфинитив) Я подожду, что остальные детали на уроке!*

При изучении особенностей речевого поведения в различных ситуациях общения, в частности, в транспорте, одним из студентов был предложен видеоматериал, иллюстрирующий русское речевое поведение в метро. Подобные действия производились достаточно регулярно в случаях недопонимания материала, необходимости привлечения дополнительных примеров, комментариев, объяснений.

Вызывают интерес у студентов, а затем последующие вопросы примеры языковой игры. Например, фраза *Косил косой косой косой*, естественно, вызвала непонимание, в связи с чем последовали просьба объяснить непонятный пример и своя интерпретация этого примера. См. следующий диалог преподавателя и студента. Студент: *Что оно имеет в виду??* – Преподаватель: *Здесь слово «косой» имеет 3 значения. 1) это заяц (его называют еще «косой», потому что у него глаза косые – то есть смотрят не прямо, а в разные стороны), 2) косой – это 5 падеж существительного «коса» – ею режут траву, то есть косят; косить ЧЕМ? – косой), 3) косой – это 5 падеж прилагательного «косой» = непрямой, кривой, то есть коса кривая). Таким образом, это предложение надо понимать так: резал траву (= косил) заяц (= косой) кривой (= косой) косой. Это языковая игра, специально используют одинаковые слова, но значение разное.* – Студент: *А можно сказать «Косой человек косил траву косой косой?»* – Преподаватель: *В принципе можно. Иногда и человека зовут «косой», если у него глаза смотрят не прямо. Но прежде всего*

так думают о зайце.

Возможности FB позволяют осуществлять лексико-грамматические тренинги, в качестве которых используются учебно-тренировочные тесты, размещаемые преподавателями РКИ на своих страницах. Студенты могут в свободном режиме, в зависимости от своих мотивационных установок, реагировать на данный материал: одни не обращают на него внимания, другие реагируют мысленно, третьи считают необходимым отметить правильный ответ, четвертые просят при этом прокомментировать их выбор в случае сомнений. Так, например, при выполнении следующего тестового задания *Ты видишь девушку, которой ... ?; Ты видишь девушку, которую ... ?* с предлагаемыми ответами *(А) стоит у киоска (Б) мы вчера говорили (В) подарили цветы (Г) фотографируют* студент указал в качестве правильных варианты *Б, Г.* Далее произошел следующий диалог между преподавателем и студентом. Преподаватель: *Правильный ответ: В, Г. Которой – это 3 п. Этот падеж нужно употреблять с глаголом дарить / подарить кому? А в ответе Б нужно употреблять 6 п.: говорить О КОМ? – О которой.* Студент: *А почему я не могу думать о том, что смысл ответа Б говорить КОМУ? (о ком? / о чём?)?* Преподаватель: *Так можно думать, если уже известно, о чём вы говорили. Если это неизвестно, тогда главный вопрос О ЧЁМ? О КОМ? В любом случае вопрос О ЧЁМ? О КОМ? главный.* Студент: *Ооо! Понятно!*

На страницах FB встречается интересный как в жизненном, так и в языковом плане материал для чтения и понимания. Он удобен еще и тем, что невелик по объему, но ёмок по смыслу. Это различного рода сентенции, крылатые выражения, цитаты великих людей, например: *Разве можно любить холод? – Нужно! Холод учит ценить тепло; Не тот дорог, с кем хорошо, а тот, без которого плохо (А.П. Чехов)* и т.п. Иногда для более любознательных и подготовленных студентов предлагаются более пространные тексты, например, статья «Вопрос *Как дела?* в русской культуре», стихотворение А.С. Пушкина «Ты и Вы» и др. Также вызывает

интерес и внимание студентов информация, имеющая отношение к родной стране или к соседним странам, они часто реагируют на нее. Особый интерес вызвали публикации «В Китае проходит крупнейший фестиваль ледяных и снежных фигур», «Тайваньское боевое искусство появилось 400 лет назад?», «Популярные песни тайваньской молодежи на конец 2017 года», «Новый ректор ГТУ построит международный кампус», «Россия и Тайвань – 20 лет спустя. Итоги» и др.

Хорошим дополнительным материалом к занятию по письменной речи, на котором студенты писали новогоднее письмо Деду Морозу, явилась публикация в Ленте новостей FB фрагментов детских смешных писем Деду Морозу.

Порой в группе в FB происходило обсуждение выполненных студентами заданий (если не предоставлялась возможность обсудить их на занятии). Так произошло с домашним письменным рассказом «Как я изучал русский язык в этом семестре», который студенты писали в конце семестра. Преподаватель привел фрагменты рассказа студента, который написал лучший рассказ: *Дорогие студенты! С большим интересом читала ваши рассказы. Некоторые части мне очень понравились. Думаю, вам тоже будет интересно прочитать их. Вот, например, как писал Дима (Дима в этом семестре писал очень хорошие тексты, мысли выражал очень ясно): «Русский язык всегда был сложным и интересным, как восхождение на гору – чем выше я иду, тем лучше пейзаж. ... Когда мы вместе пели песни по-русски, я чувствовал, что мы большая русская семья, и мы являемся частью русской культуры, хотя мы не русские, и мне было приятно. ... Несмотря на то, что в этом семестре изучать русский язык сложнее, но я все еще люблю его и буду продолжать учиться. Потому что я верю, что на вершине горы есть захватывающий пейзаж». Я ОЧЕНЬ ТРОНУТА!!!* Студенты, прочитав этот отзыв, поддержали оценку преподавателя: *Дима молодец!; Очень трогательно!* Сам студент ответил так: *Это мое настоящее чувство к уроку. Большое спасибо!* Преподаватель посчитал важным ознакомить

студентов также и с отзывами коллег, данными ими в группе «Преподаватели РКИ» (фрагменты этого рассказа предварительно были размещены и в данной закрытой группе): *Дима, это опять о вас: «Изучение русского языка поднимает человека в духовном плане. Он не зря сравнил это с восхождение на гору. Умный студент!», «Просто супер! Это настоящее признание в любви к языку», «Ольга, какая красота! У вас очень талантливый ученик и вы его смогли так вдохновить! Браво!».* На это студент ответил: *О, так много хорошего ответа. Я рад. Спасибо!* Считаем, что такого рода обсуждения повышают мотивацию студентов в изучении русского языка и их самооценку. Данную цель преследует и размещение отзыва турецкой преподавательницы, студентам которой тайваньские студенты послали поздравления с Новым годом на русском языке: *Дорогие студенты! Вот что написала о вас турецкая преподавательница (они получили ваши открытки) в группе «Преподаватели РКИ»: «Видели бы вы какие они письма и открытки прислали нам. очень поэтично и грамотно все написано. мы читали и восхищались что тайваньские студенты так пишут. (мои облизнули усики и стали еще усиленно заниматься».*

Помимо осмысления учебного материала, обсуждаемого на занятиях по РКИ, FB позволяет выявить актуальный коммуникативно-речевой материал, не включенный в учебную программу. Так, повышенный интерес у студентов вызвала инфографика с изображением старого русского алфавита (такой интерес обусловлен древними культурными письменными китайскими традициями). Почти все студенты отреагировали на этот материал в виде эмотиконов, а также задали интересующие их вопросы, например: *Что смысл цифр около алфавитов?* Преподаватель дал следующее пояснение: *Некоторые буквы очень важны. Они имеют важный смысл, который выражается в цифрах. Например, 3 – это божественное число / цифра (от Бога). Кроме того, каждая буква была связана с самым важным словом (например, Д – добро).*

Таким образом, FB предоставляет преподавателю и студентам

массу возможностей для продолжения общения по поводу актуального коммуникативно-речевого материала в более свободной, непринужденной, иногда занимательной форме. Студенты могут проявлять инициативу и предлагать для общего пользования интересную и полезную, с их точки зрения, информацию либо реагировать на информацию, предлагаемую преподавателем. Такое общение способствует повышению доли процессов самообучения в учебном процессе.

1.2 Расширение представлений о стране изучаемого языка

Вторым большим направлением в использовании ресурсов FB является знакомство студентов со страноведческим материалом, расширяющим представления студентов о стране изучаемого языка – России: это информация о ее природе, климате, интересных местах для путешествий, традициях, праздниках, местной кухне, истории, музыке, кино, спорте. Чаще всего этот материал предоставляется преподавателем в виде фотографий, видеосюжетов, ссылок, кратких комментариев, статей. Порой такой материал находят и выкладывают сами студенты. Наиболее интересные сюжеты служат поводом для выражения мнений, эмоций, вопросов. Подобного рода информация предоставляет студентам возможность более свободно ориентироваться в потоке информации о России, о жизни россиян, более осознанно формировать свои предпочтения в различных областях жизни современной России.

Порой этот материал сопровождается лексико-грамматическими комментариями преподавателя, является поводом для обсуждения, для выявления различного рода языковых / речевых недочетов студентов и последующих комментариев преподавателя по этому поводу. Так, например, фото с изображением снегирей сопровождалось следующим комментарием преподавателя: *Эти птицы называются снегири, потому что они появляются зимой, когда снег. На белом снегу ярко-розовые птицы – очень красиво!!!* А после комментария студента к новости об открытии катка в

Москве *Очень скучаю по катку!!!! … Я начал изучать кататься на коньках в России и ходил на каток несколько раз. Было трудно и даже свернул ногу, но все равно понравилось))* преподаватель на занятии провел объяснение корректировочного характера о различии в употреблении глаголов *изучать – учиться, свернуть – подвернуть.*

Богатый страноведческий материал предоставляют сайты «Культурология» (русские песни, картины с изображением эпизодов русского быта), «Творчество художников» (портреты известных русских исторических личностей и деятелей культуры, например, императрицы Елизаветы Алексеевны, Александра II, Александра III, Петра Первого, Сталина; при этом особое внимание студентов обращается на портреты, выполненные известными русскими художниками: портреты А.С. Пушкина художника В. Тропинина, Николая Второго художника В. Серова, Льва Толстого художника И. Репина, Федора Шаляпина художника Б. Кустодиева и др., а также на известные картины известных русских художников, например, картину И. Репина «Бурлаки на Волге», зимние пейзажи И. Грабаря и др.).

Интерес у студентов вызывают и ссылки на музыкальные произведения, порой эти ссылки сопровождаются краткими комментариями, касающимися истории создания музыкального произведения, его исполнения и т.д. (например, «Последняя осень», ДДТ – *А.С. Пушкину посвящается*; «У моря, у синего моря» – *Очень популярная советская песня. Она и сейчас многим нравится. Думала, что эту песню написали русские авторы, а потом ее спели японцы, но на самом деле все наоборот – написали японцы, а русские перевели. Японские певцы очень хорошо ее исполняют и сейчас. Мне очень нравится)))*; «Голубой вагон» – *Посвящается памяти недавно ушедшего композитора Владимира Шаинского*; «Эх, дороги …» – *Грузины поют русскую песню времен гражданской войны*). Один из студентов опубликовал ссылку на номер «Новогоднего огонька» – песню «Чито грито», преподаватель в ответ поделился этой песней – фрагментом из фильма «Мимино» и своим комментарием: *Оооо! Это очень*

известная грузинская песня! Она звучала в тоже очень известном фильме «Мимино». Этот фильм в СССР все знали. Вот эта песня. Здесь очень красивая Грузия, очень красивый Кавказ.

Также студентам предлагаются ссылки на известные русские фильмы с китайскими или английскими субтитрами, они сопровождаются краткими комментариями преподавателя, например, фильм «Жестокий романс» – *по драме А.Н. Островского «Бесприданница». Очень известный в России фильм*; «Офицеры» – *Классика советского кино*; *Дорогие студенты! Если у вас будет время и желание, вы можете посмотреть исторический фильм «Адмирал» о Колчаке – командующем Белой армии.* Порой FB предоставляет возможность поделиться фрагментами известных фильмов, например эпизодом «Скачки» из фильма «Анна Каренина».

Расширению представлений о жизни страны способствуют материалы и новостных сайтов (тот же «Have Fun With Russian», «360TV», «РИА», «Росси́я – Российская Федерация – Russia» и др.; см., например, заголовки новостных видео- и фотосюжетов: *«Якутск, –50°С», «Мурманчане встречали солнышко!», «Традиционный фестиваль «Волшебный лед Сибири», «Наступает Старый Новый год», «Новогодняя сказка в Кремле – как встречают главную елку в России»* и др.).

Таким образом, материалы страноведческого характера предоставляют студентам возможность познакомиться со страной, жизнью людей в прошлые эпохи и в настоящее время. Расширение кругозора студентов осуществляется параллельно с развитием всех основных речевых навыков: чтения, аудирования, письма, говорения.

1.3 Развитие навыков общения в свободном режиме

Свободный режим общения в FB позволяет обмениваться и

студентам, и преподавателю важными событиями, происходящими как в жизни группы, так и в их личной жизни. Таким образом студенты вступают в диалог, учатся выражать свое мнение по различным вопросам.

Так, в ходе подготовки к Новогоднему вечеру студенты делились своими впечатлениями о репетициях (*Добрый вечер! Дорогие товарищи! Давайте посмотрим на наши друзья! (и танцев нашего преподавателя); А вот есть еще другой фильм. Давайте послушаем этот фильм, который Таня так красиво пела*); сообщали о своих действиях (*Много купил! Уурррраааааа* – о покупке новогодних атрибутов), а после проведения вечера происходил оживленный обмен фотографиями, видеосюжетами, мнениями как на родном языке, так и на русском. Так, один из студентов рассказал историю, полную драматизма, о том, как он готовил свой номер – танец «Катюша».

Русский вечер (Я не знаю как сказал эту тему по-русски). Вчера вечером у меня очень плохое настроение, потому что я провестил больее чем час, чтобы понестил контактные линзы, но безрезультатно. Кроме того, мои любимые брюки плохо разрушены. Вот почему моё настроение такое плохое! А потом я сразу же поехал на 74 автобусе из NTNU-а к NTU со злым лицом. Но, к счастю, у меня мощная одноклассница, которая мне помогла понести контактные линзы. Она только провестила три минуты за это. Я не смог танцевать без её помощь, потому что очки будут вылететь из головы.

Перед спектаклем я очень заволновался за моё шоу будет не замечательным. Но я видел все так пылко, я почувствовал спокойно. Несмотря на то, что я много ошибался в моём танце, но по крайней мере, у нас хорошая атмофера. Да? Надеюсь, что всем нравились мой танец вчера вечером!

Другой студент поделился своими впечатлениями об изучении русского языка, о своих товарищах по группе: *Время быстро*

пролетело. С первого курса до третьего курса. Сначала я немного говорил по-русски, но сейчас уже рассказываю о моем исследовании на русском языке. На самом деле, я не думал, что я могу познакомиться с многими хорошими и настоящими друзьями. На последнем уроке после экзамена по говорению мы пошли в ресторан, Хотя мы изучали русский язык вместе, разговаривали вместе, но мы учимся на разных факультетах и разных курсах))) Я вдруг подумал, что это называется «настоящая дружба»!!! Дорогой преподаватель и любимые друзья))) Спасибо вам большое)))

Большое оживление и отклики вызвала фотография преподавателя, посланная студентам из Сибири, где в это время была морозная погода: *Преподавательница Ольга, всего хорошего Вы ведь дочь Сибири; –33 градусов – нормально!; – 33! Боже, очень холодно. Никогда как погода в Тайване.*

Таким же образом студенты реагируют на реплики и вопросы преподавателя по поводу посещения ими интересных мест во время их путешествий. Такой диалог произошел между преподавателем и студентом, путешествующим по Объединенным Арабским Эмиратам. Преподаватель: *Какое там море, как называется?* – Студент: *Аравийский полуостров)))* – Преподаватель: *Это полуостров. А море?* – Студент: *Это называется «Персидский залив»* – Преподаватель: *Залив бывает у моря. Например, Финский залив – это Балтийское море. А это какое море?* – Студент: *Я не знаю.*

Таким образом, общение в специально созданной закрытой группе в FB позволяет формировать у студентов заинтересованное отношение к изучаемому иностранному языку, активное отношение к процессу обучения; нередко студенты самостоятельно находят и осваивают трудный и/или актуальный учебный материал. Такое взаимодействие способствует формированию более тесных, более доверительных отношений между преподавателем и студентами, а также между самими студентами – все они находятся в одной

связке: студенты чутко реагируют на объяснения преподавателя, а преподаватель чутко реагирует на реакции студентов в случае непонимания, недопонимания, недостатка информации, актуальности учебного материала, заинтересованности в нем. Студенты получают возможность ознакомиться с большим количеством разнообразного, интересного, актуального материала, что является хорошим дополнением к основному курсу. Бесценным является опыт систематического естественного общения с преподавателем и товарищами по группе по актуальным проблемам современной жизни.

2 Общение между изучающими иностранный язык и его носителями

Вторым большим направлением в использовании ресурсов FB в практике преподавания РКИ является осуществление целенаправленной письменно-речевой деятельности с носителями языка. Эта деятельность носит программный характер, она осуществляется в рамках проекта «Лингводидактический потенциал онлайн-переписки».[1] С этой целью была организована еще одна закрытая группа, участниками которой явились, с одной стороны, тайваньские студенты, изучающие РКИ, а с другой стороны – русские студенты, изучающие китайский язык как иностранный (ККИ). Основной целью письменно-речевой деятельности студентов является совершенствование коммуникативно-речевых навыков на иностранном языке путем погружения в естественно-речевую среду, среду реальной коммуникации. Помимо этого, студенты знакомились с интересными фактами как современной жизни, так и истории другой страны, с мнениями жителей другой страны по актуальным проблемам современной жизни – в общем, со всем тем, что интересует современную молодежь. Студенты

1 Инициатором и идейным вдохновителем проекта выступил профессор Кемеровского университета Н.Д. Голев, им была заложена методологическая, технологическая базы проекта. Автором же настоящей статьи произведена практическая реализация проекта, в ходе которой были дополнены и уточнены базовые положения инновационной лингводидактической программы. Основные положения проекта изложены в работах (Голев, 2015; Голев, Сологуб, 2014, 2016, 2016а; Сологуб, 2016).

могли общаться как в свободном режиме, так и на предлагаемые преподавателем темы (например, параллельно с изучаемой на уроке темой «Семья» и др.). В ходе общения по желанию студентов носители языка могли исправлять допущенные корреспондентами ошибки, комментировать их.

На первом этапе осуществления проекта можно констатировать явные его достоинства. Общение в FB на иностранном языке позволяет студентам самостоятельно формировать, развивать, совершенствовать свои коммуникативно-речевые навыки: они осваивают новую лексику, тренируются в употреблении лексико-грамматических форм, использовании разнообразных синтаксических конструкций. Также студенты имеют возможность осуществлять переписку в различных формах: а) в форме монолога (письма-знакомства, письма-рассказа о событиях в жизни и пр., а также развернутых суждений об актуальных проблемах изучаемой темы), б) в форме диалога (запрос информации по какому-то частному вопросу и получение ответа), в) в форме полилога (коллективное обсуждение актуальных проблем). Параллельно с этим студенты получили возможность развивать свои коммуникативно-речевые умения и навыки при овладении различными вариантами письменной речи. Так, осуществляя коммуникацию в виде монолога, они создают письменные тексты, приближенные к книжному варианту, что способствует их пониманию специфики русского письменного текста; переходя же в интерактивный режим онлайн-общения, они окунаются в стихию разговорной речи в ее письменном варианте и осваивают эту речевую разновидность. Подобная письменно-речевая практика способствует активному усвоению разнообразных языковых и коммуникативно-прагматических средств, при этом данная работа осуществляется студентами во многом самостоятельно. Кроме того, студенты расширяют, углубляют свои представления о стране изучаемого языка, о людях этой страны. И наконец, они устанавливают межличностные отношения с зарубежными друзьями.

Материалы такой переписки служат важнейшим лингводидактическим источником и для преподавателя: это позволяет ему выявить наиболее проблемные зоны в овладении иностранным языком, производить коррекцию речевого поведения студентов.

Между тем в ходе реализации данного проекта возник целый ряд проблем. Одной из главных проблем является недостаточно целенаправленный, системный характер осуществления учебной письменно-речевой деятельности. В связи с этим считаем необходимым приложение наших усилий в следующих направлениях.

Организационно-методическое. Данное направление включает в себя как организацию работы преподавателей, так и организацию работы студентов.

Основной груз работы по осуществлению проекта ложится на плечи преподавателей, призванных осуществлять согласованную двустороннюю лингводидактическую деятельность по организации онлайн-переписки. Осуществлению такой деятельности препятствует разобщенность специалистов, преподающих разные иностранные языки (в нашем случае русский и китайский), их сосредоточенность на своих узкопрофессиональных интересах. Также пока трудно найти точки соприкосновения между специалистами, осуществляющими подготовку будущих преподавателей РКИ, и специалистами-практиками, ведущими занятия по РКИ со студентами-иностранцами. Полагаем, что разработка лингводидактической программы в рамках данного проекта создаст методологическую и методическую базу для такой совместной деятельности; ее доведение до сведения научной общественности и последующее привлечение специалистов, заинтересованных в поиске и реализации современных эффективных способов обучения иностранному языку, позволит осуществлять проект на новом, более системном уровне. Причем, считаем плодотворным участие

в проекте как профессиональных специалистов, так и студентов и магистрантов, специализирующихся в обучении иностранному языку.

Что касается организации работы студентов – участников онлайн-переписки, то, на наш взгляд, в целях более эффективного применения новых образовательных технологий целесообразно расширение состава группы. С одной стороны, в состав группы по онлайн-общению на иностранном языке могут входить все желающие изучать избранный иностранный язык (в нашем случае РКИ и ККИ), находящиеся на разных стадиях изучения: а) на стадии ощущения желания, потребности в изучении иностранного языка; б) на начальном этапе изучения иностранного языка; в) на продвинутом этапе изучения иностранного языка; г) на стадии окончания обучения, при сохранении желания и далее практиковаться в иностранном языке. Технические возможности FB (в частности, наличие функции перевода) позволяют студентам разных уровней владения языком осуществлять общение на иностранном языке, овладевая им более быстро и более интенсивно.

Содержательно-тематическое. Предполагается преимущественно свободный режим общения: участники группы сами определяют интересующие их темы, актуальные проблемы, обозначая их посредством своих постов или ссылок на интересные материалы. Считаем возможным также и выполнение специальных (согласованных той и другой стороной) заданий, предлагаемых студентам преподавателями, и их последующую публикацию и обсуждение в группе.

Технологическое. Способ общения определяется этапом изучения студентом иностранного языка. На этапе сформированной мотивации к изучению иностранного языка (но опыт его изучения пока отсутствует) и на начальном этапе считаем целесообразным и плодотворным осуществление онлайн-общения на основе методики с использованием обратного машинного перевода (ОМП), суть которой состоит в составлении сообщения на

родном языке, его переводе на иностранный язык и последующей трансформации исходного сообщения до тех пор, пока оно не станет адекватным коммуникативному намерению.[2] В сфере лингводидактики данная идея является абсолютно новаторской; на наш взгляд, ее преимущества заключаются в утверждении принципов опережающего обучения, в повышении доли самостоятельности, активности, целеустремленности студентов в изучении иностранного языка. Полагаем, что реализация данной идеи в проекте онлайн-переписки позволит заложить основы новой методики, разработать основные направления ее реализации, сформировать банк специальных учебных заданий.

Студенты более продвинутых этапов обучения вступают в онлайн-переписку с целью совершенствования своих коммуникативно-речевых навыков. Носители изучаемого языка, среди которых могут быть как студенты, специализирующиеся по родному языку как иностранному, так и преподаватели, оказывают им всяческое содействие, предоставляя необходимую информацию, исправляя допущенные недочеты, объясняя их. Полагаем, что данная группа студентов также может воспользоваться технологией ОМП в целях корректного выражения сложных смыслов.

Таким образом, реализация проекта на новом этапе позволит расширить его горизонты за счет скоординированной деятельности преподавателей – кураторов проекта, привлечения участников, находящихся на разных стадиях изучения иностранного языка – от стадии подготовки к изучению иностранного языка до стадии совершенствования приобретенных коммуникативно-речевых навыков. Такой состав участников группы онлайн-общения позволит применять и далее развивать инновационные лингводидактические технологии, направленные на повышение самостоятельности в изучении иностранного языка.

2 Идея использования машинного и обратного машинного перевода в научно-исследовательской и лингводидактической филологической деятельности заявлена профессором Кемеровского университета Н.Д. Голевым.

3. Выводы

На основании изложенного можно заключить, что использование FB в лингводидактических целях довольно продуктивно по целому ряду обстоятельств.

1. Технический параметр. FB обладает удобной платформой, что позволяет осуществлять общение в разнообразных формах: путем вербальной коммуникации (в виде постов-монологов и комментариев диалогического / полилогического характера), эмотиконов, инфографики, иллюстраций, видеосюжетов и фильмов, музыкальных произведений и пр. Данный ресурс позволяет создавать сообщества, объединенные общими интересами, регулировать их качественный и количественный состав и осуществлять целенаправленное общение. Наличие же функции Messenger позволяет осуществлять в необходимых случаях и личные контакты. Большим преимуществом данного онлайн-ресурса является то, что он является международным по сфере своего охвата, и это дает возможность устанавливать и поддерживать международные контакты.

2. Коммуникативно-речевой параметр. Технические преимущества FB предоставляют широкие возможности для всестороннего развития коммуникативно-речевой компетенции студентов как по линии расширения, так и по линии осложнения. Первое реализуется посредством прямого ввода соответствующей информации преподавателем или студентами (тематических, лексико-семантических групп слов, фразеологизмов, этикетных формул, нового лексико-грамматического материала, информационных сообщений по актуальным темам и под.), а также путем самостоятельного извлечения студентами из словарей и справочников коммуникативно-речевых средств, необходимых для участия в обсуждении какой-либо проблемы, для ознакомления с актуальной информацией. Углубление коммуникативно-речевого материала осуществляется путем ввода в необходимых случаях дополнительных комментариев,

примеров, путем комментариев-объяснений преподавателя или студентов – носителей языка; порой специально отводится время для объяснения какой-либо важной темы во время занятия. Кроме того, технические возможности FB позволяют студентам развивать все основные речевые умения и навыки: чтение / понимание, аудирование, разговор / письмо.[3] Включение студентов в процессы современной онлайн-коммуникации (особенно с носителями языка) позволяет им формировать представления о характере такой коммуникации, производить отбор соответствующих актуальных коммуникативно-речевых средств.

3. Страноведческий параметр. Также технические преимущества FB предоставляют широкие возможности для всестороннего развития страноведческой компетенции студентов. Данная информация может размещаться преподавателем, студентами – носителями языка, а также самими студентами, изучающими иностранный язык. Данный параметр тесно связан с предыдущим.

4. Мотивационно-психологический параметр. Предполагаемый в FB свободный режим общения, не ограничиваемый рамками учебной программы, контролирующей деятельностью преподавателя, позволяет студентам самостоятельно формировать свои предпочтения и интересы в изучении РКИ. У отдельных студентов мотивационные установки становятся довольно сильными, они проявляют большую активность в осмыслении актуального коммуникативно-речевого материала, снабжая его дополнительными комментариями, вводят новый актуальный, интересный коммуникативно-речевой и страноведческий материал, активно выражают свое мнение по поводу обсуждаемых в группе вопросов либо сами предлагают вопросы для обсуждения. Такая активность «заряжает» других студентов. В итоге в группе формируется благоприятный мотивационный микроклимат, выражающийся в формировании позитивного отношения к изучаемому языку, в заинтересованности к коммуникативно-

3 Письменно-речевая деятельность в онлайн-общении трактуется нами как разговорная форма письменной речи.

речевому материалу, в стремлении развивать свои коммуникативно-речевые способности. Мотивация студентов еще более повышается при вступлении в переписку с носителями языка, в ходе которой они получают богатый коммуникативно-речевой материал для усвоения, новые стимулы для развития коммуникативно-речевых навыков, достигаемых с помощью своих адресатов – носителей языка.

5. Психологический параметр. Оживленное общение в FB между преподавателем и студентами, а также между самими студентами способствует установлению более тесных, доверительных отношений. В условиях отсутствия непосредственного контроля и оценки, повышенного внимания однокурсников во время занятия студенты ощущают себя более свободными, раскрепощенными. Кроме того, они имеют возможность подумать, воспользоваться справочными материалами, для того чтобы выразить свое мнение по какому-либо поводу. Свободный режим общения позволяет им полнее раскрыть себя, завоевать доверие, уважение других студентов и преподавателя. Студенты и преподаватель активно пользуются эмотиконами, вербальными эмоционально-экспрессивными, оценочными средствами, чтобы выражать свое позитивное отношение к другим участникам группы. Преподаватель нередко приводит свои положительные отзывы, а порой и отзывы своих коллег об учебной деятельности студентов, что повышает самооценку последних, усиливает их желание повышать свой уровень владения языком. В случае переписки с носителями языка большое значение имеет дружеское участие партнера по переписке, его желание и готовность помочь. У студента складывается чувство уверенности в том, что он способен осуществлять контакты не только со своими товарищами по группе, но и с представителями другой культуры.

6. Организационный параметр. Общение в FB позволяет выполнять студентам и преподавателю и чисто прикладные функции по организации жизни группы. Особенно это касается внеаудиторных мероприятий: организации тематических вечеров, конкурсов,

совместных выходов на культурно-зрелищные мероприятия и под.

7. Организационно-методический параметр. Лингводидактический потенциал FB позволяет продолжать занятие во внеаудиторном режиме, когда в силу каких-либо причин (не хватило времени, не было в тот момент актуального коммуникативно-речевого материала, не ощущалось недопонимание студентами того или иного материала и пр.) не удалось рассмотреть тот или иной материал на занятии в аудитории. Введение необходимого материала в FB позволяет оперативно восполнить образовавшуюся лакуну.

8. Профессионально-компетентностный параметр. Данный проект важен и для формирования профессиональной компетенции студентов, специализирующихся в области обучения иностранному языку, поскольку стимулирует их к профессиональному отношению к письменно-речевой деятельности своих адресатов, к поиску путей устранения допускаемых последними ошибок и недочетов, к осмыслению инновационных образовательных технологий. Преподаватели же иностранного языка, опирающиеся в своей практике на данные инновационные технологии, получат необходимый коммуникативно-речевой материал, с тем чтобы сформировать эффективные учебные направления по изучению иностранного языка, обеспечив этот процесс качественными современными пособиями и материалами.

Вместе с тем, возникшие трудности, прежде всего при организации переписки между носителями разных языков, побуждают организаторов проекта к более детальному его обоснованию в виде лингводидактической программы и последующему ее доведению до сведения научной общественности, с тем чтобы придать инновационной лингводидактической деятельности более системный, целенаправленный, скоординированный характер.

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Book Review: Et si c'était vrai

Levy, Marc (2000). *Et si c'était vrai.*
ISBN: 978-84-7635-795-8, 6.95EUR.

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«Et si c'était vrai» est le premier roman de Marc Levy, écrivain français très connu, publié en 2000. Ce roman a gagné non seulement le prix Goya du premier roman, mais aussi le regard de Steven Spielberg, qui a versé des millions dollars pour faire sortir ce roman sur les grands écrans. Après 33 langues de traduction, ce roman sera retraduit en chinois et balayera les esprits des lecteurs …

Et si c'était vrai

Si un jour, quand vous ouvrez votre placard, une belle jeune femme souriante cache dedans, mais vous ne la connaissez pas du tout ? Comment réagissez-vous ? Que fait-elle dans ce placard ? En plus, vous êtes la seule personne à voir …

Une histoire se déroule…

En 1996, une jeune médecin, Lauren Kline, a tombé dans le coma à cause d'un grand accident de voiture. Pendant son coma, un jeune architecte, Arthur, emménage dans sa maison où son esprit reste toujours. Un jour,

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Arthur trouve cette femme dans le placard de salle de bains, dans la cuisine, dans le salon, n'importe où dans cette maison, en croyant c'est lui qui a tombé malade. Faut-il lui faire consulter un psychiatre ? Après l'explication, ce jeune homme comprend qu'elle ne peut pas se déplacer que si elle y pense très fort. Cependant, comment pourrait-il croire à son absence, car elle apparait tellement élégante, souriante, brillante, et avec plein d'énergie, en un mot, tellement réelle.

Une histoire d'amour fermente…

Arthur ne sait plus quoi croire. Son esprit est toujours là, il pourrait la sentir partout. Ils se communiquent, se sourient, se connectent, et ils prennent les repas, regardent la télé ensemble. Elle est là, mais pas vraiment là. En fait, son esprit est dans le coma et son corps reste toujours au cinquième étage de l'hôpital de San Francisco. La mère de Lauren accepte le conseil des médecins de choisir l'euthanasie, cependant pour réaliser le vœu de Lauren, Arthur et son meilleur ami décident de voler le corps. Après l'arrivée à l'hôpital, l'architecte fait une intervention d'urgence sur un diabétique, en emmenant le corps à bord d'une ambulance vieille. Sans doute, la police découvre cette histoire et fait une enquête, malgré des indices épars, un inspecteur retrouve la maison où se trouve le corps. Pour protéger Arthur, Lauren essaie de convaincre l'architecte de rendre son corps à l'hôpital, afin qu'il puisse retrouver une vie normale, sans avoir une peine de cinq ans de prison. Avec plein de luttes en moral, Arthur rend le corps à l'hôpital, et après quelques jours, l'esprit de Lauren disparaît petit à petit, ce qui provoque le désespoir et le déçu de l'architecte.

Si c'était vrai…

Au fur et à mesure, la jeune femme sort de son coma, elle commence à marcher faiblement. Mais Lauren ne souvient pas d'Arthur, pour elle, cet architecte est un inconnu, elle ne veut que nouer leur relation de confiance. Immergeant dans le déçu, Arthur ne peut ni manger, ni dormir, ni travailler. Combien il voudrait, c'était vrai...