

CULTURAL SCHEMATA AND READING COMPREHENSION

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Abstract: This study was carried out to investigate the influence of cultural (abstract) schema on reading comprehension. The study was carried out at Çanakkale Onsekiz Mart University, Faculty of Education with 48 third year students of the ELT Department. A 2X2 true experimental research design was pursued, where four different treatment conditions were created. The first group of students were given an original short story while a second group of students were given a nativized version of the same short story. Neither group was given any reading activities prior, while or posterior to reading. In comparison to this pairing, the third group of students were given the original short story with some reading activities while the fourth group were given the nativized version with the same activities as the third group. Analysis of variance (ANOVA) indicated that the treatment groups who received the nativized version of the short story, regardless of the activities used, outperformed the other two groups who read the original story. This implied that abstract schema appear to have a significant effect on the comprehension of short stories.

BACKGROUND

Reading is probably the most essential skill for learners studying English as a foreign language (EFL). This is mainly because reading, in an EFL setting, quite often provides language learners with invaluable opportunity to get exposure to the target language and therefore receive linguistic input to build up their language proficiency. As a matter of fact, reading in such settings, quite often, can be the only source of getting linguistic input. However, exposure to reading material alone is not always sufficient for gaining linguistic knowledge. Readers as language learners are believed to go through an active and interactive process rather than simply decoding the graphic representations. Anderson (1999) explains this active process as follows:

“Reading is an active, fluent process which involves the reader and the reading material in building meaning. Meaning does not reside on the printed page ... (a) synergy occurs in reading, which combines the words on the printed page with the reader’s background knowledge and experiences.” (1999: 1)

Anderson puts special emphasis on the role of background knowledge in reading comprehension. If readers know something about the topic about which they are reading it will be easier for them to understand the topic by linking their experiences and background knowledge with new information to be gained. If the reader has no experience or background knowledge about the topic she is reading about, then she will not be able to cross the borders of the printed material to achieve the meaning that is hidden beyond the literal meaning offered in the text. In this sense, the reading process is in line with the learning process as

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illustrated by Piaget (1972 & 1974). Learning is a result of an equilibration process whereby old knowledge and new information are integrated through the processes of accommodation and assimilation. The new information is assimilated into the old knowledge by the learner through making a personal sense of what is to be learned while the old knowledge is questioned and adjusted according to personal interpretation of what has been newly learned. Activated old knowledge is as vital as new information in the learning process. The lack of old knowledge makes it harder to learn novel concepts to the learner (McCarthy 1990).

Different mechanisms are thought to exist in the process of reading comprehension. The readers engage in bottom-up processing or top-down processing of the reading material (Anderson 1999), although they can also get involved in both types of processing at the same time to better comprehend the texts (Murtagh 1989).

Bottom-up processing is seen as a serial process that begins with the examination of the printed graphic representations, followed by recognising graphic stimuli, decoding them to sound, recognizing words and decoding meanings (Alderson 2000). According to Anderson (1999), bottom-up or data-driven processing depends primarily on the information presented by the text where that information is processed from letter features to letters and from words to meaning. In such a view, “readers are passive decoders of sequential graphic-phonemic-syntactic-semantic systems” (Alderson 2000: 17) and thus they are expected to recognise letters to be able to read words.

Top-down processing, on the other hand, is seen as the readers’ contribution to the incoming text (Alderson 2000), emphasizing the importance of schema in the process of reading comprehension. Through schema-theoretic models, readers are expected to relate their prior experience with the text they are reading. In this manner, activating schema, or in other words, helping the readers to relate their life experiences to the text, plays an important role. Goodman, for example, calls reading a ‘psycholinguistic guessing game’, in which readers infer the text’s meaning on the basis of minimal linguistic information, and optimum use of activated pre-existing world knowledge (Goodman 1982 in Alderson 2000: 17). According to Goodman (1988: 12) ‘psycholinguistic guessing game model’ views reading as a psycholinguistic process in which reading “... starts with a linguistic surface representation encoded by a writer and ends with meaning which the reader constructs”. Karakaş and Erten (2003), for example, found that different types of reading activities done in reading classes could facilitate the comprehension of short stories simply by activating readers’ schemata, which are seen as interlocking mental structures representing readers’ knowledge (Alderson 2000).

Interactive models are currently accepted as the most comprehensive description of the reading process, combining elements of both bottom-up and top-down models. Murtagh (1989) stresses that good second language readers are those who can efficiently integrate bottom-up and top-down processes. The meaning, as a result of the interaction between the reader and the text, is not only in the text itself but lies in the interaction between readers and the text (Grabe 1991).

Alptekin (2003) identifies three types of schema: content schema, formal schema, and abstract schema. Content schema can be defined as knowledge of the world (Carrell 1983). Content schema can further be divided into two different types of schema: background knowledge and subject matter knowledge; the former being the knowledge which may or may not be relevant to the content of a particular text and the latter being directly related to text content and topic (Alderson 2000).

The second type is formal schema which is defined as the knowledge of language and linguistic conventions, including knowledge of how texts are organised, and what the main features of a particular genre of writing are.

The third type of schema discussed by Alptekin is abstract schema that refers to the role of cultural membership. He also calls this 'story schema'. Abstract schema, in his terms, involves cultural knowledge that is needed to fully comprehend a text. Özyaka (2001) and Alptekin (2002 and 2003) demonstrated that cultural background knowledge had a significant effect on the inferential comprehension of short stories. Alptekin (2002, 2003) compared two groups of high-intermediate Turkish learners of English who read different versions of the same short story. The first group of students who read a localised version of the story outperformed the second group of students who read the original version, indicating that cultural familiarity facilitated comprehension of the story.

Alptekin argues that abstract schema is an important factor in reading comprehension. Supporting arguments come from information processing based theories of language learning (McLaughlin et al. 1983), which argue that human short-term memory is limited in its processing capacity (Miller 1956). Further, McLaughlin et al. propose controlled and automatic processes in the process of language learning. The controlled processes are slow and temporary and require greater memory space whereas the automatic processes are faster and therefore demand smaller memory space, allowing allocation of valuable memory space for other types of information processing.

STUDY

OBJECTIVES OF THE STUDY

This study aimed to find out the effects of cultural (abstract) schema on the comprehension of short stories. Research questions addressed were as follows.

- 1- Does students' familiarity with cultural content of short stories affect their comprehension?
- 2- Do reading activities used with short stories make up for the lack of cultural (abstract) schemata?

The study had two hypotheses:

- H₁: Cultural familiarity will have a significant impact on reading comprehension;
H₂: Although reading activities contribute to the comprehension of short stories, the impact of cultural familiarity will remain as a significant factor in the comprehension of short stories.

METHODOLOGY

Setting: The study was conducted in the English Language Teaching Department at the Faculty of Education of Çanakkale Onsekiz Mart University. The study was carried out during the spring semester of the 2002-2003 academic year. The ELT Department was suitable for the study for two reasons. First, the researchers were employed in the department and conveniently had constant access to participants for the study and thus could conduct the experimental sessions themselves. Second, participants, having high English language proficiency, met the minimum language requirements to measure the effects of cultural (abstract) schema on reading comprehension as effective use of cultural knowledge may require a certain level of language proficiency (Alptekin 2002- personal communication).

Participants: 48 third year students from the ELT Department participated in the study. The students were assigned, according to their cumulative GPAs at the end of their fifth term in the department, to four random groups so as to create a 2X2 true experimental research design. Students' cumulative GPAs were calculated by taking account of only English-based courses and English medium teacher training courses. To do this, the students' marks from their English courses were multiplied by the number of credits of the course and then the sum of multiplied course loadings were divided by total number of credits earned by the participants. None of the students had failed any courses.

Table 1: Courses taken into consideration while calculating participants' GPA

Name of the course	Credits	Year	Semester
Grammar I	3	1	Fall
Speaking Skills I	3	1	Fall
Reading Skills I	3	1	Fall

Writing Skills I	3	1	Fall
Grammar II	3	1	Spring
Speaking Skills II	3	1	Spring
Reading Skills II	3	1	Spring
Writing Skills II	3	1	Spring
Elective I: Phonetics	2	1	Spring
Advanced Reading Skills	3	2	Fall
Introduction to English Literature I	3	2	Fall
Language Acquisition	3	2	Fall
Advanced Writing Skills	3	2	Spring
Introduction to English Literature II	3	2	Spring
Approaches for Language Teaching	3	2	Spring
Linguistics I	3	2	Spring
Linguistics II	3	3	Fall
Analysis and Teaching of Short Stories	3	3	Fall
English-Turkish Translation	3	3	Fall
Teaching Techniques and Material Evaluation	3	3	Fall
Language Teaching Methods	3	3	Fall
Total Credits	62		

Once the Cumulative GPAs were calculated, the GPAs were grouped into 9 ranges as illustrated in Table 2.

Table 2: Ranges of GPAs

Groups	Ranges
1	4.00 – 3.75
2	3.74 – 3.50
3	3.49 – 3.25
4	3.24 – 3.00
5	2.99 – 2.75
6	2.74 – 2.50
7	2.49 – 2.25
8	2.24 – 2.00
9	1.99 – 1.75

Finally, twelve students from each range of GPAs were assigned to different groups so as to form homogenous groups that were labelled as **Treatment 1** (Original no activity-ONA), **Treatment 2** (Original with activity- OWA), **Treatment 3** (Adjusted no activity-ANA), and **Treatment 4** (Adjusted with activity- AWA). Table 3 shows the mean GPA values for each treatment group.

Table 3: Mean GPA values for each treatment group

Name of the Group	Mean Value (GPA)	n
Original no activity	2,5375	12
Original with activity	2,4933	12
Adjusted no activity	2,5550	12
Adjusted with activity	2,5233	12

An ANOVA test indicated no significant differences between the treatment groups ($p < .05$) as illustrated in Table 4.

Table 4: Mean (GPA) differences between different treatment groups

(I) Condition	(J) Condition	Mean Difference	Sig.
ONA	OWA	4,417E-02	,995
	ANA	-1,750E-02	1,000
	AWA	1,417E-02	1,000
OWA	ONA	-4,417E-02	,995
	ANA	-6,167E-02	,986
	AWA	-3,000E-02	,998
ANA	ONA	1,750E-02	1,000
	OWA	6,167E-02	,986
	AWA	3,167E-02	,998
AWA	ONA	-1,417E-02	1,000
	OWA	3,000E-02	,998
	ANA	-3,167E-02	,998

Materials & Instrumentation

The reading text: The short story ‘The Girls in their Summer Dresses’ by Irwin Shaw (see references for URL address) was chosen for ‘Turkification’ (Alptekin 2002). The short story is about a couple trying to take a Sunday off in the city of New York. The story was nativized for research purposes in that it was re-written to take place in the city of Çanakkale.

In the nativisation process, the names of the characters were changed to Turkish names; attention was paid while adjusting the narrated city plan of New York to Çanakkale. All the names of the places, streets, and buildings had to make sense in readers’ minds in order to activate their schemata about the city of Çanakkale. Furthermore, the names of the places and the sequence of actions had to conform to the original story. For example, in the original story the couple leaves the Brevoort and starts walking towards Washington Square along the Fifth Avenue. In the adjusted nativized story, the couple leaves Barışkent and starts walking towards Republic Square along Kordonboyu.

Apart from these changes, some conceptual cues, too, had to be changed in order to complete the nativization process. So, in the nativized story, the characters planned to eat fish instead of steak.

The short story had to be modernised in order to make nativization possible. Nativization into the past was not possible mainly because Çanakkale was a very small town during the time period of the original story. Therefore nativization into the past would not be geographically and culturally appropriate. Modernisation resulted in certain changes in the

elements of the story. For example, while Michael talks about phonographs in the original story, Coşkun talks about computers in the nativized one. Another example is that Özlem uses her mobile phone in the nativized story whereas Frances uses the public phone in the bar in the original story. Figure 1 demonstrates the main differences between the original and the nativized versions of the story.

Figure 1: The differences between the stories

ORIGINAL SHORT STORY	NATIVIZED SHORT STORY
CHARACTERS	
Michael (Mike) Loomis	Coşkun Umutlu
Frances	Özlem
The Stevensons	Nalan & Tarık
A little Japanese waiter	A beautiful teenage waiter
THE CITY	
New York / City of New York / State of New York	Çanakkale / City of Çanakkale / City of Çanakkale
Alice Maxwell' house	Tarık Uyanık's house
Fifth Avenue	Kordonboyu
The Brevoort	Barışkent
Washington Square	Republic Square
Eighth Street	Golf Tea Garden / Republic Square
Ohio	Erzurum
Into the country	Into Güzelyalı
Town	City
Football game	Basketball game – Turkey championship of women
Helping her over curbstones and	-----
Cavanagh's	Albatros Fish Restaurant
Subways	Ferries
On the east side of the street	Along sea side of the street
Between Fiftieth and Fifty-seventh streets	Between Barışkent and Kordonboyu
Girls on Forty-fourth Street at lunchtime	Girls at Küçümen at lunchtime
Actresses	University students
Italian men in their Sunday clothes and the young women with Scotties in Washington Square Park	ANZAC tourists jogging along Kordonboyu
Outside Sardi's, waiting for producers to look at them	Outside Lodos Disco, trying to forget all about lessons
In Macy's	At Gima
Flirting with you over socks and books and phonograph needles	Flirting with you over socks and dried fruits and cakes
Theaters	Cinemas
CULTURE	
Rolls and coffee	Simit and tea
An extra five pounds of husband	An extra several kilos of husband
Drinking their / our Scotch	Drinking their / our rakı
The Giants	Fenerbahçe
A steak as big as a blacksmith's apron	A fish as big as a man's arm
A bottle of wine	A big bottle of rakı
A new French picture at the Filmarte	A new Turkish picture – O Şimdi Asker – at the AFM
Subway excavations	Flying seagulls
They make divots	They move so fast
Furs	Leathers
Hats / forty-five dollar hats	Boots / expensive boots
Pretzels	Pistachio nuts

Brandy / Courvoisier	Beer
Drank a little water	Had some pistachio nuts
Million wonderful women	Thousands of wonderful women
The Jewish girls, the Italian girls, the Irish, Polack, Chinese, German, Negro, Spanish, Russian girls	The Turkish girls from different cities, from İstanbul, İzmir, Ankara, Antalya, Manisa
At three o'clock	At five o'clock
MODERNISATION	
Phonograph	Computer
-----	Took her mobile phone
Toward the telephone	Towards the door to make a call in a silent way (private)

Post-test: A recall-type post-test (see appendix B) was administered at the end of the reading session. The post-test was also written for the two different versions of the story: nativized and original version. The post-test included three different elicitation techniques: the first group of questions were 'True/False/Not Given'; the second group of questions involved putting scrambled actions into correct order of narration; and the third group were open-ended essay questions to test comprehension. Students were not allowed to refer to the reading text during the post-test period. Nor were they allowed to use their dictionaries. A pre-test was not used because the students had not read the story before the experiment.

Procedures for data collection: Different groups of students were given different treatments. Figure 2 illustrates the lesson plans followed with each group of students.

Figure 2: Procedures for each group of students

TREATMENT 1 ONA	TREATMENT 2 OWA	TREATMENT 3 ANA	TREATMENT 4 AWA
The original text was given without activities (30')	<i>Pre-reading activities:</i> Brainstorming (3') Pre-questioning (3') <i>Reading the story (25')</i> <i>While reading activities:</i> Scanning (2') Skimming (2') Clarifying (2') Reciprocal teaching (2') Inferring (2') <i>Post-reading activities:</i> Thinking aloud (2') Question / answer Relationships (2')	The adjusted text was given without activities (30')	<i>Pre-reading activities:</i> Brainstorming (3') Pre-questioning (3') <i>Reading the story (25')</i> <i>While reading activities:</i> Scanning (2') Skimming (2') Clarifying (2') Reciprocal teaching (2') Inferring (2') <i>Post-reading activities:</i> Thinking aloud (2') Question / answer Relationships (2')
Post test given (15')	Post test given (15')	Post test given (15')	Post test given (15')
Total 45'	Total 60'	Total 45'	Total 60'

Procedures for data analysis:

Marking the papers: two independent raters marked students' papers only for comprehension and ignored grammatical mistakes.

Inter-rater reliability for marking the papers: Marks given to student papers by the raters were analysed through Pearson correlation coefficient procedure. A high correlation coefficient was found between the two sets of marks ($r: .893$ $p < .000$), which was considered to be consistent enough to proceed to further statistical analysis.

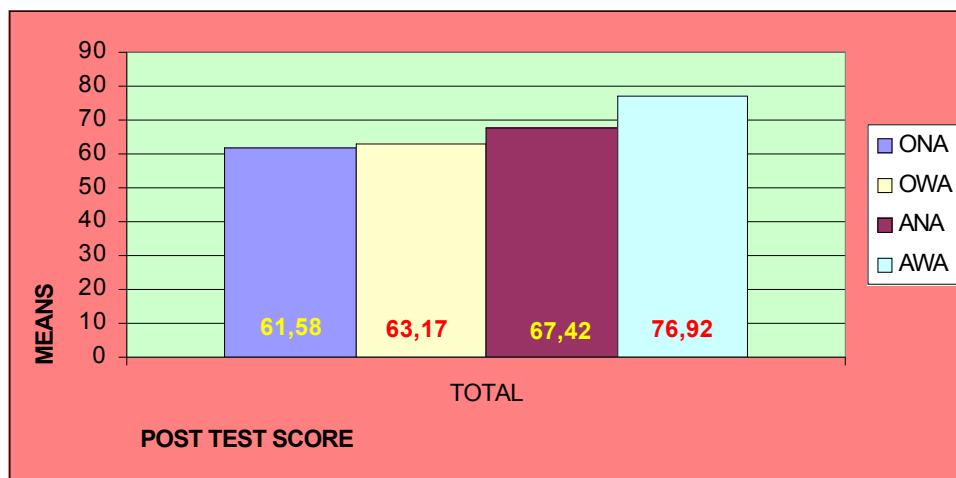
Statistical Analysis: Posttest scores of the participants were analysed by using an analysis of variance (ANOVA) procedure on SPSS to find out any between-group differences.

Findings & Discussion: Descriptive statistics indicated differences in group performances. The two groups who received the nativized version of the story earned higher scores, AWA being the most successful. Table 5 and Figure 3 demonstrate mean scores obtained by each group of students.

Table 5: Mean scores of the groups

CONDITION	TOTAL
AWA	76,92
ANA	67,42
OWA	63,17
ONA	61,58

Figure 3: Post test scores



The ANOVA analysis indicated that there were statistically significant ($p < .05$) differences between different treatment conditions.

Table 6: Group differences

		Sum of Squares	df	Mean Square	F	Sig.
TOTAL	Between Groups	1707,063	3	569,021	3,657	,019
	Within Groups	6846,417	44	155,600		
	Total	8553,479	47			

Results from a further post hoc Scheffe test supported the hypotheses formulised at the outset of the study. Table 7 illustrates the results of the post hoc Scheffe test.

Table 7: Group Comparisons

			Mean Difference (I-J)	Std. Error	Sig.
TOTAL	ONA	OWA	-1,58	5,09	,992
		ANA	-5,83	5,09	,727
		AWA	-15,33	5,09	,040
	OWA	ONA	1,58	5,09	,992
		ANA	-4,25	5,09	,873
		AWA	-13,75	5,09	,078
	ANA	ONA	5,83	5,09	,727
		OWA	4,25	5,09	,873
		AWA	-9,50	5,09	,336
	AWA	ONA	15,33	5,09	,040
		OWA	13,75	5,09	,078
		ANA	9,50	5,09	,336

AWA students who received the nativized version of the story with activities, although slightly out of the significance level, outperformed both OWA students who received the original story with activities ($p < .078$) and ONA students who received only the original story ($p < .040$). However, there was not a significant difference between the AWA students and ANA Students who read only the nativized version of the story ($p < .336$). It was particularly interesting to observe that ANA students scored higher than the OWA students although this difference was not significant ($p < .873$).

These findings, though not always significant, most probably due to the limited number of participants, gave support to Alptekin's (2002 and 2003) assertion that abstract schema can be a significant factor in the comprehension of short stories. This was especially evident between the AWA and the ONA and OWA groups. It is probable that students in the AWA group easily activated their abstract schema since the nativized version of the story took place in the city of Çanakkale, which facilitated their comprehension (Alderson 2000). The fact that the ANA group scored higher than the OWA and ONA groups can practically be explained by referring to the controlled and automatic processes involved (McLaughlin et al. 1983). These students, making use of their automatic processes as a result of their easily activated abstract schemata, seemed to be able to making up for the lack of contribution of reading activities to the comprehension of the short story used with the OWA students who probably had to refer to their controlled processes. Therefore the former probably could free up larger memory space for incoming linguistic information whereas the latter could not the same comfortably.

Unfortunately, the minimal difference observed between the ONA and OWA groups is difficult to explain. One explanation could be the possibility that as the study was not a part of students' assessment, students may not have been very willing to overload their already full memory space and thus may not have given the study their full attention. Further studies ought to take this issue into account.

Conclusion: As discussed above, schema seems to play a crucial role in reading comprehension. The results of this study indicate that activating schema seems to enable readers to better comprehend what they read. The nativization and the use of pre-reading, while reading and post reading activities to activate students' abstract schemata appear to positively contribute to comprehension of short stories. However, reading a nativized short story without any teacher directed reading activity is likely to yield equally successful result as with studying an original story with reading activities. Already activated pre-existing abstract schema involves using automatic processes. This then can free up valuable short term memory space for further examination of the reading text.

The results of this study, with due acknowledgement of the value of reading literary works in their original forms for a fuller taste of literature, suggests that Nativization or modification of short stories may be worth considering in the process of foreign language teaching by using short stories and, more importantly, in developing educational materials. Doing so can positively contribute to the motivation of our students by increasing the sense of ownership in the language classroom.

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Appendix A:

THE GIRLS IN THEIR SUMMER DRESSES

BY IRWIN SHAW

Fifth Avenue was shining in the sun when they left the Brevoort and started walking toward Washington Square. The sun was warm, even though it was November, and everything looked like Sunday morning--the buses, and the well-dressed people walking slowly in couples and the quiet buildings with the windows closed.

Michael held Frances' arm tightly as they walked downtown in the sunlight. They walked lightly, almost smiling, because they had slept late and had a good breakfast and it was Sunday. Michael unbuttoned his coat and let it flap around him in the mild wind. They walked, without saying anything, among the young and pleasant-looking people who somehow seem to make up most of the population of that section of New York City.

"Look out," Frances said, as they crossed Eighth Street. "You'll break your neck."

Michael laughed and Frances laughed with him.

"She's not so pretty, anyway," Frances said. "Anyway, not pretty enough to take a chance breaking your neck looking at her."

Michael laughed again. He laughed louder this time, but not as solidly. "She wasn't a bad-looking girl. She had a nice complexion. Country-girl complexion. How did you know I was looking at her?" Frances cocked her head to one side and smiled at her husband under the tip-tilted brim of her hat. "Mike, darling . . ." she said.

Michael laughed, just a little laugh this time. "Okay," he said. "The evidence is in. Excuse me. It was the complexion. It's not the sort of complexion you see much in New York. Excuse me."

Frances patted his arm lightly and pulled him along a little faster toward Washington Square.

"This is a nice morning," she said. "This is a wonderful morning. When I have breakfast with you it makes me feel good all day."

"Tonic," Michael said. "Morning pickup. Rolls and coffee with Mike and you're on the alkali side, guaranteed."

"That's the story. Also, I slept all night, wound around you like a rope."

"Saturday night," he said. "I permit such liberties only when the week's work is done."

"You're getting fat," she said.

"Isn't it the truth? The lean man from Ohio."

"I love it," she said, "an extra five pounds of husband."

"I love it, too," Michael said gravely.

"I have an idea," Frances said.

"My wife has an idea. That pretty girl."

"Let's not see anybody all day," Frances said. "Let's just hang around with each other. You and me. We're always up to our neck in people, drinking their Scotch, or drinking our Scotch, we only see each other in bed . . ."

"The Great Meeting Place," Michael said. "Stay in bed long enough and everybody you ever knew will show up there."

"Wise guy," Frances said. "I'm talking serious."

"Okay, I'm listening serious."

"I want to go out with my husband all day long. I want him to talk only to me and listen only to me."

"What's to stop us?" Michael asked. "What party intends to prevent me from seeing my wife alone on Sunday? What party?"

"The Stevensons. They want us to drop by around one o'clock and they'll drive us into the country."

"The lousy Stevensons," Mike said. "Transparent. They can whistle. They can go driving in the country by themselves. My wife and I have to stay in New York and bore each other t' te-...-t' te."

"Is it a date?"

"It's a date."

Frances leaned over and kissed him on the tip of the ear.

"Darling," Michael said. "This is Fifth Avenue."

"Let me arrange a program," Frances said. "A planned Sunday in New York for a young couple with money to throw away."

"Go easy."

"First let's go see a football game. A professional football game," Frances said, because she knew Michael loved to watch them. "The Giants are playing. And it'll be nice to be outside all day today and get hungry and later we'll go down to Cavanagh's and get a steak as big as a blacksmith's apron, with a bottle of wine, and after that, there's a new French picture at the Filmarte that everybody says... Say, are you listening to me?"

"Sure," he said. He took his eyes off the hatless girl with the dark hair, cut dancer-style, like a helmet, who was walking past him with the self-conscious strength and grace dancers have. She was walking without a coat and she looked very solid and strong and her belly was flat, like a boy's, under her skirt, and her hips swung boldly because she was a dancer and also because she knew Michael was looking at her. She smiled a little to herself as she went past and Michael noticed all these things before he looked back at his wife. "Sure," he said, "we're going to watch the Giants and we're going to eat steak and we're going to see a French picture. How do you like that?"

"That's it," Frances said flatly. "That's the program for the day. Or maybe you'd just rather walk up and down Fifth Avenue."

"No," Michael said carefully. "Not at all."

"You always look at other women," Frances said. "At every damn woman in the city of New York."

"Oh, come now," Michael said, pretending to joke. "Only pretty ones. And, after all, how many pretty women are there in New York? Seventeen?"

"More. At least you seem to think so. Wherever you go."

"Not the truth. Occasionally, maybe, I look at a woman as she passes. In the street. I admit, perhaps in the street I look at a woman once in a while. . . ."

"Everywhere," Frances said. "Every damned place we go. Restaurants, subways, theaters, lectures, concerts."

"Now, darling," Michael said. "I look at everything. God gave me eyes and I look at women and men and subway excavations and moving pictures and the little flowers of the field. I casually inspect the universe."

"You ought to see the look in your eye," Frances said, "as you casually inspect the universe on Fifth Avenue."

"I'm a happily married man." Michael pressed her elbow tenderly, knowing what he was doing. "Example for the whole twentieth century, Mr. and Mrs. Mike Loomis."

"You mean it?"

"Frances, baby . . ."

"Are you really happily married?"

"Sure," Michael said, feeling the whole Sunday morning sinking like lead inside him. "Now what the hell is the sense in talking like that?"

"I would like to know." Frances walked faster now, looking straight ahead, her face showing nothing, which was the way she always managed it when she was arguing or feeling bad.

"I'm wonderfully happily married," Michael said patiently. "I am the envy of all men between the ages of fifteen and sixty in the state of New York."

"Stop kidding," Frances said.

"I have a fine home," Michael said. "I got nice books and a phonograph and nice friends. I live in a town I like the way I like and I do the work I like and I live with the woman I like. Whenever something good happens, don't I run to you? When something bad happens, don't I cry on your shoulder?"

"Yes," Frances said. "You look at every woman that passes."

"That's an exaggeration."

"Every woman." Frances took her hand off Michael's arm. "If she's not pretty you turn away fairly quickly. If she's halfway pretty you watch her for about seven steps. . . ."

"My Lord, Frances!"

"If she's pretty you practically break your neck . . ."

"Hey, let's have a drink," Michael said, stopping.

"We just had breakfast."

"Now, listen, darling," Mike said, choosing his words with care, "it's a nice day and we both feel good and there's no reason why we have to break it up. Let's have a nice Sunday."

"I could have a fine Sunday if you didn't look as though you were dying to run after every skirt on Fifth Avenue."

"Let's have a drink," Michael said.

"I don't want a drink."

"What do you want, a fight?"

"No," Frances said, so unhappily that Michael felt terribly sorry for her. "I don't want a fight. I don't know why I started this. All right, let's drop it. Let's have a good time."

They joined hands consciously and walked without talking among the baby carriages and the old Italian men in their Sunday clothes and the young women with Scotties in Washington Square Park.

"I hope it's a good game today," Frances said after a while, her tone a good imitation of the tone she had used at breakfast and at the beginning of their walk. "I like professional football games. They hit each other as though they're made out of concrete. When they tackle each other," she said, trying to make Michael laugh, "they make divots. It's very exciting."

"I want to tell you something," Michael said very seriously. "I have not touched another woman. Not once. In all the five years."

"All right," Frances said.

"You believe that, don't you?"

"All right."

They walked between the crowded benches, under the scrubby citypark trees.

"I try not to notice it," Frances said, as though she were talking to herself. "I try to make believe it doesn't mean anything. Some men're like that, I tell myself, they have to see what they're missing."

"Some women're like that, too," Michael said. "In my time I've seen a couple of ladies."

"I haven't even looked at another man," Frances said, walking straight ahead, "since the second time I went out with you."

"There's no law," Michael said.

"I feel rotten inside, in my stomach, when we pass a woman and you look at her and I see that look in your eye and that's the way you looked at me the first time, in Alice Maxwell's house. Standing there in the living room, next to the radio, with a green hat on and all those people."

"I remember the hat," Michael said.

"The same look," Frances said. "And it makes me feel bad. It makes me feel terrible."

"Sssh, please, darling, sshh. . . ."

"I think I would like a drink now," Frances said.

They walked over to a bar on Eighth Street, not saying anything, Michael automatically helping her over curbstones and guiding her past automobiles. He walked, buttoning his coat, looking thoughtfully at his neatly shined heavy brown shoes as they made the steps toward the bar. They sat near a window in the bar and the sun streamed in, and there was a small cheerful fire in the fireplace. A little Japanese waiter came over and put down some pretzels and smiled happily at them.

"What do you order after breakfast?" Michael asked.

"Brandy, I suppose," Frances said.

"Courvoisier," Michael told the waiter. "Two Courvoisier."

The waiter came with the glasses and they sat drinking the brandy in the sunlight. Michael finished half his and drank a little water.

"I look at women," he said. "Correct. I don't say it's wrong or right, I look at them. If I pass them on the street and I don't look at them, I'm fooling you, I'm fooling myself."

"You look at them as though you want them," Frances said, playing with her brandy glass. "Every one of them."

"In a way," Michael said, speaking softly and not to his wife, "in a way that's true. I don't do anything about it, but it's true."

"I know it. That's why I feel bad."

"Another brandy," Michael called. "Waiter, two more brandies."

"Why do you hurt me?" Frances asked. "What're you doing?"

Michael sighed and closed his eyes and rubbed them gently with his fingertips. "I love the way women look. One of the things I like best about New York is the battalions of women. When I first came to New York from Ohio that was the first thing I noticed, the million wonderful women, all over the city. I walked around with my heart in my throat."

"A kid," Frances said. "That's a kid's feeling."

"Guess again," Michael said. "Guess again. I'm older now, I'm a man getting near middle age, putting on a little fat and I still love to walk along Fifth Avenue at three o'clock on the east side of the street between Fiftieth and Fifty-seventh streets, they're all out then, making believe they're shopping, in their furs and their crazy hats, everything all concentrated from all over the world into eight blocks, the best furs, the best clothes, the handsomest women, out to spend money and feeling good about it, looking coldly at you, making believe they're not looking at you as you go past."

The Japanese waiter put the two drinks down, smiling with great happiness.

"Everything is all right?" he asked.

"Everything is wonderful," Michael said.

"If it's just a couple of fur coats," Frances said, "and forty-five-dollar hats . . ."

"It's not the fur coats. Or the hats. That's just the scenery for that particular kind of woman. Understand," he said, "you don't have to listen to this."

"I want to listen."

"I like the girls in the offices. Neat, with their eyeglasses, smart, chipper, knowing what everything is about, taking care of themselves all the time." He kept his eye on the people going slowly past outside the window. "I like the girls on Forty-fourth Street at lunchtime, the actresses, all dressed up on nothing a week, talking to the good-looking boys, wearing themselves out being young and vivacious outside Sardi's, waiting for producers to look at them. I like the salesgirls in Macy's, paying attention to you first because you're a man, leaving lady customers waiting, flirting with you over socks and books and phonograph needles. I got all this stuff accumulated in me because I've been thinking about it for ten years and now you've asked for it and here it is."

"Go ahead," Frances said.

"When I think of New York City, I think of all the girls, the Jewish girls, the Italian girls, the Irish, Polack, Chinese, German, Negro, Spanish, Russian girls, all on parade in the city. I don't know whether it's something special with me or whether every man in the city walks around with the same feeling inside him, but I feel as though I'm at a picnic in this city. I like to sit near the women in the theaters, the famous beauties who've taken six hours to get ready and look it. And the young girls at the football games, with the red cheeks, and when the warm weather comes, the girls in their summer dresses . . ." He finished his drink. "That's the story. You asked for it, remember. I can't help but look at them. I can't help but want them."

"You want them," Frances repeated without expression. "You said that."

"Right," Michael said, being cruel now and not caring, because she had made him expose himself. "You brought this subject up for discussion, we will discuss it fully."

Frances finished her drink and swallowed two or three times extra. "You say you love me?"

"I love you, but I also want them. Okay."

"I'm pretty, too," Frances said. "As pretty as any of them."

"You're beautiful," Michael said, meaning it.

"I'm good for you," Frances said, pleading. "I've made a good wife, a good housekeeper, a good friend. I'd do any damn thing for you."

"I know," Michael said. He put his hand out and grasped hers.

"You'd like to be free to . . ." Frances said.

"Sssh."

"Tell the truth." She took her hand away from under his.

Michael flicked the edge of his glass with his finger. "Okay," he said gently. "Sometimes I feel I would like to be free."

"Well," Frances said defiantly, drumming on the table, "anytime you say . . ."

"Don't be foolish." Michael swung his chair around to her side of the table and patted her thigh.

She began to cry, silently, into her handkerchief, bent over just enough so that nobody else in the bar would notice. "Someday," she said, crying, "you're going to make a move . . ."

Michael didn't say anything. He sat watching the bartender slowly peel a lemon.

"Aren't you?" Frances asked harshly. "Come on, tell me. Talk. Aren't you?"

"Maybe," Michael said. He moved his chair back again. "How the hell do I know?"

"You know," Frances persisted. "Don't you know?"

"Yes," Michael said after a while. "I know."

Frances stopped crying then. Two or three snuffles into the handkerchief and she put it away and her face didn't tell anything to anybody. "At least do me one favor," she said.

"Sure."

"Stop talking about how pretty this woman is, or that one. Nice eyes, nice breasts, a pretty figure, good voice," she mimicked his voice.

"Keep it to yourself. I'm not interested."

"Excuse me." Michael waved to the waiter. "I'll keep it to myself."

Frances flicked the corner of her eyes. "Another brandy," she told the waiter.

"Two," Michael said.

"Yes, ma'am, yes, sir," said the waiter, backing away.

Frances regarded him coolly across the table. "Do you want me to call the Stevensons?" she asked. "It'll be nice in the country."

"Sure," Michael said. "Call them up."

She got up from the table and walked across the room toward the telephone. Michael watched her walk, thinking, What a pretty girl, what nice legs.

**Adopted form of the short story
'THE GIRLS IN THEIR SUMMER DRESSES'**

by Irwin Shaw

Kordonboyu was shining in the sun when they left Barışkent and started walking toward Republic Square. The sun was warm, even though it was November, and everything looked like Sunday morning--the buses, and the well-dressed people walking slowly in couples and the quiet buildings with the windows closed.

Coşkun held Özlem's arm tightly as they walked downtown in the sunlight. They walked lightly, almost smiling, because they had slept late and had a good breakfast and it was Sunday. Coşkun unbuttoned his coat and let it flap around him in the mild wind. They walked, without saying anything, among the young and pleasant-looking people who somehow seem to make up most of the population of that section of Çanakkale.

"Look out," Özlem said, as they walked past the Golf Tea Garden. "You'll break your neck."

Coşkun laughed and Özlem laughed with him.

"She's not so pretty, anyway," Özlem said. "Anyway, not pretty enough to take a chance breaking your neck looking at her."

Coşkun laughed again. He laughed louder this time, but not as solidly. "She wasn't a bad-looking girl. She had a nice complexion. Country-girl complexion. How did you know I was looking at her?" Özlem cocked her head to one side and smiled at her husband under the tip-tilted brim of her hat. "Coşkun, darling . . ." she said.

Coşkun laughed, just a little laugh this time. "Okay," he said. "The evidence is in. Excuse me. It was the complexion. It's not the sort of complexion you see much in Çanakkale. Excuse me."

Özlem patted his arm lightly and pulled him along a little faster toward Republic Square.

"This is a nice morning," she said. "This is a wonderful morning. When I have breakfast with you it makes me feel good all day."

"Tonic," Coşkun said. "Morning pickup. Simit and tea with Coşkun and you're on the alkali side, guaranteed."

"That's the story. Also, I slept all night, wound around you like a rope."

"Saturday night," he said. "I permit such liberties only when the week's work is done."

"You're getting fat," she said.

"Isn't it the truth? The lean man from Erzurum."

"I love it," she said, "an extra several kilos of husband."

"I love it, too," Coşkun said gravely.

"I have an idea," Özlem said.

"My wife has an idea. That pretty girl."

"Let's not see anybody all day," Özlem said. "Let's just hang around with each other. You and me. We're always up to our neck in people, drinking their raki, or drinking our raki, we only see each other in bed . . ."

"The Great Meeting Place," Coşkun said. "Stay in bed long enough and everybody you ever knew will show up there."

"Wise guy," Özlem said. "I'm talking serious."

"Okay, I'm listening serious."

"I want to go out with my husband all day long. I want him to talk only to me and listen only to me."

"What's to stop us?" Coşkun asked. "What party intends to prevent me from seeing my wife alone on Sunday? What party?"

"Nalan and Tark. They want us to drop by around one o'clock and they'll drive us into Güzelyalı."

"Lousy Nalan and Tark," Coşkun said. "Transparent. They can whistle. They can go driving in Güzelyalı by themselves. My wife and I have to stay in Çanakkale and bore each other t'te-...-t'te."

"Is it a date?"

"It's a date."

Özlem leaned over and kissed him on the tip of the ear.

"Darling," Coşkun said. "This is Kordonboyu."

"Let me arrange a program," Özlem said. "A planned Sunday in Çanakkale for a young couple with money to throw away."

"Go easy."

"First let's go see a basketball game -- Turkey Championship of women. A professional basketball game," Özlem said, because she knew Coşkun loved to watch them. "Fenerbahçe are playing. And it'll be nice to be outside all day today and get hungry and later we'll go down to Albatros Fish Restaurant and get a fish as big as a man's arm, with a big bottle of raki, and after that, there's a new Turkish picture - O Şimdi Asker - at the AFM that everybody says... Say, are you listening to me?"

"Sure," he said. He took his eyes off the hatless girl with the dark hair, cut dancer-style, like a helmet, who was walking past him with the self-conscious strength and grace dancers have. She was walking without a coat and she looked very solid and strong and her belly was flat, like a boy's, under her skirt, and her hips swung boldly because she was a dancer and also because she knew Coşkun was looking at her. She smiled a little to herself as she went past and Coşkun noticed all these things before he looked back at his wife. "Sure," he said, "we're going to watch Fenerbahçe and we're going to eat fish and we're going to see a Turkish picture. How do you like that?"

"That's it," Özlem said flatly. "That's the program for the day. Or maybe you'd just rather walk up and down Kordonboyu."

"No," Coşkun said carefully. "Not at all."

"You always look at other women," Özlem said. "At every damn woman in the city of Çanakkale."

"Oh, come now," Coşkun said, pretending to joke. "Only pretty ones. And, after all, how many pretty women are there in Çanakkale? Seventeen?"

"More. At least you seem to think so. Wherever you go."

"Not the truth. Occasionally, maybe, I look at a woman as she passes. In the street. I admit, perhaps in the street I look at a woman once in a while. . . ."

"Everywhere," Özlem said. "Every damned place we go. Restaurants, ferries, theaters, lectures, concerts."

"Now, darling," Coşkun said. "I look at everything. God gave me eyes and I look at women and men and flying seagulls and moving pictures and the little flowers of the field. I casually inspect the universe."

"You ought to see the look in your eye," Özlem said, "as you casually inspect the universe on Kordonboyu."
"I'm a happily married man." Coşkun pressed her elbow tenderly, knowing what he was doing. "Example for the whole twentieth century, Mr. and Mrs. Coşkun Umutlu."
"You mean it?"
"Özlem, baby . . ."
"Are you really happily married?"
"Sure," Coşkun said, feeling the whole Sunday morning sinking like lead inside him. "Now what the hell is the sense in talking like that?"
"I would like to know." Özlem walked faster now, looking straight ahead, her face showing nothing, which was the way she always managed it when she was arguing or feeling bad.
"I'm wonderfully happily married," Coşkun said patiently. "I am the envy of all men between the ages of fifteen and sixty in the city of Çanakkale."
"Stop kidding," Özlem said.
"I have a fine home," Coşkun said. "I got nice books and a computer and nice friends. I live in a city I like the way I like and I do the work I like and I live with the woman I like. Whenever something good happens, don't I run to you? When something bad happens, don't I cry on your shoulder?"
"Yes," Özlem said. "You look at every woman that passes."
"That's an exaggeration."
"Every woman." Özlem took her hand off Coşkun's arm. "If she's not pretty you turn away fairly quickly. If she's halfway pretty you watch her for about seven steps. . . ."
"My Lord, Özlem!"
"If she's pretty you practically break your neck . . ."
"Hey, let's have a drink," Coşkun said, stopping.
"We just had breakfast."
"Now, listen, darling," Mike said, choosing his words with care, "it's a nice day and we both feel good and there's no reason why we have to break it up. Let's have a nice Sunday."
"I could have a fine Sunday if you didn't look as though you were dying to run after every skirt on Kordonboyu."
"Let's have a drink," Coşkun said.
"I don't want a drink."
"What do you want, a fight?"
"No," Özlem said, so unhappily that Coşkun felt terribly sorry for her. "I don't want a fight. I don't know why I started this. All right, let's drop it. Let's have a good time."
They joined hands consciously and walked without talking among the baby carriages and the old ANZAC tourists jogging along Kordonboyu.
"I hope it's a good game today," Özlem said after a while, her tone a good imitation of the tone she had used at breakfast and at the beginning of their walk. "I like professional basketball games. They hit each other as though they're made out of concrete. When they defend each other," she said, trying to make Coşkun laugh, "they move so fast. It's very exciting."
"I want to tell you something," Coşkun said very seriously. "I have not touched another woman. Not once. In all the five years."
"All right," Özlem said.
"You believe that, don't you?"
"All right."
They walked between the crowded benches, under the scrubby citypark trees.
"I try not to notice it," Özlem said, as though she were talking to herself. "I try to make believe it doesn't mean anything. Some men're like that, I tell myself, they have to see what they're missing."
"Some women're like that, too," Coşkun said. "In my time I've seen a couple of ladies."
"I haven't even looked at another man," Özlem said, walking straight ahead, "since the second time I went out with you."
"There's no law," Coşkun said.
"I feel rotten inside, in my stomach, when we pass a woman and you look at her and I see that look in your eye and that's the way you looked at me the first time, in Tarık Uyanık's house. Standing there in the living room, next to the radio, with a green hat on and all those people."
"I remember the hat," Coşkun said.
"The same look," Özlem said. "And it makes me feel bad. It makes me feel terrible."
"Sssh, please, darling, sssh. . . ."
"I think I would like a drink now," Özlem said.
They walked over to a bar near Republic Square, not saying anything, Coşkun automatically guiding her past automobiles. He walked, buttoning his coat, looking thoughtfully at his neatly shined heavy brown shoes as they made the steps toward the bar. They sat near a window in the bar and the sun streamed in, and there was a small cheerful fire in the fireplace. A beautiful teenager waiter came over and put down some pistachio nuts and smiled happily at them.
"What do you order after breakfast?" Coşkun asked.
"Beer, I suppose," Özlem said.
"Beer," Coşkun told the waiter. "Two beers."
The waiter came with the glasses and they sat drinking the beer in the sunlight. Coşkun finished half his and had some pistachio nuts.
"I look at women," he said. "Correct. I don't say it's wrong or right, I look at them. If I pass them on the street and I don't look at them, I'm fooling you, I'm fooling myself."
"You look at them as though you want them," Özlem said, playing with her beer glass. "Every one of them."
"In a way," Coşkun said, speaking softly and not to his wife, "in a way that's true. I don't do anything about it, but it's true."
"I know it. That's why I feel bad."
"Another beer," Coşkun called. "Waiter, two more beers."
"Why do you hurt me?" Özlem asked. "What're you doing?"
Coşkun sighed and closed his eyes and rubbed them gently with his fingertips. "I love the way women look. One of the things I like best about Çanakkale is the battalions of women. When I first came to Çanakkale from Erzurum that was the first thing I noticed, the thousands of wonderful women, all over the city. I walked around with my heart in my throat."
"A kid," Özlem said. "That's a kid's feeling."
"Guess again," Coşkun said. "Guess again. I'm older now, I'm a man getting near middle age, putting on a little fat and I still love to walk along Kordonboyu at five o'clock along sea side of the street between Barışkent and Kordonboyu, they're all out then, making believe they're shopping, in their leathers and their crazy hats, everything all concentrated from all over the world into eight blocks, the best leathers, the best clothes, the handsomest women, out to spend money and feeling good about it, looking coldly at you, making believe they're not looking at you as you go past."

The beautiful teenager waiter put the two drinks down, smiling with great happiness.

"Everything is all right?" he asked.

"Everything is wonderful," Coşkun said.

"If it's just a couple of leather coats," Özlem said, "and expensive boots . . ."

"It's not the leather coats. Or the boots. That's just the scenery for that particular kind of woman. Understand," he said, "you don't have to listen to this."

"I want to listen."

"I like the girls in the offices. Neat, with their eyeglasses, smart, chipper, knowing what everything is about, taking care of themselves all the time." He kept his eye on the people going slowly past outside the window. "I like the girls at Küçümen at lunchtime, the university students, all dressed up on nothing a week, talking to the good-looking boys, wearing themselves out being young and vivacious outside Ledos Disco, trying to forget all about lessons. I like the salesgirls at Gima, paying attention to you first because you're a man, leaving lady customers waiting, flirting with you over socks and dried fruits and cakes. I got all this stuff accumulated in me because I've been thinking about it for ten years and now you've asked for it and here it is."

"Go ahead," Özlem said.

"When I think of Çanakkale City, I think of all the girls, the Turkish girls from different cities, from İstanbul, İzmir, Ankara, Antalya, Manisa, all on parade in the city. I don't know whether it's something special with me or whether every man in the city walks around with the same feeling inside him, but I feel as though I'm at a picnic in this city. I like to sit near the women in the cinemas, the beauties who've taken hours to get ready and look it. And the young girls at the basketball games, with the red cheeks, and when the warm weather comes, the girls in their summer dresses . . ." He finished his drink. "That's the story. You asked for it, remember. I can't help but look at them. I can't help but want them."

"You want them," Özlem repeated without expression. "You said that."

"Right," Coşkun said, being cruel now and not caring, because she had made him expose himself. "You brought this subject up for discussion, we will discuss it fully."

Özlem finished her drink and swallowed two or three times extra. "You say you love me?"

"I love you, but I also want them. Okay."

"I'm pretty, too," Özlem said. "As pretty as any of them."

"You're beautiful," Coşkun said, meaning it.

"I'm good for you," Özlem said, pleading. "I've made a good wife, a good housekeeper, a good friend. I'd do any damn thing for you."

"I know," Coşkun said. He put his hand out and grasped hers.

"You'd like to be free to . . ." Özlem said.

"Sssh."

"Tell the truth." She took her hand away from under his.

Coşkun flicked the edge of his glass with his finger. "Okay," he said gently. "Sometimes I feel I would like to be free."

"Well," Özlem said defiantly, drumming on the table, "anytime you say . . ."

"Don't be foolish." Coşkun swung his chair around to her side of the table and patted her thigh.

She began to cry, silently, into her handkerchief, bent over just enough so that nobody else in the bar would notice. "Someday," she said, crying, "you're going to make a move . . ."

Coşkun didn't say anything. He sat watching the bartender slowly peel a lemon.

"Aren't you?" Özlem asked harshly. "Come on, tell me. Talk. Aren't you?"

"Maybe," Coşkun said. He moved his chair back again. "How the hell do I know?"

"You know," Özlem persisted. "Don't you know?"

"Yes," Coşkun said after a while. "I know."

Özlem stopped crying then. Two or three snuffles into the handkerchief and she put it away and her face didn't tell anything to anybody. "At least do me one favor," she said.

"Sure."

"Stop talking about how pretty this woman is, or that one. Nice eyes, nice breasts, a pretty figure, good voice," she mimicked his voice.

"Keep it to yourself. I'm not interested."

"Excuse me." Coşkun waved to the waiter. "I'll keep it to myself."

Özlem flicked the corner of her eyes. "Another beer," she told the waiter.

"Two," Coşkun said.

"Yes, ma'am, yes, sir," said the waiter, backing away.

Özlem regarded him coolly across the table. "Do you want me to call Nalan and Tarık?" she asked. "It'll be nice in Güzelyalı."

"Sure," Coşkun said. "Call them up."

She took her mobile phone, got up from the table and walked towards the door to make a call in a silent way. Coşkun watched her walk, thinking, what a pretty girl, what nice legs.

Appendix B:

'THE GIRLS IN THEIR SUMMER DRESSES' TRUE / FALSE / NOT GIVEN

If the given statement is correct put 'T', if it is not correct put 'F',
if it is not mentioned in the story then put 'NG'.

- 1) Michael & Frances have known each other for two years.
- 2) Michael never makes love with other women.
- 3) The Stevensons know what Michael feels for other women.
- 4) Frances does not want to see anybody all day because she wants to have a rest.
- 5) Michael looks at other women only in the streets.
- 6) Frances feels good all day when she has breakfast with Michael.
- 7) The waiter was very kind to them in the bar.
- 8) They didn't go to the cinema to see a French picture.
- 9) Michael asked Frances to have a drink when they were on the way to Cavanagh's.
- 10) The Stevensons will come to the bar to pick them up.

PUT THE FOLLOWING EVENTS INTO NARRATION ORDER

Below are eight statements from the short story you have just read. Put them into the chronological order by adding numbers into the spaces.

(.....)They walked to a bar on Eight Street.

(.....)Frances began to cry, silently, into her handkerchief.

- (.....)Frances & Michael had slept late and had a good breakfast.
(.....)They decided to call The Stevensons.
(.....)They started to walk from the Brevoort toward Washington Square.
(.....)Frances got up from the table and walked across the room.
(.....)Frances planned a day of activities that Michael will enjoy.
(.....)Frances asked Michael to stop talking about women and to keep it to himself.

ANSWER THE FOLLOWING QUESTIONS

1. Why does Frances want to take Michael to a football match?
2. What does Michael think of when he thinks of the city of New York?
3. Where did Frances & Michael meet for the first time? Describe Michael's feelings at that time.
4. What's the first thing Michael noticed when he first came to New York from Ohio?
5. Why does Frances feel good on that Sunday morning?
6. How has Michael physically changed since he moved from Ohio?
7. What does Michael do when something bad happens?
8. Why do the salesgirls in Macy's pay attention to Michael?
9. What is the favour that Frances asks Michael to do for her?
10. What does Michael feel about Frances when she gets up from the table?

**'THE GIRLS IN THEIR SUMMER DRESSES'
TRUE / FALSE / NOT GIVEN**

If the given statement is correct put 'T', if it is not correct put 'F',
if it is not mentioned in the story then put 'NG'.

- 1) Coşkun & Özlem have known each other for two years.
..... 2) Coşkun never makes love with other women.
..... 3) Nalan & Tarık know what Coşkun feels for other women.
..... 4) Özlem does not want to see anybody all day because she wants to have a rest.
..... 5) Coşkun looks at other women only in the streets.
..... 6) Özlem feels good all day when she has breakfast with Coşkun.
..... 7) The waiter was very kind to them in the bar.
..... 8) They didn't go to the cinema to see a Turkish picture.
..... 9) Coşkun asked Özlem to have a drink when they were on the way to Albatros'.
..... 10) Nalan & Tarık will come to the bar to pick them up.

PUT THE FOLLOWING EVENTS INTO NARRATION ORDER

Below are eight statements from the short story you have just read. Put them into the chronological order by adding numbers into the spaces.

- (.....)They walked to a bar near Republic Square.
(.....)Özlem began to cry, silently, into her handkerchief.
(.....)Özlem & Coşkun had slept late and had a good breakfast.
(.....)They decided to call Nalan & Tarık.
(.....)They started to walk from Barışkent toward Republic Square.
(.....)Özlem got up from the table and walked towards the door.
(.....)Özlem planned a day of activities that Coşkun will enjoy.
(.....)Özlem asked Coşkun to stop talking about women and to keep it to himself.

ANSWER THE FOLLOWING QUESTIONS

- 1) Why does Özlem want to take Coşkun to a basketball match?
- 2) What does Coşkun think of when he thinks of the city of Çanakkale?
- 3) Where did Özlem & Coşkun meet for the first time? Describe Coşkun's feelings at that time.
- 4) What's the first thing Coşkun noticed when he first came to Çanakkale from Erzurum?
- 5) Why does Özlem feel good on that Sunday morning?
- 6) How has Coşkun physically changed since he moved from Erzurum?
- 7) What does Coşkun do when something bad happens?
- 8) Why do the salesgirls at Gima pay attention to Coşkun?
- 9) What is the favour that Özlem asks Coşkun to do for her?
- 10) What does Coşkun feel about Özlem when she gets up from the table?

AN EXPERIMENTAL INVESTIGATION INTO THE IMPACT OF CULTURAL SCHEMATA ON READING COMPREHENSION

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PRESENTATION OUTLINE:

- 1- Literature Review
- 2- The Study
- 3- Findings & Discussion
- 4- Conclusion

READING PROCESS

- The most essential skill for EFL students
- Provides invaluable opportunity to get exposure to the target language to receive linguistic input to build up language proficiency
- An active process rather than simply decoding the graphic representations

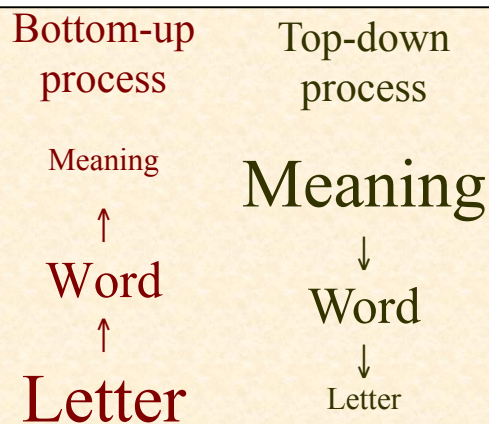
“Reading is an active, fluent process which involves the reader and the reading material in building meaning. Meaning does not reside on the printed page ... (a) synergy occurs in reading, which combines the words on the printed page with the reader’s background knowledge and experiences.” (Anderson, 1999:1)

Background Knowledge in Reading Comprehension

linking experiences and background knowledge with new patterns

The Process of Reading Comprehension

- Bottom-up process
- Top-down process
- Interactive process



Bottom-up process

a serial process including;
the examination of the printed
graphic representations,
recognising graphic stimuli,
decoding them to sound,
recognizing words and
decoding meanings

Top-down process

activating schema

psycholinguistic guessing
game (Goodman, 1982)

Interactive process

combines elements of both bottom-
up and top-down processes

The meaning lies in the interaction
between the reader and the text
(Grabe, 1991).

Types of Schema

- content schema
- formal schema
- abstract schema

content schema:

knowledge of the world

- background knowledge
- subject matter knowledge

formal schema

knowledge of language and
linguistic conventions

includes knowledge of how
texts are organised, and what
the main features of a
particular genre are

abstract schema

refers to the role of cultural membership also called as 'story schema' (Alptekin, 2003)

Alptekin (2002, 2003) argues that cultural familiarity facilitates the comprehension of short stories.

information processing based theories of language learning

-human short-term memory is limited in its processing capacity

(Miller, 1956 & McLaughlin et al. 1983)

-controlled and automatic processes in the process of language learning

The controlled processes are slow and temporary and require greater memory space whereas the automatic processes are fairly fast and therefore demand smaller memory space, allowing allocation of valuable memory space for other types of information processing.

The Study

Aim of the study:

This study aimed to find out the effects of abstract schema on the comprehension of short stories. Research questions addressed were as follows:

1. Does the familiarity of students with cultural content of short stories affect their comprehension?
2. Do reading activities used with short stories make up for the lack of cultural schemata?

The study had two hypotheses:

- H₁: Cultural familiarity will have a significant impact on reading comprehension;
- H₂: Although reading activities contribute to the comprehension of short stories, the impact of cultural familiarity will remain as a significant factor in the comprehension of short stories.

Methodology:

2X2 True-experimental research design with four groups of students from the ELT Department.

Setting:

Çanakkale Onsekiz Mart University
Faculty of Education
ELT Department

Participants:

48 third year students of ELT department were assigned to four different groups according to the cumulative GPAs at the end of their fifth term in the department.

$$X = \text{Course loading} = \text{mark} * \text{credit} \quad Y = \text{Total credits} = 62$$

$$X_t = \text{Sum of Xs} \quad Z = \text{Cumulative GPA}$$

$$Z = X_t / Y$$

Once the Cumulative GPAs were calculated, the GPAs were grouped under 9 ranges as illustrated below.

Groups	Ranges
1	4.00 – 3.75
2	3.74 – 3.50
3	3.49 – 3.25
4	3.24 – 3.00
5	2.99 – 2.75
6	2.74 – 2.50
7	2.49 – 2.25
8	2.24 – 2.00
9	1.99 – 1.75

Treatment 1 (Original no activity- ONA),
Treatment 2 (Original with activity- OWA),
Treatment 3 (Adjusted no activity- ANA), and
Treatment 4 (Adjusted with activity- AWA).

The mean GPA values for each treatment group are shown below.

Name of the Group	Mean Value (GPA)	n
ONA	2,5375	12
OWA	2,4933	12
ANA	2,5550	12
AWA	2,5233	12

An ANOVA test indicated no significant differences between the treatment groups ($p < .05$) as illustrated below.

(I) Condition	(J) Condition	Mean Difference	SE	Sig.
ONA	OWA	4,417E-02	,161	,995
	ANA	-1,750E-02	,161	1,000
	AWA	1,417E-02	,161	1,000
OWA	ONA	-4,417E-02	,161	,995
	ANA	-6,167E-02	,161	,986
	AWA	-3,000E-02	,161	,998
ANA	ONA	1,750E-02	,161	1,000
	OWA	6,167E-02	,161	,986
	AWA	3,167E-02	,161	,998
AWA	ONA	-1,417E-02	,161	1,000
	OWA	3,000E-02	,161	,998
	ANA	-3,167E-02	,161	,998

Materials & Instrumentation

The reading text:

The reading text:

The short story "The Girls in their Summer Dress" by Özyürek is chosen for this study. It is chosen for 'Turkification' (Alptekin, 2002).

ORIGINAL SHORT STORY	NATIVIZED SHORT STORY
Michael	Coşkun
Frances	Özlem
New York	Çanakkale
Ohio	Erzurum
Theaters	Cinemas
Rolls and coffee	Simit and tea
An extra five pounds of husband	An extra several kilos of husband
Phonograph	Computer
Outside Sardi's, waiting for producers to look at them	Outside Lodos Disco, trying to forget all about lessons

Post-test:

A recall type post-test

two different versions : nativized and original

three different elicitation techniques including True/false/not given type, putting narration order, and open-ended comprehension questions

No reference to the reading text or dictionaries during the post-test period.

No pre-test

Procedures for data collection:

Different groups of students were given different treatments.

ONA	OWA	ANA	AWA
The original text was given without activities (30')	<i>Pre-reading activities:</i> Brainstorming (3') Pre-questioning (3') <i>Reading the story</i> (25') <i>While reading activities:</i> Scanning (2') Skimming (2') Clarifying (2') Reciprocal teaching (2') Inferring (2') <i>Post-reading activities:</i> Thinking aloud (2') Question / answer Relationships (2')	The adjusted text was given without activities (30')	<i>Pre-reading activities:</i> Brainstorming (3') Pre-questioning (3') <i>Reading the story</i> (25') <i>While reading activities:</i> Scanning (2') Skimming (2') Clarifying (2') Reciprocal teaching (2') Inferring (2') <i>Post-reading activities:</i> Thinking aloud (2') Question / answer Relationships (2')
Post test given (15')	Post test given (15')	Post test given (15')	Post test given (15')
Total 45'	Total 60'	Total 45'	Total 60'

Procedures for data analysis:

Marking the papers:
marked by two independent raters only for comprehension, grammatical mistakes ignored

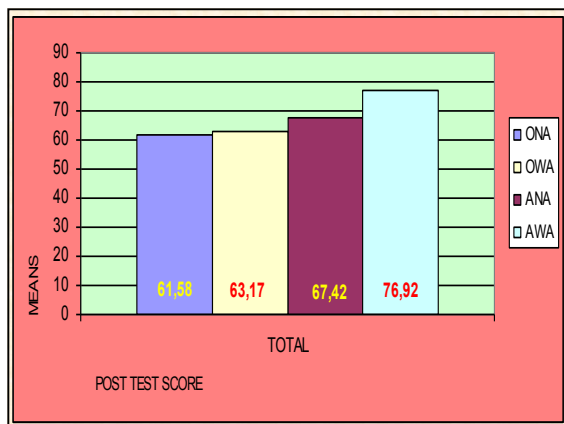
Inter-rater reliability for marking the papers:
Pearson correlation coefficient procedure
A high correlation coefficient was found between the two sets of marks (r: .893 p< .000)

Statistical Analysis:
analysed by using an ANOVA procedure on SPSS

Findings & Discussion:

Descriptive statistics indicated differences in group performances. The two groups who received the nativized version of the story earned higher scores, AWA being the most successful.

CONDITION	TOTAL
AWA	76,92
ANA	67,42
OWA	63,17
ONA	61,58



The ANOVA analysis indicated that there were statistically significant ($p < .05$) differences between different treatment conditions.

		Sum of Squares	df	Mean Square	F	Sig.
TOTAL	Between Groups	1707,063	3	569,021	3,657	,019
	Within Groups	6846,417	44	155,600		
	Total	8553,479	47			

Results from a further post hoc Scheffe test supported the hypotheses formulised at the set of the study.

Dependent Variable	(I) condition	(J) condition	Mean Difference (I-J)	Std. Error	Sig.
SCORE	ONA	OWA	-1,58	5,09	,992
		ANA	-5,83	5,09	,727
		AWA	-15,33	5,09	,040
	OWA	ONA	1,58	5,09	,992
		ANA	-4,25	5,09	,873
		AWA	-13,75	5,09	,078
	ANA	ONA	5,83	5,09	,727
		OWA	4,25	5,09	,873
		AWA	-9,50	5,09	,336
	AWA	ONA	15,33	5,09	,040
		OWA	13,75	5,09	,078
		ANA	9,50	5,09	,336

Conclusion:

As discussed above, schema seems to play a crucial role in reading comprehension. The results of this study indicate that activating schema seems to enable readers to better comprehend what they read. Through the nativization of the short story studied and the use of pre-reading, while reading, and post reading activities that activate students' abstract schemata appear to positively contribute to teaching of short stories. When reading a nativized short story alone, students are likely to perform as well as those studying an original story with reading activities as activated pre-existing abstract schema can free up valuable short term space for further examination of the reading text. Nativization or modification of short stories may be worth considering in the process of teaching short stories and more importantly while developing educational materials.