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YABANCI DİL OLARAK İNGİLİZCE KULLANAN YAZARLARIN İNGİLİZCE YAZMAYA DAİR GÖRÜŞLERİNİN BİR METAFORİK ANALİZİ

Osman DÜLGER[1]

ÖZ

İngilizce yazma kavramı pek çok kişi için giderek artan bir ortak ilgi alanı haline dönüşmektedir ve yazma becerilerinin geliştirilmesi dil öğreniminde geliştirilmesi en karmaşık beceriler arasındadır. Bu çalışmada yabancı dil olarak İngilizce kullanan yazarların İngilizce yazma hakkındaki görüşlerini metaforlar aracılığıyla inceledik çünkü olgu bilim araştırmalarının önemli bir aracı olarak metafor analizi sosyal, psikolojik, dilbilimsel ve bilişsel pek çok değişkenle ilgili değerli veriler sağlamaktadır. Bu olgu bilimsel betimleyici çalışma bir Türk üniversitesinde gerçekleştirilmiş ve İngiliz Dili Eğitimi bölümünde öğrenci olan 57 katılımcı çalışmaya katılmıştır. Yabancı dil olarak İngilizce kullanan yazarların yabancı dil olarak İngilizce yazmaya ilişkin görüşleri katılımcıların metaforik kavramları yoluyla elde edilmiştir. Çalışma öğrencilere ait yabancı dil olarak İngilizce kullanarak yazmaya ilişkin çok önemli görüşler ortaya çıkarırken veri analizi yazmaya dair temel olarak süreç ve ürün odaklı temalara işaret etmektedir. Daha açık ifadesiyle, araştırma sonuçları yazma sürecine dair 19 tema açığa çıkarırken, yazmaya ürün bakışıyla ilgili olarak da 6 tema tanımlanabilmiştir. Araştırmanın dikkat çekici bulguları arasında İngilizce yazmayı bireysel gelişim süreci olarak yansıtan temalar, yazmanın psikolojik, duygusal ve güdüsel boyutlarına dair temalar ve yazar kimliğine dair temalar yer almaktadır.

Anahtar kelimeler: Yabancı dil olarak İngilizce yazma, metafor analizi, ürün olarak yazma, süreç olarak yazma, yazar görüşleri

A METAPHORICAL ANALYSIS OF ENGLISH AS A FOREIGN LANGUAGE (EFL) WRITERS' VIEWS ABOUT WRITING IN ENGLISH

ABSTRACT

The concept of writing in English has increasingly been a common area of interest for many, and developing writing skills is among the most complex skills to master in language learning. In this study, we investigated EFL writers' views about writing in English through metaphors because, as a significant tool of phenomenology research, metaphorical analysis provides valuable data about many social, psychological, linguistic and cognitive variables. This phenomenological descriptive study was conducted at a Turkish university with 57 ELT major students, and ELT majors' views on EFL writing were obtained through metaphorical conceptions of the participants in the study. The study reveals some significant data on learner views of EFL writing, and the data analysis suggest themes mainly with regard to writing as a process, and writing as a product. Specifically, the results of the study disclosed 19 themes regarding the process, and 6 themes could be identified in connection with viewing writing as a product. Themes that indicate views of writing in English pertaining to being an individual development process, themes about psychological, emotional and motivational dimensions of writing, and writer identity are among the prominent findings discovered in the research.

Keywords: EFL writing, metaphor analysis, writing as a product, writing as a process, writer views

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1 INTRODUCTION

Development of writing skills comprises a significant part of language instruction. Writing skill corresponds to a complex and difficult domain, bearing distinct features from other language skills but also in close relation with them. As a major field of research in applied linguistics and language instruction, writing is associated with a number of types, genres, approaches, methods and components. Literally, writing, as a polysemous term, may be used to refer to a number of interrelated notions or phenomena either as action, process or product. It may be used to mean an act of expressing and communicating feelings or ideas, a productive skill in a language, a form of communication, the process(es) gone through, or the product in the form of a written text. A number of components of writing are assumed to interplay in the creation of a written product, and the writer is undoubtedly among the major components. When writing in an additional language, studying the variables to be effective on writing becomes an issue of paramount importance.

Identical to the significance of the learner variables in language learning (Brown, 2001; Cohen & Dörnyei, 2002), when it comes to writing, language learner variables turn into writer variables to be scrutinized, though not limited to the language learner variables. Although studies on writers as the vital component of writing, and about their strategies, feelings, perceptions or emotions are becoming increasingly accessible in the literature, it is unlikely to claim that the researches have reached the desired level yet. Therefore, this study aims at having an insight into the place of writer in developing writing skills and writing instruction, with the mainstays of the need to know more about writers, and exploring writer views through metaphor analysis in the end. For this purpose, the following review of literature attempts to give a brief account of the direction of the research on development of writing skills, focusing on the place of the writer in the research on writing, the benefits of and the need to know more about writers, and the significance of metaphor research as a data collection instrument about writers, also addressing the usage of metaphor analysis as a research tool in other fields.

1.1. Review of Literature

1.1.1. Components of EFL writing and writing instruction

Writing is mostly viewed as one of the most complex skills to master in English language teaching. In a language learning context, improvement of a learner's writing ability might be primarily viewed as an indicator of his/her overall language proficiency. Although such an understanding was a dominant understanding of writing until 1970s, in time, studies that suggest awareness about writing that it cannot be limited to graphic representations of the language made their way into the literature; hence, writing instruction research emphasized focus on rhetorical and linguistic forms, the writer and cognitive processes, the content, and the reader (Raimes, 1991). In most cases, as part of the development of writing skills and assessment of writing, writing teachers used to be traditionally interested primarily in the written text as a finished product. Domination of error analysis studies with the emergence of applied linguistics in 1950s to 1970s, and relatively little research carried out until the 1980s on L2 writing (Hinkel, 2005) are reported among the main underlying reasons for such a product view.

Substantially, L2 writing research was built on findings from research on L1 writing and interpretations of those findings used to be transferred to L2 writing settings (Ferris, 2003). However, the literature also presents enough evidence on the mismatch between writing in English as L1 and L2. For example, Friedlander (1994) reminds that writers may transfer strategies and abilities from their mother tongue to the second language they are writing in. Similarly, Hyland (2003) gives a brief account of the parallels and mismatches between L1 and L2 writing, and he comes to the conclusion that a number of individual variables with L2 writers' bilingual and bicultural experiences, their conceptions of knowledge, self and texts, instructional practices of teachers, learners' learning styles, teachers' teaching styles and any interaction or conflict to arise among these variables are to be taken into consideration in EFL writing. A more recent understanding of writing instruction also suggests cognitive, cultural and social dimensions as crucial topics to be addressed (Weigle, 2002).

Gordon (2008) portrays the scene in writing as a theoretical continuum including "writing as an extension of grammar" on the one end, "communication of meaning" on the other end, and approaches such as "process, genre, or functional orientations" between the two ends of the continuum. Contexts for L2 writing, instruction on writing, assessment of writing, composing processes, and textual variables are among the subjects of study in research on writing (Leki, Cumming, & Silva, 2008). 2 major axes of writing, as described in Matsuda and Silva (2010), are "Writing is both a noun and a verb: it refers both to the written text and to the act of constructing written texts" (p. 232). Naturally a number of (distinct or indistinct) features and dimensions are likely to be acting on the stage, in between these two axes, when developing writing skills. Focus shift at stake in writing instruction was witnessed mainly in the form of process, product or genre approaches consistent with the goals of instruction as process, product or purposes of writing. Still, some more recent evidence suggest findings that writing can facilitate knowledge creation as well, based on an evaluation of the role of writing in second language development (Williams, 2012).

Regarding the actual classroom applications and cases, although teachers may mostly be faced with the finished product, each writer goes through some particular stages. Mainly, processes such as prewriting, drafting, writing, editing, or reediting stages are identified about the process of writing (Emig, 1967; Matsuda, 2003b; White, 1988). Diverse from the view that regards EFL writers as approaching writing in a unique way, the writer's identity and writer related variables have attracted more attention in EFL/ESL writing toward the end of the 20th century (Hedgcock, 2005).

Despite the growing literature, still we know very little about the exact process of writing that the writers go through while composing, or about beliefs of EFL writers regarding the various factors relevant to these processes. For example, it has not been identified explicitly enough about what parts of these stages might include specifically demanding aspects while some particular elements of writing might be relatively more enjoyable, desirable, or effective for the writers.

Depending mainly on the curriculum requirements and the teacher's teaching style, various steps and stages of writing might be experienced in different forms, or might be receiving different degrees of attention. Benefits, losses or any effectiveness perceived by the individual writers might be at different levels and of different types. If for instance, in a writing class, a teacher is primarily interested in grading and correcting the written papers rather than including emphasis on the process of writing, the students might even lack the opportunity to raise consciousness about the processes they go through. In addition to the steps and stages of writing identified in the literature, there is also a need to research in detail what kind of linguistic, cognitive, or affective variables are likely to play key roles for the maximum benefit of EFL writers because knowing more about the composing process is likely to yield substantial contributions to the development of writing skills. Therefore, a piece of writing is much more than the actual compilation of words and expressions on the paper, and thus, there seems to be some components, some of which are still undiscovered, of composing a text on the part of an EFL writer. If more could be discovered about linguistic, cognitive, or affective variables that could have played roles in the writing process, it would become possible to have more effective opportunities to prepare facilitative writing curriculums or syllabuses for the EFL writers (EFL learners in most cases).

Nevertheless, the process of writing implied here is not limited to the process a writer went through when composing the last text he/she created. Just from the beginning of the writing experience to the accomplishment of the last writing task, an EFL writer goes through a number of partial processes, and in the end they may constitute another whole understanding of the process. That is why, both teaching writing and assessment of writing require taking into many variables. On the one hand, writing and language related variables take place; on the other hand learner/writer variables are among the crucial dimensions of developing writing skills. On the whole, all of the writing processes and products constitute a new whole process for the writer.

1.1.2. The writer as a major variable in EFL writing

Writing in English in ESL/EFL contexts is primarily concerned with writings of non-native speakers, and is of a particular interest to many linguists and language teachers. Among other types of writing, academic writing is mostly the leading writing type that non-native speakers are concerned with. Writing in L1 might already be an automatic activity for native-speakers, while writing in L2 requires setting a number of components to work what makes writing a much more complex activity, though regardless of the writing type. A teacher's confining L2 writing to a premise that the writer only needs to have good command of the target language, first of all, means disregarding the writer who is perhaps the leading actor/actress in the play. Therefore, while focusing on a number of linguistic, social, cultural, and cognitive factors, we need to have an idea of the writer's self, his/her abilities, interests, perceptions, thoughts, feelings, attitudes, beliefs, and to act accordingly. In a sense, the writer can be resembled to a handicraftsman in many respects, especially in terms of the variables effective on the creation of an end product. To be precise, any act, process, and product of writing has a doer and an owner. The doer of the action commits the act of writing, essentially to convey a message purposefully to an audience. The writer, as the doer of the action, is the subject of the verb (writing), the one who experiences the whole process (meanwhile needs to make many decisions during the process), and is the owner of the finished written text.

Hence, it becomes quite natural that the teachers' understandings of students' capabilities constitute one of the key sources of differences in the beliefs and practicesof teachers in EFL writing instruction (Yang & Gao, 2013). It is surely beyond doubt that the deeper insight a teacher gains into his/her student's world, the more opportunities s/he is likely to have to put effective procedures into practice.Therefore, emerging as a vital component of writing, the writers can never be ignored and their views should be at the heart of writing instruction. Tran, (2007) presents a comprehensible discussion of the drawbacks of ignoring the writers' expectations and needs in designing curriculums, exemplifying from a Vietnamese context. Lack of including learner views, and depending on the decisions of teachers and administrators on behalf of the students are

claimed to be complicating the teaching of writing. Like any other concerns about writing, the writers' views, attitudes, perceptions, motivation, and values are indispensable constituents of writing instruction.

Indeed, although it is in its infancy, research concentrating on the place of individual writer views, beliefs or perceptions in language teaching date back to some decades ago. Jeffery (1981) points out the gap between the perceptions of teachers and students regarding task preferences and the entire process of writing. As a major finding from the study, the teachers are advised to recognise and listen to students more, in an attempt to have more opportunities to work in more accordance. An analogous study by Olivier-Shaw (1996) investigated lecturer and student perceptions of an academic writing task, and discovered that students' prior understanding of the nature of learning and knowledge they carry with them to the university may complicate their understanding of the implicit rules of the discourse of the analytical philosophy. Awareness of the problem through findings from the same study, leads to suggestions about the significance of designing well-structured writing tasks and clearly defined assessment procedures to make the rules explicit for the writers, and encouraging them to integrate their old knowledge with the new one they meet at the university.

Just at this point, on the significance of knowing about what EFL learners think, and including their beliefs in instructional process, Wan, Low, and Li's (2011) study represents another awareness-raising evidence on writer variables. The study reports results about a mismatch between students' and teachers' beliefs about the roles of teachers. For example, the data they obtained through metaphors in the research were found to suggest a demand from the teachers to act as "transmitters of culture" whereas the teachers were found to be less interested in cultural issues, reportedly alleging the heavy workload dictated by institutional teaching schedules. However, the teachers are reported to acknowledge the learner demands about the deficiencies of lacking cultural elements in teaching when they were informed about the results regarding students' beliefs, and proposed about integrating culture into their subsequent teaching schedule.

In the same vein, another study on EFL instructors and student writers' perceptions on academic writing reluctance, in an Iranian context, by Asadifard and Koosha (2013) reports striking results as well. The study reports firstly on the mismatch between instructor and student writer perceptions regarding task difficulty that 100% of the instructors declared that reluctance depends on task difficulty while the 16% of the students agreed with the instructors, and some 54% students stated reasons other than task difficulty for reluctance. Sufficient linguistic knowledge was declared as another factor for reluctance by the 100% of instructors whereas only 21% of the students agreed with the instructors. Although the study also presents results with lower differences in perceptions of other factors between instructors and students, the results in total are beyond doubt a proof of the need to know more about what writers think or feel about their tasks and the processes they go through, for an effective establishment of writing instruction.

In another study about student attitudes and teacher perceptions towards peer review in EFL writing, with business and information science students, Morgan, Fuisting, and White (2014) encountered results that indicate considerable gaps too. Specifically, 52.8% of the teachers were found to believe that students would not have a problem writing comments on their classmates' work; however, 77.6% of the students stated that it was not a problem for them. Again, 66.7% of teachers thought that students' level of English was high enough to help improve their classmates' writing, but only the students nearly as many as 1/4 of the teachers (16.8%) agreed with their teachers about their own level. On the other hand, the study reports that 85.6% of the reviewer students thought that their peers' language level was enough for the task. Depending on the results of the study, the researchers address the need for teachers' awareness about students' attitudes for more successful applications of peer review in EFL writing.

Last but not least for this part of the study, whatever philosophy, approach, or understanding we may have about writing and writing instruction, we need to know well about our students' needs and expectations, and conduct writing instruction at their best interest (Johnson, Wilson, & Roscoe, 2017).

1.1.3. Metaphor analysis as an instructional research tool

Metaphor analysis is among the highly valued methods of phenomenology research. Originating from the Greek metapherein and Latin metaphora, metaphor functions to 'carry over, transfer, or alter' to use a word in an unrelated sense. The literature represents multitudinous studies on various aspects and functions of metaphors. Metaphor is not only a linguistic tool, but also a matter of thought and action associated with close relations to physical environment, social values, culture, experiences, feelings and emotions of individuals as well (Kövecses, 2010; Lakoff & Johnson, 1980; Liu & Zhao, 2013). Thus, a metaphor is viewed as "not simply a figure of speech" but a "figure of thought" that helps understanding more complex topics or situations through mapping one experience in the words of another (Larsson, 2013). In other words, when it becomes difficult to describe thoughts or feelings about a certain case, event, thing, or notion, we compare it to a similar (totally or slightly) one to make it enunciable. The equivalent features shared by the source domain and target domain

concepts help us grasp the meaning intended to convey. In Lakoff and Johnson's (1980) terms "most of our normal conceptual system is metaphorically structured; that is, most concepts are partially understood in terms of other concepts" (p. 56), and thus features that we are not aware of can be expressed through metaphors.

In accordance with the wide usage, and complementary to the significance of metaphorical analysis research, literature on metaphor studies, like any other methods of research, also indicates critical overviews about subjectivity and effectiveness issues with suggestions to improve the validity and reliability of metaphor research as well (Armstrong, Davis, & Paulson, 2011; Pitcher, 2013; Reid & Katz, 2018; Schmitt, 2005; Zheng & Song, 2010). A number of precautions of triangulation have been proposed to improve the validity and reliability of data analysis when needed, and metaphor analysis has proved to help researchers obtain precious data on many topics. No doubt, hardly any of the methods can be claimed to be impeccable or totally free of limitations; moreover, sometimes data obtained through open-ended questions or metaphor analysis may have some advantages over some quantitative studies regarding, for example, the neutral answers given to the test items in a Likert-type scale, and the inherent potential to be troublesome for the researchers in interpreting the data (Sağlamel & Kayaoğlu, 2015).

As a fundamental tool of linguistics and cognition, metaphor constitutes a significant means of understanding an individual's conceptualizations of the world, also giving the researchers opportunities to explore various cultural values, experiences, beliefs or feelings of individuals. Metaphors have the potential to provide a variety of hints related to thought, feelings, and the way a person performs certain tasks. That is why, metaphor has not only been a research interest in linguistics but also taken a precious place in the centre of many studies such as fields of anthropology (Kimmel, 2004), sociology (Jacobsen & Marshman, 2008), and psychology (Gibbs, 1992; Moser, 2000). With regard to education, teacher and learner perceptions of teaching, learning and the identity of the teacher are among the topics of high interest and researched through metaphors in education (Beijaard, Verloop, & Vermunt, 2000; Bibik, 1997; Saban, Kocbeker, & Saban, 2006; Thomas & Beauchamp, 2011).

With closer relevance to our study, the literature on metaphor analysis also presents research on beliefs, perceptions, and attitudes of teachers and learners on different components of English language teaching and learning in various contexts. Beliefs of ELT teachers in view of culture (Can, Bedir, & Kiliańska-Przybyło, 2011), conceptualizations of ESL teaching and learning (Guerrero & Villamil, 2002), analysis of students' perceptions of language teachers (Nikitina & Furuoka, 2008), and EFL students perceptions of language learning (Farías & Véliz, 2016) are among the major topics studied through metaphors in the language learning literature. The next chapter gives a brief account of the existing state in metaphor research directly on EFL writing and writers.

1.1.4. Metaphor research and EFL writing

'Writing, like life itself, is a voyage of discovery' (Henry Miller)

(cited in Levin and Wagner, 2006)

Consistent with the scope of our study, we need to draw attention to two main dimensions of writer views concurrently. First one is the need for research on writer views, and second, metaphor research on writer views. Unlike the considerable amount of metaphor research on learners' and teachers' beliefs, perceptions, or views about, teacher roles, language learning in general and some other dimensions of second language instruction, the literature appears to be less rich about metaphorical analysis directly on the views of EFL writers about writing in English. Nevertheless, the writing research literature presents worthy of respect studies conducted on topics such as writing beliefs of learners (White & Bruning, 2005), or teacher perceptions of L2 writers (Matsuda, Saenkhum, & Accardi, 2013), through methods except metaphor analysis, which at the same time indicate the need for metaphor research on writer views.

White and Bruning (2005) investigated relations between implicit writing beliefs and writing quality in their study on writing beliefs. Data about writing beliefs were collected and analysed quantitatively through a writing beliefs inventory. The study reports on identifying two writing beliefs as transmissional and transactional writing beliefs. As a result of the study, the researchers conclude with an emphasis on the significance of writer beliefs as:

> "The addition of implicit writing beliefs to current ways of thinking about writing provides a more accurate portrayal of the multidimensional nature of writing and the individuals who engage in its processes. Understanding the complexity of writing beliefs and applying our understanding of them to classrooms is an important next step for this area of research (p. 187)"

Matsuda et al. (2013) investigated teacher perceptions about the presence and needs of second language writers at a USA university, through open ended questions and discovered that teachers recognize the presence and

needs of L2 writers and have a positive attitude toward them in general. However, some of the learner needs were found to be addressed very limitedly by the teachers, and some suggestions were made about "the need for more time and attention on the part of the teachers, the perception that those issues were outside the scope of the first-year composition curriculum, the limitation of professional preparation opportunities, and the lack of instructional materials that are suitable for L2 writers" (p. 82).

Clearly, researchers have the opportunity to reveal views, beliefs, perceptions and conceptualizations of writers in a number of ways, but metaphors, too, constitute a worthy method of getting glimpses of an individual's conceptualizations. Actually, there are plenty of quotes and metaphors about writing, created by many famous, experienced writers, but less is discovered from the EFL writers' viewpoints. Regarding the scope of our study, one of the metaphor analysis studies to be cited, although it presents relatively an indirect focus on writing, is McDonald's (1992) study, where he asked students to describe their images of themselves as writers. The researcher identified metaphors that suggest writers' focal points centering around Process and speed, Fear and courage, Control, Silence, and Invitation. Student metaphors are reported to "…describe their writing processes and rituals, sometimes contrasting them with the process that they believe 'good writers' follow" (p. 60). What seems to be as impressive as the themes he revealed was his concluding remarks on the significance of metaphors to identifying writer views:

> "I am uncomfortably aware that my commentary and classifications are inadequate, that the metaphors suggest much more about the writers' concepts and attitudes about language, writing, creativity, and teaching and about who they are and who they are becoming than I could explore in a much longer article. I have begun encouraging students to view their metaphors as invitations, to explore the meanings of their own words, to play with unexpected implications and ambiguities in their metaphors. (…) It is valuable for teachers as well as students to discuss and examine such metaphors to encourage students to begin to see themselves, not as drowning cats and muted alligators, but as writers, and to encourage all of us to reflect about what we mean when we call ourselves writers. (p. 64)"

Levin and Wagner (2006) investigated the metaphors and metaphoric themes of eighth grade students in a science class, in a writing-to-learn context, to discuss comparisons to theories on writing to learn, and to explore how student views on writing were affected by their classroom writing experiences. They analysed student metaphors in terms of cognitive, social, emotional, and metacognitive dimensions. The study reports on student conceptions of writing, student views of writing during and after writing-to-learn tasks, and changes in student views on writing as a function of their classroom writing experiences. The study reports on seven metaphoric themes identified as source domains in the form of "container, optical world, world of art, flowing water, journey/path, war zone and technological world" (p. 243).

A more recent metaphor research, in a different context with an adult sample, was conducted by Aydın and Baysan (2018) on the perceptions of postgraduate students towards academic writing skills. The conceptual categories identified in their study were "a long and difficult process, the process of producing/ discovering new things, an action that requires skill in composition/ analysis/synthesis/ interpretation, an action that requires expertise/expert support, a multi-threaded action, an action that requires care in terms of language and expression, an unpleasant action, an action that gives joy, and other [inheritance (1), a drop in the ocean (1), advocacy (1), making art for art]"(p.221-222).The study reflects meanings some of which can be compared to the findings of our study, though indicating some themes conceivably resulting from the difference between the contexts and samples.

In view of the literature, one of the main issues to be discovered about writing seems to be how EFL writers view writing in English and what aspects of writing are the most effective on their view of writing. For this purpose, digging out information through metaphorical analysis appears to be a favourable alternative method to provide data for effective writing curriculum, syllabus and course designs in developing writing skills because the metaphors EFL writers create about writing in English can give valuable hints about their own views, perceptions or beliefs about their writing experiences. Accordingly, whether they value writing as a means or as an end, what dimensions of writing their interests are focused on (e.g. either as a process or a product) or whether the EFL writers give priority to macro or micro skills of writing are conceivable to be grasped through metaphorical analysis. Thus, through metaphorical analysis, more is likely to be discovered from the writers' expressions and constructions of their own reality. The purpose of this study was to determine connotations of ELT majors about writing in English and that is why, our research question in this study was formulated as:

1- What are the meanings assigned to writing by ELT majors reflected in their metaphors?

2. METHODOLOGY

This is a qualitative descriptive study based on Conceptual Metaphor Theory as it has been one of the valuable sources of obtaining qualitative data to analyse participants' conceptualizations of the world for the purpose of having an insight into complex phenomena and unveiling patterns of thought and action (Lakoff & Johnson, 1980; Schmitt, 2005).

2.1. Setting

This qualitative descriptive study was conducted at a Turkish university, on 57 ELT major students, at the end of the 2017-2018 academic year. All students in the department have a compulsory Advanced Reading and Writing course, for two terms and 3 hours a week in their first year curriculum. Providing the students with different text types, equipping the students with intensive and extensive reading habits, analysing and producing different types of writing both at the paragraph level and essay level, with various components and conventions of writing that increase writing quality such as cohesion, coherence, organization, spelling, and punctuation are among the topics studied in this course. The end of the course is expected to be a start for basic research skills as well, and thus sub-skills such as summarizing, outlining, paraphrasing, referencing and citing are overviewed with examples. In addition to learning about the topics about reading and writing, the students practice writing persuasive paragraphs and essays throughout the year. The researcher of this study is also the instructor of the Advanced Reading and Writing class the learners had taken.

2.2. Participants

Our study was based on a convenience sampling. All of the participants in this research received the same training with the same material and from the same instructor throughout their Advanced Reading and Writing course, before this study was conducted. The study was conducted to gather data about EFL writers' views on writing in English after the students had finished taking their Advanced Reading and Writing course. Obtaining EFL writers' views about writing in English after they had enough experience with writing was purposefully targeted because conducting such a study on participants who haven't received training on writing could include prejudices rather than views about writing. 58 participants, 18 male and 40 female were given forms to respond, and 57of them (17 male and 40 female) returned with metaphors and explanations required.

2.3. Procedure

2.3.1. Instrumentation

First step in this research consisted of obtaining the data from the participants. In an attempt to gather data regarding the aims of this study, the researcher designed a question form. In the form, the participants were asked to complete the statement below with a metaphor and explain their specific connection between their metaphorical expressions and writing in English:

If you would express your view on "writing in English" using a metaphor how would you do it?

- Writing is (like) a ..…… because ……..….

- Explain the exact connection briefly, please!

As is generally the case with metaphor analysis, 'X is like Y' statements make it possible to create similes and the conjunction 'because' can help express the meanings of the similes. Metaphors (X is Y), on the other hand, represent stronger claims and individuals may have different preferences about choosing a metaphor or a simile (Zharikov & Gentner, 2002). As we aimed at obtaining our participants' conceptualizations regarding our research topic, our data collection instrument was designed in 'X is like Y… because…' form in order not to limit our participants in expressing their views.

2.3.2. Data analysis

The forms handed in by the participants included 57 metaphors and explanations on their exact connection to writing in English. Firstly, the forms were read through and the data obtained from the participants were checked for clarity of expression and intended meaning. The metaphors created by the writers were subjected to a content analysis by the researcher. During the content analysis of the data, inductive content analysis approach was preferred and summative content analysis was used. In qualitative research, summative content analysis is reported to be a convenient content analysis approach that has the advantage of being 'unobtrusive and nonreactive' way of processing qualitative data (Babbie, 1992; Hsieh & Shannon, 2005). For this purpose, each metaphor was sorted out in terms of participants' expression of intended meaning and the theme reflected in each

metaphor. Then, the themes reflected in the metaphors were identified. Expert opinion from 2 experts on metaphor research was provided, and the themes were undergone through a revision process, regarding expert opinion. After the revision, 2nd consultancy was received and the decision on the themes was finalized. Metaphors signalling interrelated features were put together into the identified categories, and the metaphors communicating different views were classified according to the themes identified. Analysis of the metaphors suggested that writers have metaphors that basically focus on writing in English either as a product, or as a process; thus the themes were categorized into two main groups as process-focused themes and product–focused themes.

3. RESULTS

More detailed information about the metaphors and the identified themes about writing is provided in the results section of the study. When presenting the data obtained from our participants, only vital grammatical corrections were done, and the data are presented in the original form as far as possible.

This section of the study portrays metaphors and the associated theme categories that were identified in our metaphor analysis. The 57 metaphors obtained throughout the study indicated totally 25 themes, 19 pertaining to the process and 6 to the product of writing. 46 of the metaphors were found to be mainly focusing on writing as a process, 6 of them mainly as a product and 5 metaphors signalling both process and product features.

About the frequency of the metaphors identified, 51 of the total 57 metaphors were used once, and three metaphors (iron, teacher, and child) were used twice each. On the other hand, some of the metaphors had explanations, written by the writers, which reflect more than a single theme. Metaphors reflecting more than one theme were included in the theme classes they represent. That is why, although there are 51 different metaphors, totally 79 views that suggest 25 themes could be identified during the research.

3.1. Process-focused Themes about Writing

Table 1presents the themes and the relevant metaphors primarily reflecting views on writing as a process. 51 metaphors created by the writers that suggest 19 major themes indicating focus on the process EFL writers go through were identified. As some of the metaphors revealed attribution to multi-themes, frequency presented in the table reaches up to 67 total with the repeated usages of metaphors and their association to different themes:

Table 1.
Metaphors With A Process Emphasis

	Theme Codes	Metaphors	Frequency
1	**A rewarding process**	Information box, Child, Bringing somebody up, Crude diamond, Climbing a mountain, Flower	6
2	**A process of exploratory experience**	Information box, Drawing a picture, Exploring a cave, Sea to explore	4
3	**A process of struggle**	Fighting with a dangerous animal,	1
4	**A process of competency**	Getting a (driver's) license	1
5	**A process of psychological relief**	Talking to a psychology(ist), Friend understanding my feelings, Drug, Good friend	4
6	**A process of self-regulation**	Teacher, Door to open to our world, Looking (in)to a mirror, Bodybuilding	4
7	**An infinite process**	Sea to explore, Long road we should walk, Space, Deep sea, Eternity	5
8	**A progressive process**	Stairs	1
9	**A process of assembling**	Meal, Bread, Cooking	3
10	**A process of individual development**	Information box, Teacher (2), New world, Creating a new world, Exercise, Window opened to our dreams	7
11	**A process that requires talent**	Playing a piano, Singing a song	2
12	**Time taking and demanding process**	Bringing somebody up, Crude diamond, Ocean, Stairs, Climbing a mountain, Plant	6
13	**A process of gaining flexibility as a strength**	Driving a car	1
14	**A process of constant practice**	Cat, Swimming, Baby, Iron (2), Driving a car, Poem, Build muscles, Milk, Crude diamond	10
15	**A process that includes threshold levels**	Riding a bike, Getting a (driver's) license	2
16	**A process of regular attention and care**	Baby, Plant, Flower, Child, Valentine, Cooking	6

Table 1 continued

	Theme Codes	Metaphors	Frequency
17	**A process of privacy and freedom**	Painting	1
18	**A motivational process**	Cooking	1
19	**A process of displaying non-native writer identity**	Door which opens to different planet, An act of theatre	2
		Total	67

An overall consideration of the results in table 1 shows that the theme that suggests writing as a 'process of constant practice' receives the highest frequency of metaphors with 10 metaphors. The following themes, in order from the highest to the lowest, can be observed as individual development (7), rewarding (6), regular attention and care (6), time taking and demanding (6), infinite (5), exploratory experience (4), psychological relief (4), self-regulation (4), assembling (3), requires talent (2), includes threshold levels (2), non-native writer identity (2), struggle (1), competency (1), progressiveness (1), gaining flexibility as a strength (1), privacy and freedom (1), and motivation (1).

The themes identified in table 1 and the connection between the metaphors are exemplified below, in an attempt to make explicit how the EFL writers associated their metaphors with writing in English as a process, and to introduce the rationale for our categorization of the metaphors:

Code 1 A rewarding process: Metaphors emphasizing the benefits, usefulness, and adding-value function of writing were found to match this theme. Creators of the metaphors in this category used 'information box', 'child', 'bringing somebody up', 'crude diamond', 'climbing a mountain', and 'flower' to express the meaning they attributed to writing in English as a rewarding process. For example, 'flower' was associated with writing as '*If you devote your attention to it, it grows and gives good results to you'* (P6- participant 6) by the participant.

Code 2 A process of exploratory experience: Metaphors 'information box', 'drawing a picture', 'exploring a cave', and 'sea to explore' indicate that writers view writing in English as an exploratory process for them. Writing is described as a process of discovery and a kind of adventure from their perspectives. Metaphors viewing writing as a form of discovery, and adventure were also put into this theme category. For example, the metaphor 'drawing a picture" was associated by the writer as '*before doing it you may have an idea about what it is going to be like, but never sure about the finished product. Also the details.*'(P19).

Code 3 A process of struggle: The metaphor 'fighting with a dangerous animal' was used to associate writing with being a struggling process as '*If you go on fighting (writing) you will kill the animal (homework) and if you don't go on fighting it (homework) will kill you*'(P45).

Code 4 A process of competency: This theme represents views about gaining expertise and perfection. The metaphor 'getting a (driver's) license' (also included in Code 15) was included in this category for its association to writing as '*until you get a license you will hesitate, but after getting a license you will be master*' (P5) because becoming a master indicates a view about gaining competency. However, arising from the participant's use and explanation of the metaphor, the metaphor 'getting a (driver's) license' was found to be signalling both 'competency' and 'threshold levels',which seemed to be attending to very closely related but distinct aspects of writing, at the same time.

Code 5 A process of psychological relief: Metaphors 'talking to a psycholog(ist)', 'friend understanding my feelings', 'drug', and 'good friend' are included in this category as they primarily associate writing with a process of affective variables and psychological factors. For example, the metaphor 'friend understanding my feelings' was associated with writing as '*I feel better when I write about myself.*' (P55). On the other hand, the metaphor 'drug' was connected to writingby the participant as 'Takes you far away. Like a painkiller. It helps you clear your mind and avoid stress!' (P32).

Code 6 A process of self-regulation: Metaphors highlighting self-awareness and reflection were included in this category. Metaphors associated with self-regulation were 'teacher', 'door to open to our world', 'looking (in) to a mirror', and 'bodybuilding' in our categorization. For example, 'teacher' was preferred as a metaphor with an explanation '*Writing teaches us our grammar and word knowledge. While we were writing something we saw our mistakes and then we learn.*' (P4). Reference to self-regulation process in these metaphors was not limited to grammar but also included concretising abstract things and consciousness raising as well.

Code 7 An infinite process: Another theme identified in our research was the writers' association of their metaphors 'sea to explore', 'long road we should walk', 'space', 'crude diamond', 'deep sea', and 'eternity' with writing in English as an infinite process. For example, the metaphor 'sea to explore' was associated by the writer as '*It is infinite to write anything in any topic in appropriate ways*' (P34). Within these metaphors, the writers

also emphasized that writing is at the exact centre of life, it is a means of communication and clarity of expression is vital.

Code 8 A progressive process: The metaphor 'stairs' signalled the theme that writing in English was viewed as a progressive process. For example, the exact connection of the metaphor to writing in English was expressed by the writer as '*Writing is so hard thing and we learn to write step by step*' (P38).

Code 9 A process of assembling: Metaphors 'meal', 'bread', and 'cooking' are found to suggest the theme that writing was viewed as a process of assembling. For example, writing was associated with 'bread' as '*We produce it like a baker. A (loaf of) bread is made of flour, egg etc. Also writing includes grammar, vocabulary etc. They are similar because we add something and we produce a bread or writing*' (P41).

Code 10 A process of individual development: As one of the most commonly highlighted themes, writing was viewed as a process of individual development in the metaphors 'information box', 'teacher (2)', 'new world', 'creating a new world', 'exercise', and 'window opened to our dreams'. For example, the metaphor 'teacher' was associated with writing by a writer with an explanation '*You should be careful to it and it teaches you so many things*' (P22).

Code 11 A process that requires talent: Some writers used metaphors that suggest writing in English as a process that requires talent. 'Playing a piano', and 'singing a song' are the metaphors identified as underlining talent. For example, the metaphor 'playing the piano' was connected to writing as '*If you don't have talent you can't do either of them*' (P35).

Code 12 Time taking and demanding process: Another view of the writing process identified in our themes was that writing is seen to be a time taking and demanding process. The metaphors 'bringing somebody up', 'crude diamond', 'ocean', 'stairs', 'climbing a mountain', and 'plant' were found to reflect the theme. For example, 'crude diamond' was preferred by the writer with the explanation '*The more you shape and use the more it can be suitable on you*' (P25).

Code 13 A process of gaining flexibility as a strength: The metaphor 'driving a car' was used to highlight writing as a process of gaining flexibility as a strength. The writers' explanation of the metaphor included '*The more you drive the more you gain flexibility. We can expand a sentence but regarding the rules, and the rules can be evaluated only by flexibility*' (P48).

Code 14 A process of constant practice: 10 metaphors were found to associate writing in English primarily with constant practice. Metaphors 'cat', 'swimming', 'baby', 'iron (2)', 'driving a car', 'poem', 'build muscles', 'milk', and 'crude diamond' were the ones to emphasize the significance of constant practice in writing. For example, the metaphor 'poem' is connected to writing as '*the more we work on it the more it can be beautiful and fluent*' (P53) by the writer.

Code 15: A process that includes threshold levels: Metaphors created in this category are 'riding a bike', and 'getting a (driver's) license'. For example, the metaphor "getting a (driver's) license" was associated with writing in Englishby the participant as '*until you get a license you will hesitate, but after getting the license you will be a master'*(P5) by the EFL writer. Writing in English is thought to be possible only when the writer reaches up to a particular level.

Code 16 A process of regular attention and care: The metaphors 'baby', 'plant', 'flower', 'child', 'valentine', and 'cooking' were found to be suggesting the theme regular attention and care. For example, the metaphor 'valentine' was preferred with the explanation '*devote your attention to writing*' (P26).

Code 17 A process of privacy and freedom: One of the metaphors were found to signal privacy and freedom in writing. The metaphor 'painting' was created with the explanation '*You are in your own world and no one bothers you. The metaphor painting refers to freedom of writing*' (P37) by the writer.

Code 18 A motivational process: Another theme identified in the metaphors was about motivation. Specifically the metaphor 'cooking' was associated with writing with the explanation '*don't rush, be careful and eager*' (P50). In addition to attention and care, eagerness was emphasized by the writer.

Code 19 A process of displaying non-native writer identity: Two of the metaphors obtained throughout this study were found to be in connection with writer identity. The metaphors 'door which opens to different planet', and 'an act of theatre' were associated with writing by the writers. For example, the writer associated the metaphor 'an act of theatre' with writing in English as '*You put on a mask and go on with it. When you write in a foreign language or a second language you become a different person*' (P13).

3.2. Product-focused Themes about Writing

Analysis of the metaphors in our study indicated mainly 6 themes with regard to viewing writing primarily as a product. Table 2 presents the EFL writers' metaphors that call forth themes about writing from a product perspective. Totally 11 metaphors were identified to associate with writing as a product, 1 metaphor (novel) was associated with two different themes regarding writing as a product and the total metaphor frequency rose up to 12:

Table 2.
Metaphors with A Product Emphasis

	Theme Codes	Metaphors	Frequency
1	**Rewarding**	Novel	1
2	**Attraction/beauty**	Girl, Poem	2
3	**A whole made up of parts**	Computer, Puzzle, Drawing a picture, Train	4
4	**Art**	Art	1
5	**Demanding**	Novel	1
6	**Combination of various skills**	Ocean, Meal, Bread	3
	Total		12

Of the 6 product-focused themes, viewing writing as a whole made up of parts receives the highest frequency of metaphors (4). The following themes have taken their place respectively as combination of various skills (3), attraction/beauty (2), rewarding (1), art (1), and demanding (1). A summary of the metaphors and their exact connection to writing in English provided by the writers can be exemplified as follows:

Code 1 Rewarding: The metaphor 'novel' was used to suggest writing as a rewarding product with the writers own explanation '*it is hard to write but enjoyable to read.*' (P17).

Code 2 Attraction/beauty: Two participants highlighted the beauty of writing as a product. The metaphors 'girl', and 'poem' were used for this purpose. For example, the metaphor 'girl' was connected to writing as '*there is no beautiful thing more than it*' (P39) by the writer.

Code 3 A whole made up of parts: Another major theme identified about writing as a product was viewing writing as a combination of parts. Interconnectedness and linking between writing parts are noted as well. The metaphors 'computer', 'puzzle', 'drawing a picture', and 'train' were used to signal aspects of writing from a part-to-whole perspective. For example, the metaphor 'train' was preferred with the explanation '*It has many parts. If we do not combine introduction, body and conclusion paragraphs, we cannot create an essay*' (P23) to highlight the written product is composed of parts and the parts are combined to form the whole. As also indicated in the 'drawing a picture' metaphor, the sum of parts is thought to make a different unified whole.

Code 4 Art: Directly the 'art' metaphor was used to show that writing as a product is an art itself. The writer's explanation for this metaphor was '*it is permanent and protected*' (P12).

Code 5 Demanding: With some other metaphors signalling different difficulties to encounter about writing, the metaphor 'novel' was the one to express most directly that the product of writing is a hard thing to achieve.

Code 6 Combination of various skills: The last theme we could identify about writing as a product was that writing in English was seen as a combination of various skills. Particularly the metaphors 'ocean', 'meal', and 'bread' suggested this theme. For example the writer connected the 'ocean' metaphor to writing with the explanation '*Even though it is deep, as long as you know swimming, just enjoy it. Writing in English is hard. People can't do it without knowing. At the beginning it seems easy, but it isn't easy. If people try to write something without knowing, he she just wastes his/her power*' (P33) to signal that writing requires some certain skills.

Preliminarily, the results of our study suggest that the majority of EFL writer metaphors lays emphasis more on the process than the written product. On the whole, depending on the writers' statements, 67 views concerning the process, and 12 views focusing on the product from the total 57 metaphors could be identified.

4. DISCUSSION

Results of our study, as a matter of fact, can well be interpreted from a number of perspectives and might provoke different thoughts depending on the approach taken by a reader. A number of coherent inferences can be made, from the most positive to the negative, about various factors that are likely to affect writing in English. To begin with, scrutinizing our results tables and filtering out some keywords from the leading themes identified seems to be efficacious for the comprehensiveness of the research. Firstly, some of the key notions about writing

in English, reflected in writer metaphors that suggest a process focus can be observed as 'rewarding', 'exploratory experience', 'struggle', 'competency', 'psychological relief', 'self-regulation', 'infiniteness', 'progressivity', 'assembling', 'individual development', 'requires talent', 'time taking and demanding', 'gaining flexibility as a strength', 'constant practice', 'includes threshold levels', 'regular attention and care', 'privacy and freedom', 'motivation', and 'displaying non-native writer identity'.

As the second main category of themes identified in our research, product-focused metaphors revealed some key notions as 'rewarding', 'attraction/beauty', 'a whole made up of parts', 'art', 'demanding', and 'combination of various skills'. Actually the themes with a product focus were not totally different from the process-focused themes; moreover, they have a lot in common, but they were classified in a separate category because the metaphors were connected to writing in English from a product view. Depending on the variation as a process and product, it seems reasonable to infer from these findings that the majority of our participants seem to be more influenced by the process they experienced during their writing instruction.

At the outset, some of the features of writing discussed in this research may already be familiar to most writing teachers that few might find some of the results very surprising. No doubt, many of the variables of second language writing and writers have already been addressed and discussed to a certain extent in the literature (Hyland, 2003; Gordon, 2008; Ismail, 2011). However, having a closer look at writer views and perceptions reflected through metaphors and the writers' exact connections to writing bears, first of all, the potential to enable us raise more awareness about the inner worlds of EFL learners/writers. Expression of views directly in the words of EFL writers, regardless of whether they are in contradiction with the literature, lets us discover more about writer conceptions. For example, analysis of the metaphors that view writing as a rewarding process actually makes explicit the idea that writing is, in a sense, a kind of investment by devoting energy, time or skill, and such an investment returns with its rewards. Awareness of this kind and at this level could well constitute a valuable support to contribute to the preparation and application of more effective writing syllabuses, just from the start, by getting to know issues from the writers' viewpoints.

Accordingly, viewing writing as an exploratory experience seems to be consistent with Donald M. Murray's statement "I would not write – would not need to write- if I knew what I was going to say before I said it" (as cited in White, 1988, 4). The theme also seems to be consistent with a previous finding reported by Levin and Wagner (2006) about 'discovery' reflected through their students' metaphors in a writing-to-learn context. In the same vein, apparently, some of the writers in our study ascribe discovery, adventure, or exploration to writing experiences too. Just as it is the case in many fields of education, writing is prone to create unexpected outcomes too. Namely, it is surely beyond doubt that education is mostly interested in achieving goals through planned activities, but the outcomes of instruction may not always be the exactly planned or desired ones. In a sense, starting with a motto 'expect the unexpected' might be of significance to designs of writing instruction as well.

On the other hand, the writer expressing writing as a process of struggle may somehow be seen to be under the influence of difficulties of writing. Similarly, it can also be discussed that the 'fighting with a dangerous animal' metaphor that we included in the 'struggling process' category have points in common with the 'stairs' metaphor in progressive process theme class as well. They both express that writing is hard but 'stairs' can be claimed to signal a relatively calm and conscious view of the phenomena whereas 'fighting with a dangerous animal' represents a more emotional attitude towards writing.

Another finding which might be of significance to writing research and teaching can be that the results of the study presents data with reference to the gap between probable goals on the part of a writing teacher and actual outcomes on the part of students. Most probably, a writing teacher generally would not be including in his/her syllabus some of the outcomes signalled in our participants' metaphors. For instance, a writing teacher might not be aware of, or at least be attempting to psychologically relieve his/her students through teaching writing. However, EFL writer views expressed through metaphors suggest (process of psychological relief) that some of the participants somehow felt their writing experiences have a psychological healing or well-being effect. Specifically, 4 participants created metaphors which directly express that writing in English can be a relieving process. Writing was defined explicitly by being a process like visiting a psychologist or like having a brief chat with a close friend.

More often than not, EFL writers tend to emphasize the difficulties they encounter when writing, or to allege their excuses, but hardly express pleasant issues during daily in-class interaction with the teacher. Certainly, writing teachers might have observed or come across in the literature that writings of students might bear clues from their inner worlds and the teachers can get knowledge even about their psychology, family problems, feelings etc. What is different here is that some students remark that writing can be a relieving process, as opposed to a commonly shared belief that writing might be a stressful activity for many. Then, if such dimensions of writing and learner variables can be analysed in detail, and if writing syllabuses can be designed bearing these findings in mind, carefully designed writing tasks and topics can contribute to decreasing many

disadvantages, or overcoming some difficulties in developing EFL writing skills. Thus, writing does not necessarily have to be a demanding topic for writers; moreover, the complexity or difficulties of writing might even turn into an appealing form. The significance of engaging tasks in writing instruction is never ignorable, and deeper research on task design based on writer views may constitute an effective start.

About the metaphors that view writing in English as a process of individual development, our participants precisely created metaphors that emphasize linguistic development and ones that signal informational development. Writing is viewed as a developmental process, in a sense it can be interpreted as a developmental tool that feed the writer either linguistically or informationally. In other words, writing as a means of developing certain skills such as grammar, knowledge of the world, and view of oneself was among the inherent themes in the metaphors. Not surprisingly, most of the themes identified in this research complementarily support this finding that students explore either many new things linguistically or discover realities to contribute to their view of the world as well.

One of the prominent issues we would like to highlight here with regard to process-focused themes is about interpreting the metaphors that view writing as a time taking and demanding process because they might also be interpreted and extended to a theme 'adding value' as well. Although not explicitly stated by the creators of the metaphors, for example interpreting the metaphor 'crude diamond' limited to being 'time taking and demanding' might not be satisfying enough for many. Instead, bearing in mind that devoting time and energy adds value to your precious stone, and in the end you are rewarded as the writer naturally, can lead to a more comprehensive understanding of the phenomena.

Accordingly, viewing writing as a process of 'gaining flexibility as strength' seems to be another finding worth discussing. The metaphors included in this category do not only focus on knowing 'enough language or grammar' but also, besides viewing writing as rule-based and systematic, flexibility is emphasized as a form of strength to highlight making correct decisions and choosing among various structures when needed. It perhaps points out one of the most significant features of writing that sometimes make writing difficult or more complex for many writers. This constitutes in most cases the principal focal points for error analysis, and assessment of writing.

Writer views regarding writer identity have been another identification in our study that the metaphors highlighting the theme 'displaying non-native writer identity' remark the difference between being a native English writer and being an EFL writer. They seem to constitute data about discussion topics relevant to differences between being native and non-native writers, similar to the ones about the distinction between native and non-native speakers, quite familiar topics to most EFL instruction specialists. Including such findings among the key dimensions of further research on developing writing skills can provide opportunities for more detailed analysis and valuable results from different research contexts. Just at this point, we would like to draw attention to a prior finding reported by Levin and Wagner (2006) as the 'art' metaphors in their study were associated with a view as "writing is equated with the art of acting and performing" (p. 254). In our study, we could identify an 'art' theme in the product-focused metaphors but the content is quite different from Levin and Wagner's identification, because the participant in our study used the art metaphor to emphasize that writing is permanent and protected. On the other hand, the content of their art metaphors seem to share more in meaning with the 'an act of theatre' metaphor in the 'displaying non-native writer identity' theme in our study.

Results of a quite-new study published just as we were about to complete our research, suggest findings some of which can be comparable to ours. The concepts identified in Aydın and Baysan's (2018) study with their postgraduate participants from different fields seem to indicate some common views very close to the themes we could identify in our study although the themes were not labelled exactly in the same words. In addition to the similar conceptions, there are also differently labelled themes that the concepts 'an unpleasant action' and 'an action that gives joy' identified in Aydın and Baysan (2018) can well be associated with "time taking and demanding" and "psychological relief" themes in our findings. On the other hand, the 'drop in the ocean' seems to signal a conception close to the 'infinite process' theme we could identify in our study. In two different contexts, what the two samples have in common and the differences between the samples seem to suggest some similar results, as well as some diversified views. It is unlikely to assert bold, clear-cut explanations about the similarities and differences in views for now, further research can yield worthy results.

However, in addition to all commonly identifiable factors, we need to keep in mind, especially in metaphor research, that teaching can be culture-bound to a considerable extent. In the study conducted by Can et al. (2011), Polish students are reported to describe language learning in pre-questionnaire as 'observing the meal', and in the post-questionnaire as 'preparing a meal' metaphor to refer to language learning. The difference between the relabelling is thought to result from increased experience, involvement in the process of learning, and maturation. From this point of view, it is likely that the metaphors obtained in our study might be under the influence of a number of instructional factors such as teaching styles and method of the instructor, tasks

accomplished, and some other experiential, cultural, or social components. Hence, such differentiations to be discovered through metaphorical analysis can naturally provide us with a precious diversified portfolio of data about writing in English, which can eventually be used in designing effective writing syllabuses.

Briefly, metaphorical analysis can provide us with valuable hints about some factors that we have not been aware of yet. As is reminded by White and Bruning (2005), implicit beliefs about writing can take place in the processes of writing and exist in a written product. However, identification of such beliefs through only belief inventories may sometimes bear limitations while some complementary studies like metaphorical analysis can offer alternative insights into a more detailed understanding of the various dimensions of writing. Then, an improved version of the description of the phenomena can be attained, and better instructional practices can be designed for EFL writers.

5. CONCLUSION

Consistent with the true aim of this research, we accepted the metaphorical expressions created by the participants of the study as a valuable chance of catching hints about their conceptions about writing in English. First of all, no metaphors in our study reflect writing as an easy work. We value any foremostdata to be obtained about the EFL learners' views of writing in English. That is why, our research aimed at getting EFL writers' crystal clear views about different aspects of writing, but not limiting the focus of our research to whether our participants' metaphorical expressions meet and share all the qualities with 'writing in English'. It is beyond doubt that, as is also stated by Chiappe and Kennedy (1999), metaphors are stronger than similes because metaphors communicate more properties than similes. However, we have observed in our study, through written explanations by the participants, and during our interaction with them that writers tend to emphasize some properties over the others in their conceptualizations, regardless of whether they use a metaphor or a simile. What the writers said was as equally important as what they meant to say in our identification of the themes, and the primary focus of each metaphor was pinpointed.

In a sense, the data gathered for this study have been self-expression of conscious or unconscious cognitive, linguistic, or affective conceptions of the participants about writing. It was an opportunity to get into the EFL writers' world that can give ideas about designing more effective writing syllabuses and activities if similar further researches could be conducted in different contexts as well. Learner centeredness could become really the centre of our teaching writing and developing writing skills. For example, learning from the metaphors that view writing in English as a psychologically relieving process can, to some extent, lead to discussion of including some personal topics in writing syllabuses and tasks, even in academic writing instruction. On the other hand, recognizing writing as an individual development process can be an opportunity for the reassessment of task design so that writers can learn through writing. However, learning through writing in this case should not be confused with or limited to 'writing to learn' activities. Our observation during this research makes it possible to conclude that writers can be learning about different topicseven while they are writing in a learning-to-write context, which can be named as learning-while-writing situation. Another inference to be made from this study and a suggestion for further research can be the one about the writers that see writing as a process that requires special talents. Researching and deciding on suitable strategies to support writers about the place and role of talent in writingmight be another helpful start for effective writing instruction and practices.

Research literature on writing continues growing with studies on developing writing skills and components of writing. However, there will always be a need to reconsider and research some of the topics relevant to writing such as the process, the product of writingand writer related variables. As discussed by Matsuda (2003a), sticking to a single, constant view or methodology about writing may not be enough to understand all issues about writing. A clear understanding of the process and post-process views of EFL writing suggests evaluating different contemporary perspectives of writing, aspects of writing and writing instruction. In line with this view, Williams's (2012) assertion that "the evidence that writing can facilitate knowledge creation is growing. (…) The first step in knowledge co-construction is reflection." (p. 324-325) directs our attention to the significance of focusing on writer views. A complementary assertion about writer views is indicated by Levin and Wagner (2006) that students' conceptions of writing were found to be modifiable. The direction of the change is claimed to be as follows:

> "… from viewing writing as a mode of knowledge transmission, which satisfies an authority, to a perception of writing as an interpretative, interactive, and constructive process, a meaningful and engaging experience that can affect others and be affected by its own process. (p. 266)"

A sociocultural approach to writer views, beliefs or perceptions is, above all, likely to enhance our, as teachers or researchers, understanding of the phenomena with richer opportunities. Hence, the results of this study can be regarded as an attempt to recognize and raise awareness of the existing state of writers in EFL writing, and search for a path to contribute to the construction of a contemporary view of writing. Then, with the precious

contributions of further research to be conducted in the future, understanding many discursive features of developing writing skills can be possible.

Naturally, metaphors about writing in English and the themes to be identified cannot be limited to the ones we could identify in our study. Different interpretations can be possible from different perspectives, or analysis and interpretation of the same sort of data can be applicable to different contexts. Different results can be obtained in diverse cultural contexts, and with different samples. Reconsidering the concept of EFL writing and further research into different dimensions of writing in English, including metaphorical analysis, and deeper analysis of the current data available in the literature boast a great potential to contribute to the research literature on effective EFL writing instruction. Therefore, updating research results on topics such as EFL writers' views, beliefs, conceptions, perceptions, or attitudes, in coordination with the contemporary scientific, technological, cultural and social developments, is likely to create new invaluable insights into writing instruction.

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GENİŞ ÖZET

1. Giriş

Yazma becerilerinin geliştirilmesi dil öğretiminin önemli bir bölümünü oluşturmaktadır. Yazma becerileri diğer dil becerilerinden farklı yönleri bulunmasının yanısıra, aynı zamanda da yakın ilişkide bulunmaktadır ve dil öğretiminin oldukça karmaşık ve zor bir alanını oluşturmaktadır. İngilizce ifadesiyle yazma (writing) sözcüğü hem yazım sürecini hem de ortaya çıkan yazılı ürünü anlatmak için kullanılmaktadır ve birbiriyle ilişkili bir dizi kavramı da gündeme getirmektedir. Böylelikle duygu ve düşüncelerin ifade edildiği bir eylem, üretken bir dil becerisi, geçirilen süreçler ya da yazılı bir metin şeklinde bir ürün olarak kaşımıza çıkabilmektedir. Dil öğrenimindeki öğrenci değişkenleri yazma söz konusu olduğunda araştırılması gereken yazar değişkenlerine dönüşmektedir ve bu konu sadece dil ve öğrenci değişkenleri ile sınırlı da kalmamaktadır. Yazmanın önemli bir bileşeni olarak yazarlar, stratejileri, duyguları, algıları üzerine yapılan çalışmalarda artış gözlemlense de henüz araştırmaların arzu edilen düzeye ulaştığını iddia etmek güçtür. Bundan dolayı bu çalışmada yazma becerilerinin geliştirilmesinde yazarların konumuna ışık tutması amacıyla, yazarlar hakkında daha fazla bilgi sahibi olma ihtiyacının dayanaklarını anlamave metafor analizi yoluyla yazar görüşlerinin araştırılması amaçlanmıştır.

Çoğunlukla akademik yazma kavramıyla da birlikte anılan, yabancı dil olarak İngilizce yazma becerilerinin geliştirilmesinin ve yazma öğretiminin çeşitli bileşenleri bulunmaktadır. 1970'lere kadar bireyin dil hâkimiyetinin bir göstergesi olarak görülmekte olan yazma özellikle 1950li ve 1970li yıllar arasında uygulamalı dilbilim alanındaki hata analizi çalışmalarının etkisi altında kalmıştır. Böylelikle 1980'li yıllara kadar yazma sürecinden ziyade ortaya çıkan yazılı ürün ön planda olmuş, yazma becerilerinin geliştirilmesi ve yazma öğretimi bu durumdan etkilenmiştir. İngilizce yazma becerilerinin geliştirilmesinde önemli bir diğer etken iseikinci dil ya da yabancı dil olarak İngilizce yazma öğretimi gündeme geldiğinde, anadil/birinci dil olarak İngilizce yazma konusunda yapılan araştırma sonuçlarının ikinci/yabancı dilde yazma öğretimine temel teşkil ederek uygulanması olmuştur. Yazar değişkenlerini ve yazma süreçlerini ihmal eden yaklaşımların yetersiz kaldığı konularla ilgili olarak, ikinci/yabancı dilde yazma ile birinci dilde yazma arasındaki farklılık ve uyumsuzluklara işaret eden pek çok çalışma da zamanla literatürdeki yerini almıştır (Friedlander, 1994; Hyland, 2003; Weigle, 2002). İngilizce yazma becerilerinin geliştirilmesi için ve yazma öğretiminin önemli bir bileşeni olarak yazarın merkeze alınmasına, yazar değişkenlerinin ve yazma sürecinin daha ayrıntılı araştırılmasına ihtiyaç bulunmaktadır. Sadece nihai olarak ortaya çıkan ürün olarak yazılı metne odaklanmanın yeterli olmadığı, yazarın geçtiği yazma sürecinin önemli olduğu açıktır. Yazma sürecinin de sadece bir metnin yazımıyla sınırlı bir süreç olarak kalmadığı, yazma öğretiminioluşturan tüm etkinlikler ve ürünleri kapsadığı, yazar açısından toplamda bir başka bütünsel süreç oluşturduğu dikkate alınmalıdır.

2. Yöntem

Kolayda örneklem yöntemiyle yürütülen bu nitel, betimleyici çalışma 2017-2018 öğretim yılında bir Türk üniversitesinde İngiliz Dili Eğitimi alanında öğrenim gören 56 öğrencinin katılımıyla gerçekleştirilmiştir. Katılımcılardan zorunlu ders olarak aldıkları İleri okuma ve yazma dersini tamamladıkları dönemde veri toplanmıştır. Yazma ve okuma becerileriyle ilgili çeşitli konuları öğrendikten sonra metaforlar yoluyla İngilizce yazmaya dair görüşlerini ifade etmeleri istenmiştir. İngilizce yazmaya karşı önyargıların, eksik bilgilerin yazar görüşlerine yansımasını önlemek amacıyla veri toplama formu katılmcılara yazma eğitimi aldıkları akademik yılsonunda verilerek veri toplanması tercih edilmiştir. Toplam 57 öğrenciden 56'sı veri formunu istenen şekilde doldurarak İngilizce yazmayla ilgili görüşlerini bir metafor aracılığıyla ifade etmiş ve kullandıkları metaforu yazma ile nasıl ilişkilendirdiklerinin açıklamasını da yazılı olarak formda sunmuşlardır. Veri analizinde yazarlar olarak katılımcıların kullandıkları metaforik ifadelerle birlikte metaforun hangi spesifik özelliklerini yazma eyleminin ve yazının hangi spesifik boyutlarıyla ilişkilendirdikleri değerlendirilmiştir.

Literatürde yabancı dil öğrenenlerin çeşitli konularda görüşleri, tutumları ve algıları ile ilgili olarak nitel ve nicel yöntemlerle yürütülmüş çeşitli çalışmalar bulunmasına rağmen ve İngilizce kullanan yazarların İngilizce yazmaya ilişkin görüşleri ile ilgili çalışmalar oldukça sınırlı düzeydedir. Metafor analizi yönteminin antropolojik, sosyal, psikolojik ve eğitsel alanda yaygın bir yöntem olmasından dolayı bizim araştırmamızda da veri toplama yöntemi olarak tercih edilmiştir. Katılımcı formları ifadelerin açıklığı ve anlam yönüyle ön incelemeden geçirilmiş, daha sonra içerik analizi yoluna gidilmiştir. Katılımcıların metaforları, kastettikleri anlamı açıklayan yazılı ifadeleri de dikkate alınarak sınıflandırılmış, sınıflandırma hakkında metafor çalışmalarında tecrübeli 2 uzman görüşü alınmıştır. Uzman görüşü doğrultusunda tema kategorileri tekrar gözden geçirilerek 2. defa uzman görüşüne başvurulmuş, verilerden elde edilen temalar konusunda hem fikir olunmuştur.

3. Bulgular, Tartışma, Sonuçlar

Katılımcılardan elde edilen toplam 56 metafor, katılımcıların tamamlayıcı açıklamalarıyla değerlendirilerek toplamda 79 görüş ve 25 tema tespit edilebilmiştir. 25 temadan 19unun yazmayı süreç olarak vurgulayan, 6sının ise yazmaya ürün olarakbakışı yansıtan temalar olduğu görülmektedir.

Yazmayı süreç olarak ön plana çıkaran katılımcı metaforlarının değerlendirilmesi sonucunda toplamda 19 tema tespit edilmiş ve en çok vurgulanan tema olarak 10 metafor ile yazmanın 'süreklilik arz eden bir uygulama' olarak görüldüğü tespit edilmiştir. Metafor frekanslarına göre yüksekten düşüğe doğru sıralandığında yazma sürecine dair temaların bireysel gelişim (7), yararlı/ödüllendirici (6), düzenli ilgi ve dikkat (6), zaman alıcı ve zahmetli (6), sonsuz (5), keşfi deneyim (4), psikolojik rahatlama (4), öz-düzenleme (4), birleştirme (3), yetenek gerektirme (2), eşik düzeyleri bulunan (2), yerli olmayan yazar kimliği (2), mücadele (1), yetkinlik (1), sürerlilik (1), bir güçlülük olarak esneklik kazanma (1), mahremiyet ve özgürlük (1) ve güdüleme (1) süreçleri olarak ifade edildiği görülmüştür.

Yazmayla ilgili ürün odaklı temalar ise 6 başlık altında toplanmıştır. Bu kategoride kullanılan 4 metafor da incelendiğinde yazmanın 'parçalardan oluşan bir bütün' olarak yansıtıldığı görülmektedir. Daha sonra ise yazmanın çeşitli becerilerin birleşimi (3), güzellik/çekicilik (2), yararlı/ödüllendirici (1), sanat (1), ve zahmetli (1) olduğunu yansıtan temalara ulaşılmıştır.

Bu çalışmaya ait bulguların farklı bakış açıları ve yaklaşımlarla değerlendirilmesi halinde çok çeşitli yorumlara ulaşılması ve çok farklı fikirler uyandırması mümkündür. Tespit edilen temalardan yansıyan bazı temel nitelemeler konusunda farkındalık oluşması sayesinde yazmanın doğasına ve yazarların geçirdikleri süreçler ve tecrübelerine dair bazı önemli ipuçlarını yakalamak mümkün olabilmektedir. Bu çalışmamızda ortaya çıkan metaforlarla ifade edilen görüşlerin bir kısmı pek çok dil öğretmeninin daha önce gözlemleyebildiği ve kendileri için sürpriz olmayan bulgular olarak görülebilir. Ancak her şeyden önce yazarların kendi ifadeleriyle ve onların gözünden konuya daha yakından bakma, çeşitli yönlerden yazarların geçtiği süreçleri ve yaşadıklarını anlayabilme imkanı verebileceği düşünülmektedir. Örneğin tespit edebildiğimiz temalar arasında bulunan ve yazmayı 'yararlı/ödüllendirici' bir süreç olarak yansıtan görüşlere yakından baktığımızda, katılımcıların bu konuyu emek, zaman ve becerilerin ortaya konulduğu bir yatırım süreci olarak gördükleri ve yapılan yatırım sonucunda ulaşılan yararlara dikkat çektikleri de görülebilecektir.

Levin ve Wagner'in (2006) çalışmasında da olduğu gibi, yazma ile ilgili olarak temel bir başka özellik ise 'keşif, macera' olarak yerini almaktadır. Meşhur yazarların da zaman zaman ifade ettiği gibi, yazmaya başlarken nasıl bir sonuca ulaşılacağını kestirmek güçtür. Her ne kadar öğretim belirlenen hedeflere planlı etkinliklerle ulaşmayı amaçlasa da her zaman beklenenin gerçekleşmeyebileceğini, ulaşılan sonuçların arzu edilenden farklı olabileceğini dikkate almak gerekmektedir. Eğitimin pek çok alanında olabileceği gibi, bir yazılı metnin oluşturulmasında, yazma becerilerinin geliştirilmesinde, yazma öğretiminde, programların tasarlanmasında, etkinliklerin düzenlenmesinde, hedeflerin gerçekleşmesi konusunda sürprizlere açık olmayı ve "Umulmayanı ummayı" gündeme almak yararlı olacaktır. Diğer taraftan genellikle yabancı dil olarak İngilizce yazma konusu güçlük ve karmaşıklık ile özdeşleştirilirken, bu çalışmada bazı öğrencilerin İngilizce yazmayı 'psikolojik rahatlama' aracı gibi gördükleri, yazı yazarken bir psikologla veya bir yakın arkadaşla dertleşir gibi hissettiklerini ifade ettikleri görülmüştür. Katılımcıların yazmayı çeşitli bölüm ve aşamalardan oluşan bütünsel bir yapı olarak tasvir ederken kullandıkları bireysel gelişim aracı, mahremiyet ve özgürlük, İngilizce yazarken kendini bir yabancı gibi hissetme, zahmetli bulma, yetkinlik gerektirmesi, belirli aşamalardan oluşması, süreklilik arz etmesi, parçaların birleşerek bir bütünü oluşturması, güzellik ortaya çıkaran süreçler ve ürün oluşu gibi nitelemelerin birer ipucu olarak kabul edilerek bu anahtar kavramlar üzerinde derinlikli ve çok yönlü çalışmalar yürütülmesi yararlı olacaktır.

Öğretimin kültüre bağlı bir eylem olduğu da dikkate alındığında, farklı kültürler ve kullanım alanlarında yapılacak çalışmaların bize farklı bulgular sağlaması mümkündür. Yazma konusunda araştırma yaparken de deneyimsel, kültürel ve sosyal birçok bileşeni dikkate alarak bireyin yaşadıklarını ve hissettiklerini anlamaya çalışmanın önemi açıkça görülmektedir. Böylelikle bireyi gerçekten merkeze alan dil öğretimi ve yazma becerileri öğretimi programları düzenlemek, uygun etkinlikler tasarlamak, program hedeflerine yaklaşabilmek mümkün olabilecektir. Yabancı dil olarak İngilizce kullanan yazarların görüşleri, inançları, kavramlaştırmaları, algıları ve tutumları gibi konuların çağdaş bilimsel, teknolojik, kültürel, sosyal gelişmelerle tutarlı olarak güncellenmesi ile İngilizce yazma öğretiminde daha fazla ilerleme kaydedilmesi mümkün olabilecektir.