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## Comprehending Foreign Languages Through Nonverbal Cues and Visual Elements in Music Clips: Case of Mustafa Ceceli's « Es »

Kassim Boudjelal Safir<sup>1</sup>

### Abstract

Many bright language learners think they are not. Learning a language requires the learners' awareness about verbal, nonverbal and extraverbal layers, the whole within a specific context. That linguistic awareness extends beyond a simple textual or verbal single mode. It requires a multi-modal approach. In order to demonstrate the power of the multi-modal approach, a content analysis of Ceceli's song "Es" was conducted. The focus of the content analysis was the nonverbal cues (1) and the visual elements in their extralinguistic context (2). The results show that the comprehensive approach to language learning/teaching -incorporating audio, visual, and contextual cues- can improve students FL learning especially when combined with poignant songs. Therefore, when real-world language exposure is lacking, fictional situations, such as those found in highly entertaining or poignant songs, can help fill the gap. However, that exposure should be frequent -preferably on a daily basis- for in terms of language learning, the mind hates days off.

**Keywords:** Extraverbal layer, foreign language learning, multi-modal language learning, Mustafa Ceceli's song "Es", nonverbal layer, visual elements.

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<sup>1</sup> Senior Lecturer, Mustapha Stambouli University, Algeria.  
safireading@yahoo.com <https://orcid.org/0000-0001-8902-3679>

## Introduction

Comprehending foreign languages is a higher order thinking procedure. It goes beyond understanding few words to survive academic tasks at school like writing and speaking for exams and completing a complex task like the dissertation at the end of the academic journey. Comprehending foreign languages is often challenging, especially when learners face cognitive issues like vocabulary loss and memory decay. However, exposure to multimodal inputs like audio, visual, and contextual cues can significantly enhance language. Music clips, in particular, combine auditory input (lyrics) with rich visual and nonverbal elements, providing a unique edutaining experience.

Furthermore, when relying on the extralinguistic parameter (Wertsch, 1988), learners can add more comprehension layers to their traditional and often staged classroom unrealistic situations. The extralinguistic layer includes contextual, cultural and situational cues found in real world communication. Music clips prominence is due to their close similarity with real-world based learning environment. The presence of the whole picture can significantly help language learners improve their encounter with language. Both of the scene context and the linguistic context complete each other's (Leckie-Tarry, 1995). The characters, the setting, the circumstances, the mood, the text, the story, the climate, the lighting, the tone, the music, the melody, the background, the actions, the inactions, the colors, the textures, the visual elements, all of these complete the discourse with its meaning leading to a better comprehension.

The syntactic context also plays a paramount role (Freidin, 2020). The sub-parts of a discourse, whether written or spoken and that immediately precede and/or follow a word or passage, can significantly clarify its meaning. Skilled readers often use context to construct meaning from words as they are reading or listening. Linguistically speaking, words are gregarious. They thrive in concert with other words, unless referring to Dickensian isolated but meaningful words (Kozlowski, 2016) or Quranic isolated letters like "Qaf" in Arabic: "ق".

Nonverbal cues function as language bridges. Nonverbal cues, including facial expressions, gestures, and body language, are universal to some degree (Krueger, 2008) and can act as a bridge for comprehension. When

encountering unfamiliar words, whether Spanish, Italian, Turkic or Indo-European language, learners can still understand the message by interpreting these nonverbal cues. A singer's head down often communicates sadness, while a smile conveys happiness aligning with the song's meaning. The majority of emotion related nonverbal cues are universal. Therefore, emotions are keys to understand humans shared language within emotional contexts.

In foreign songs like the Turkish "Es", the presence of visual elements such as the wind, yellowish leaves, old house, or broken vase, add more extralinguistic dimensions to the whole picture (Talaván et al, 2023). Through the combination of the text, the sub-text, the context, the syntactic and emotional context, the nonverbal cues and the visual elements, learners can create a holistic understanding of the message. "Es" is a sad emotional Turkish song with a melodic touch that transmits the characters deep emotional expressions. Emotionally poignant stories have a more significant impact than happy ones for they can transcend linguistic barriers.

Through a visual content analysis, the present paper will try to decode the hidden lines encoded in a form of physical cues, visual elements, vocalic and the musical effects that interplay in tandem. Since the lyrical text cannot transmit the entire emotional load related to the girl's feeling, the other paralinguistic and nonverbal parameters were perfectly displayed through the inactions then the actions of the girl and even Ceceli the singer. Both of them with their art, transmitted the sad and saddening sour reality the girl was living after the loss of her mother and the implicit absence of her father and siblings.

This article explores the role of nonverbal cues and visual elements in understanding foreign languages, specifically through the lens of Mustafa Ceceli's emotional Turkish song "Es." The study posits that nonverbal communication -such as facial expressions, gestures, and body language-transcends linguistic barriers (Calloway, 2024), facilitating comprehension for language learners. Furthermore, objectics or the visual elements can play a crucial role to decode a foreign linguistic content as well (Chesebro& Bertelsen, 1998). The holistic approach, combined with an edutaining method and using a poignant artistic content like sad songs,

may contribute to unlock any foreign language like Turkish, Spanish, or Italian.

## **Theoretical Framework**

### **Language Comprehension Using the Holistic Approach**

Many students can understand grammatical rules, vocabulary, and the phonological rules of a language. They may excel in applying those rules whenever asked to do so in classes or even in exams. However, truly comprehending a foreign language involves more than just understanding. It requires the ability to interpret context, cultural nuances, nonverbal cues, visual elements, implicatures, and emotional undertones. These elements are paramount in real-life communication. It is true, our students are not enough exposed to foreign languages like English or Turkish when compared to French. Furthermore, time constraint (Jones, & Coffey, 2013) and the limited resources (Geeslin & Long, 2014) are real issues when it comes to “use” a foreign language on daily basis.

Language comprehension often requires a holistic approach (Penman, 2005), which involves text, sub-text, and context. In other words, the literal and explicit (1), the underlying meaning, tone, or the implied (2), and the surrounding situation, cultural references, or background knowledge that give meaning to the words (3). This combination helps in fully understanding language in real-world communications, especially in complex situations like music, literature, or conversation. Each of these elements contributes to the depth of comprehension, allowing the listener or reader to grasp both the explicit and implicit messages.

Besides the text itself, understanding the cultural context can greatly enhance comprehension, as it provides insight into idiomatic expressions, humor, and societal norms. The emotional state of the speaker or writer can influence how the message is interpreted, adding another layer to comprehension. In conversations, the relationship between speakers (e.g., power dynamics, familiarity) can also affect how language is understood (Winters, 2020). The mental effort required to process language can affect comprehension, particularly in complex or unfamiliar texts. This is known as the cognitive load (Sweller et al, 2011). Sweller's theory (CLT) or the cognitive load theory is based on the assumption that our working memory is only able to hold a small amount of information at any one

time and that instructional methods should avoid overloading it in order to maximise learning (Lovell & Sherrington, 2020). This theory completes the memory decay theory (Ebbinghaus, 1885) that explains that information loss begins as soon as we get the information as if there is an invisible leaking phenomenon occurring when acquiring a small part of language like a grammar rule or new lexis (Groome, 2013). Deconstruction begins immediately after construction and is prolonged as time passes.

### **The Nonverbal Cues and Language Comprehension**

Furthermore, the nonverbal cues can often be more expressive than the words themselves. Facial expressions, postures, movements, unintelligible words, absence of words, all of these signs and/or micro signs betray the persons' emotional state. Everything can speak volumes without uttering a single word. These nonverbal cues (include the following nine channels: oculosics (1), haptics (2), kinesics (3), chronemics (4), proxemics (5), bucalics (6), the physical surrounding (7), olphactics (8), and finally objectics (9). The physical surrounding and the visual exposed objects (VEOs) can speak too.

First of all, oculosics as the name suggests, studies eyes language (Hunt et al, 2009). The incredible palette of emotional expressions, their positions, their changing state (open, closed, half-closed, wide open, and tightly closed), their changing colors, and wetness, made them a real actor on the scene of the body. Eyes never lie. In movies and music clips, eyes are the major elements shown, even if sometimes hidden intentionally to express universal emotions to reach the maximum of viewers. Eyes can show sadness, happiness, loss, confusion, sickness, tiredness, fatigue, awe, surprise, and the list is not exhaustive. When combined with the brows, eyes can convey more than fifty different messages.

Haptics refers to communication through touch (Jones, 2018). It is a nonverbal communication action that conveys emotions, intimacy, and bonding. It may also mean threatening, or touching somebody inappropriately depending on the cultural context. In the context of the mother touching her daughter's hair or face in the song "Es" by Turkish artist Mustafa Ceceli, it reflects deep affection and tenderness. When it comes to parents and their children, these gestures are universally understood as symbols of care, protection, and nurturing. We can

presume that nobody would care of the girl for she has probably lost both of her parents. The absence of siblings and father hints at that sad scenario.

Kinesics is the study of body movements, gestures, and facial expressions (Birdwhistell, 2010). It includes both static and dynamic movements of the body or parts of it. Kinesics conveys various emotional or cultural meanings. The girl laying down still on the ground with trash is an unusual posture for human beings. The singers sitting still on the arm chair with hand under the chin tells a story of grief and contemplation. Moving downstairs symbolized the girl's descending into chaos and uncertainty. It was neither a hesitant nor a fast descent but a slow descent which mirrors the girl's thoughtfulness and loss.

Coined by Fernando Poyatos (1972), chronemics (Littlejohn & Foss, 2009) studies the use and perception of time when communicating. It helps us understand how different durations and timings of events affect users or receivers. In the context of a song or narrative where a sequence is repeated twice (longer) versus brief moments of happiness with the mother at home or in a car could be interpreted through symbolism. For instance, longer sequences emphasize importance and permanence. Repeating them reflects the significance of these moments in the character's life. However, brief moments of happiness show how fleeting joyful moments are. The song's emphasis on the girl rather than the mother or the singer is purposely used. Sadness seems longer than happiness which creates a certain sorrow, grief and nostalgia in the girl's inactions, actions and reactions. All of these sad moments were interrupted by happy moments in a form of flashbacks.

Proxemics is simply a story of proximities (Gillick, 2006). It studies space and physical distance in human interactions. Through space and distance we can understand emotions, social norms, and power dynamics. For instance the unusual space (trash) when compared the close distance between the girl and her mother in the bed tells volumes. The physical absence of siblings, father or relative inform about the hard solitude of the girl. Her presence in the forest alone far from home looking probably for her mother is a saddening scenario that might happen to anyone. The girl clutching the doll conveys plenty of messages like fear, anxiety, or desperation. She doesn't want to let her childhood go away. However, the



following sequence she was without her doll trying to break a vase with a bat which symbolizes violence. The transition from the doll to the bat mirrors a transition from childhood and innocence to adulthood.

Buccalics, as it names shows, is the study of the expressions of the mouth and the physical features around it. The mouth expressions can express happiness, sadness, sarcasm, surprise, anger and even more. In the described scenario, the absence of happy facial expressions versus their presence when the girl is with her mother serves as a visual and emotional narrative device. Her anger face displays a need to break the vase which symbolizes her hope to destroy any happy memory related to her mother. All those happy moments hurt now. Buccalic communication can sometimes be subtle. Without dialogue, these expressions can communicate complex emotional states and progressions. Those expressions can shift from neutral to sad or happy.

Olfactics studies smell, including perfumes, and their impact on perception (Jandt, 2010). It is often used symbolically in narratives, even when the scents themselves are not directly perceivable but rather hinted at. In Ceceli's *Es*, the viewer can see trash, dead autumn leaves, smoke bomb but can also guess the mother smell or perfume for mother usually wear perfumes. All these elements enhance the olfactic experience of the viewers through their implications simply. The presence of objects that imply smells or perfumes can give an olfactic dimension to the viewer senses. Smells, even when unmentioned, can act as anchors for memory. The ways we perceive smells/perfumes and use them differ from a person to another. Incense may evoke religious or spiritual associations in some cultures but not in others. Still, some smells are perceived the same way all around the world like the pleasing fragrance of flowers or the displeasing odor of trash.

Objectics is the study of how physical objects and elements are used and chosen to communicate (McCroskey, 2015). It plays a significant role in completing the picture related to the narratives and settings. Objects like furniture, tools, or natural elements such as dead leaves can convey emotions, atmosphere, or themes without explicit dialogue. There were over ten objects that symbolized different emotional states. Among them the colombine mask, the doll, the torn teddy bear, the dead leaves, trash, the vase, the destroyed balcony, the stairs, the sofa and the curtain blown

by wind. All of these objects were part of the puzzle. When combined with physical cues, the objects shown add more drama and meaning to the girl's sad story. Passage of time, decay, loss, change, melancholy, nostalgia, neglect, despair, and struggle were reinforced to build the chaotic life of the girl in her quest to escape her sour reality.

### **Visual Elements and Language Comprehension**

The rich contextual and objective environments improve learners' linguistic experiences when learning a foreign language. The physical surrounding and the exposed /used objects complete the text, sub-text, and the emotional dimension of the messages artists want us to receive. The repetitiveness of the melodies and the lyrics lexis make the message more vivid and thus more memorable. Whenever the listeners see something related to the video clips, the linguistic reinforcement occurs. The song's title alone, with or without the singers' name, can put the listeners/learners in the mood of the story. The contextualization of language combined with a sharp visual observational skill can make the difference between understanding and comprehending a message and thus the language. Scenes with dramatic events like crashing cars may guide learners in interpreting negative or "emotionally charged words" (Cardwell & Flanagan, 2005), leading to a systematic deletion or any word with positive charged ones.

### **Sad/Poignant Video Clips and Their Effect on the Mind**

Use it or lose it. Love it or leave it. Feel it or fail it. Feeling is the third golden rule for any language learner around the globe. Sad or poignant video clips can leave powerful and profound effects on the learners' minds. Sadness taps into a range of emotional processes. Human beings are known to be more affected by stories they have themselves witnessed or heard about in their family or social entourage. So, emotionally charged content, like moving or nostalgic videos, can increase empathy. That empathy is crucial to create learners' engagement with a language. People may feel more emotionally connected to characters which might deepen their connectiveness and engagement with that edutaining content. Sad stories in movies or video clips, especially those related to family issues, loss, hardship, and life struggles may increase the viewers' responses making that information extremely vivid.



Cognitively speaking, sad videos often provoke self reflection as if they are themselves experiencing hardship, suffering or injustice (Kleef et al, 2016). Viewers can become extremely marked by the pictures and those pictures or even similar pictures can anchor the sounds, the music and thus the lyrics. Texts, contexts, subtexts, sounds and words are cognitively interrelated. Language is holistically interconnected. It is a nexus for it links various domains of human experience. If a video mentions the word "loss" the mind travels immediately to our own sad moments related to that loss like a loss of a relative or a friend. Things can be more engaging emotionally and cognitively if the picture of the lost person has the same sex, age, background or name.

Emotional events are typically encoded more vividly in memory. Vividness storms the minds more effectively when exposed to emotionally charged content. Vivid images are more likely to be remembered than neutral content. Mundane neutral events are usually neglected, and thus easily forgotten. Unusualness provokes heightened activation in the areas linked to memorization like the amygdala and the hippocampus. A car accident may haunt your mind for years provoking moments of sadness whenever exposed to the same details, sounds, smells, words included. It is well documented that persons who experienced hard moments in their lives remember every small detail of that day even the colour of their clothes. So, emotional experiences often have greater sensory richness.

Fictional content like movies or video clips when showing sad events can provoke cathartic effect sometimes leading even adults to cry. Catharsis allows people to release emotions with or without actually going through the same event in real world situations (Djuric et al, 2006). This emotional release is a therapy. The effects are highly beneficial for they can help process our own fears, emotions present or even past. Therapists often use such videos to treat traumas like PTSD. Strong or repressed emotions should always be released in a way or another through a multitude of therapies like crying. Crying is one of the most common ways of releasing emotions. However, teachers should be mindful of over sensitive learners who might experience a strong emotional effect while exposed to graphic, tragic, or very similar recent event from their lives. A simple warning/disclaimer can solve the problem.

Sad videos, particularly those linked to poverty, illness, and injustice can create “motivational urges” (Reeve, 2014) to take social actions and even change their behavior. They may donate to a cause or support people or friends who face the same issues. This moral elevation is known to soften the heart towards unprivileged people and reduce selfishness. It may even belittle our own “problems” when compared with real-life tough problems. This empathic altruism promotes kindness (Elijah,2024), social bonding and can rehumanise some heard hearted persons. Overall, sad or poignant video clips can dramatically affect complex emotional, cognitive, and behavioral processes. However, these effects might vary from a person to another. The mental state of viewers, their level of resilience, context, and personality are changing and so are the effects on their minds and hearts.

## **The Content Analysis**

### **The procedure**

**Step 1:** Revisiting the theoretical framework and explaining the goals of the experiment.

**Step 2:** Conducting a content analysis of Mustapha Ceceli song “ES” including:

- a. Nonverbal cues
- b. Visual elements

**Step 3:** Presenting results through highlighting how each component of the song either aligns with or diverges from the theoretical framework).

### **Revisiting the Theoretical Framework**

Language comprehension often requires a holistic approach (Owens & Martin, 1989), which involves text, sub-text, and context. Holism implies the nonverbal dimension of language represented by nonverbal cues commonly known as body language. Nonverbal cues can often be more expressive than the words themselves. A singer’s head down can delimit the impressive number of themes a mind may manage. The same can said with the presence of visual elements like broken vases, bat, columbine mask, trash, and torn teddy bear to mention only these. So,

mathematically speaking a lexical field related to social issues like the death of a mother will eliminate all the other themes and thus help delimit the lexis treated.

Furthermore, the eight channels of communication can plainly explain that non-linguistic facet and can even complete the missing blocks of language. Skilled readers often use context to construct meaning from words as they are reading or listening. The physical surrounding and the visual objects complete the text, sub-text, and the emotional dimension of the messages artists want us to receive. The characters, the setting, the circumstances, the mood, the text, the story, the climate, the lighting, the tone, the music, the melody, the background, the actions, the inactions, the colors, the textures, the visual elements, all of these complete the discourse with its meaning leading to a better comprehension.

For example, sad or poignant video clips can have profound effects on the learners' minds. Sadness taps into a range of emotional processes. Human beings are known to be more affected by stories they have themselves witnessed or heard about in their family or social entourage. So, emotionally charged content, like moving or nostalgic videos, can increase empathy. The use of the multi-channel learning approach can provide the learner with a unique linguistic experience that merges different modals since language learning should be approached in a holistic way.

The multi-model approach to learning languages is the anti thesis of those old fashioned, out moded approaches that teachers, and thus learners, continue to favor though unproductive. The low results of our students confirm this (over) reliance on ineffective practices. Reading texts without focusing on context is nonsense. Listening to an audio content without paying attention to nonverbal cues, visual elements, cultural nuances, pitch of music, vocalics, proxemics, implicatures (Zufferey et al, 2019) and so on is missing the core characteristics of real world languages used in complementarity.

### **Content analysis of Mustapha Ceceli's song "Es"**

#### **a. Nonverbal cues**

The nonverbal cues can send a wealth of data about the persons' feelings, emotions, and mood and can even hint about personality straits. In the case of Ceceli's "Es", the characters of the songs were the singer, the little

girl and her lost mother. Both with their nonverbal expressions, voice, postures, movements, facial expressions, tell a sad moving story of a girl who missed her mother. The title of the song "Es" in Turkish can refer to "wind." In lyrical context, it often takes on a metaphorical meaning. It captures the essence of something fleeting, like a breeze that carries memories away. In Ceceli's song, this idea of "Es" as wind symbolizes movement, release, and perhaps even the desire to let go of the past.

The girl's posture narrates the interesting story of a human emotional journey. Her movements transit crescendo from static to dynamic postures suggesting an escalation of feelings. She appears first laying on the ground, then moves to more expressive emotional states like revolted running, smashing a vase or explosion with tears. This shift from stillness to intense motion not only conveys her rising anger and distress but also visually dramatizes the release of pent-up feelings. Through the self-contained music clip, the viewers can guess the inner turmoil of the girl as if witnessing a beginning of a storm. No need to translate the lyrics to understand that the girl's story is a sad one.

The story in the clip unfolds with a girl on the ground with dead yellowish leaves, a torn big teddy bear, and discarded trash surrounding her as if she has been thrown and left there. She is facing the air with a doll in her arm and wearing a colombine mask with a sad face looking at us. The choice of a masquerade mask with a sad face enhances the state of being cast aside. It acts as a barrier between her inner feelings and the outside world, symbolizing how people often hide their pain.

The singer's hand on an arm chair in a dimly lit room and with the other hand under his chin adds more layers to the narrative. The dimly lit room emphasized the gloomy semi-dark tormented feelings of the girl. The hand under the chin symbolizes a deep introspection that portrays sad moments with unresolved emotions. The facial expression of Ceceli and his static posture confirm the girl's turmoil through joining his voice to the nonverbal cues. In a following sequence the girl changes posture choosing to sit on a sofa. She then rose and kicked the dead leaves with an angry face as if she was kicking death out of her life as a sign of revolt and defiance to the fate of her mother. The scene captures the girl's powerful transition from despair to defiance. But later on, she is shown walking downstairs pulling her big torn teddy bear with a string almost like a

ghost. Through this sequence, the visual and emotional story telling resonate deeply, even without dialogue, allowing viewers to understand her complex struggle against despair and fate.

The flashback scenes added a layer of agony through showing hidden glimpses of the girl's happy past with the mother. Showing the mother smiling and talking with her daughter in the house brings the missing picture of the story. That flashback sequence makes the viewers more implicated with the girl's sad story offering a cathartic effect. The mother's smiles and interactions with her daughter present a stark contrast to the girl's current sorrow, emphasizing the depth of her loss. However, the sour reality was choking the girl who was later shown running angrily in the same room carrying a bat to finally break her mother's vase in an attempt to erase painful reminders of her happy past. Sadness is everywhere in the music clip and happiness seems to be gone with the wind.

The girl appears then with the singer. The darkened, tear-streaked eyes of the girl can be a powerful symbol of her grief, turmoil, and emotional exhaustion. In many visual narratives, dark mascara running down the face is often associated with sadness. Her appearance alongside the singer suggests a connection or shared understanding between them. The blackened mascara not only shows the depth of her sorrow but also contrasts her present state with the happier past. Even if she is only a little girl the mascara symbolizes femininity, joy, and celebrations distorted by grief.

In the flashback scene the girl is shown on a bed with her mother looking at each other happily. The father's absence is hinted. Probably the girl became parentless which adds a layer of complexity and a complete lowliness to the fiction. The mother's hand on the daughter hair and kissing her while on the bed showed how happy was life in the past. The girl is shown in the car again with her face outside the window receiving the wind and feeling that pleasure of being happy with her mother. Ironically, all her life is gone with the wind she cherished so much in her travels with her mother.

The picture of the sad girl is showed again singing in sync with the singer the following: "there are feelings that I should forget, it burns and

burns continuously" "*Yanaryanardurur*". This is exactly like in Pink's song "*Family Portrait*" where Pink sung with her daughter in sync (Lester, 2013). The Turkish producer's approach indeed resembles stylistic influences common in U.S. music videos, where complex family dynamics and personal pain are illustrated through both song and visuals.

The girl appears facing the camera again with the mask with her sad mouth and with a hand holding the other as if showing a self soothing attitude. Then she looked away. She saw her mother at the window and ran to catch her and put her hands around her. The girl saw herself with her mother with happy faces as if in a dream. When she sees her mother, her immediate reaction to run and embrace her symbolizes the deep emotional bond she yearns to restore. The scene became gloomy as the girl changes places. She is shown in a dark forest holding a smoke bomb looking for something probably her mother.

Dreams, flashbacks and reality seem to overlap (Halpern, 2010). The face of the mother is shown in the house saying something likely whispering words of comfort to her daughter that might be a "*I love u*" or "*I miss u*". Again, the daughter came back to reality in a bright room with tears on her face. The girl hit the wood of the windows with one hand and cried intensely. Those kind of nonverbal cues betray the now eternal struggle with a sour reality where both parents are away. The flashback scene of the mother with her daughter together on the bed smiling to each other was the most precious moments of the girl. However, it did not last longer since the last sequence ended up the story in a déjà vu manner to show that nothing has been resolved. The girl is now again on the ground looking in the air with her colombine mask, doll, and torn teddy bear and trash surrounding her. All her dreams are now gone with the wind. The cyclical nature of the final scene is a sad ending. The girl is trapped in a loop of memory, loss and unfulfilled dreams. She wish she could turn back the hands of time but alas, "*Yanaryanardurur*", indeed.

The vocal dynamics in the song and mainly the singer's voice going crescendo echoed the escalating progression of the musical notes from soft to very loud in addition to the nonverbal actions of the girl that transitioned from static to moving and dynamic. All of these three elements went crescendo as if picturing a silent mountain that hides a furious volcano. The whole story emphasized the intensity of the girl's



turmoil and chaos and her struggle to find a significance of her sad fate. This technique is largely used in musical compositions, comedies, tragedies, and music clips like Ceceli's "Es" or Pink's "Family Portrait". It conveys complex feelings like rage, despair and tragic events without the need to verbalize them textually.

This progression in intensity also contrasts with moments of calm in the flashbacks with her mother. The viewers can have a clear idea about the good old time with the mother and the sour cold reality of loss. With such elements the viewers can participate through juxtaposing their own sad moments with the girl's sad story which is exactly the definition of catharsis. Humans can hold emotions hidden but ultimately explode or implode at the end.

### b. Visual elements

The music clip producer used 26 visual elements but can be grouped into 13 categories. The visual elements shown in the video clip create a narrative filled with emotional tension, contrasting memories, and the aftermath of loss or trauma. The girl is inviting us to help her and stop her descent to the hellish life. This offers an introspection of our own worries in a cathartic healing process, even if the end is nightmarishly fictional, but telling the sour truth. Still, hope is our escape door as far as life exists.

	The visual element	Symbolic
1	Colombine mask	Masks in art often symbolize both concealment and projection of inner feelings. The mask hiding just half a face hints her visible sorrow trauma and sadness. The mask functions as an emotional armor. Its reappearance in the final scene emphasizes those sad emotions.
2	-Doll -Torn teddy bear	The doll and teddy bear evoke innocence and childhood. Yet the torn state of the teddy bear mirror the girl's own sense of being emotionally "torn." These items are also typically associated with security and company.
3	-Dead leaves -Destroyed balcony edge -Trash -Abandoned house	The decayed surroundings like dead leaves and trash, serve as metaphors for abandonment, loss, and decay. Desolation is almost everywhere in the girl's sad life.

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4	Dimly lit room	Dim lighting often suggests sadness or mystery.
5	-Sofa -Arm chair -Vase -Bed /bedroom -Curtain -Stairs	Home furniture symbolizes relaxation, comfort, or a place of shared moments especially at home. The arm chair even if found at home symbolizes solitude and thinking. The presence of vases suggests fragility and the picture of a mother who likes flowers and life. The bed/bedroom is the most intimate place ever where we may find wife and husband or wife and daughter/son. Curtains usually imply privacy and concealment. However, we could see that that curtain was blown with the wind “Es” as the song suggests. As for the stairs, even if not furniture, it is a way to physically progress upward or regress downward. We could see that the girl was going upstairs to imply her falling down as if leaving paradise to go to a tormented hellish life.
6	Blinking lamp	The blinking light suggests instability and adds a haunting feel to the scene exactly like the effect of lightning.
7	-Bat -Broken vase	The bat once used to play games is transformed into a weapon to smash objects. Vases traditionally hold life in the form of flowers or water. A broken vase symbolizes the fragility of that life. The girl smashing the vase is an act of frustration for it represented the last shared object with the mother. Broken objects often symbolize shattered family bonds.
8	Car	Cars often underscore fun, travels, holidays, family, fathers, mothers. It was a protective space and a happiness toy for adults and even children.
9	Tears	Tears in the song suggest grief, longing, and pain. They are the physical manifestation of emotional release but can also signify a cathartic release. Because it is a song, tears evoke often evoke a universal experience of loss which makes the song relatable to listeners.
10	-Wind -Fog -Dark forest	The wind is the translation of the title of the song “Es”. The girl seems lost in the whirlpool of her emotions. Fog traditionally symbolizes confusion. Dark forest symbolizes fear, danger, and the unknown depths of the subconscious. Together they hint to the girl’s attempt to fight against natural elements of life that include loss and grief.
12	Smoke bomb	Holding a smoke bomb in the forest could symbolize the girl search for understanding. The smoke could indicate that she’s trying to call for help in her isolation. Maybe looking for her mother.
13	Darkened mascara	Typically enhancing feminine image, darkened mascara is frequently used to represent a sense of grief, and distress especially when running in the presence of tears.

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## Results

### Nonverbal Cues

**Description:** The girl's body language speaks volumes. Her silence followed by her actions speaks louder than words. Her expressions of sadness, anger, and frustration reveal her inner turmoil. Her postures moving from staticism to dynamism betray her pain and helplessness. The singer's postures have also added more layers to the tragic story showing a certain remorse and grief about the girl's turmoil.

**Theoretical Alignment:** Many theories confornt the description. Nonverbal communication theories, especially Ekman's and Birdwhistell's theories of emotional expression (Schechner, 2004) have suggested that nonverbal different cues are key indicators of emotions. We can't rely on words to understand human feelings and emotions for we often don't mean what we say, and we often don't say what we mean.

### Vocal Elements

**Description:** The singer's vocal delivery, building to a crescendo, mirrors the emotional escalation in the visuals. This progression from calm to intense aligns with the character's journey from suppression to expression of emotion. Like a volcano the girl (in)actions and the singer's voice went crescendo to "tell" the same story, the story of the girl's broken heart, her attempt to hide her emotions at the beginning with the columbine mask, or by her static posture and body on the ground.

**Theoretical Alignment:** Vocalics theory considers pitch, volume, and tone as key element that betray hidden emotional weight (Williams, 1997). Because humans cannot suppress their feeling, they often burst in tears and cry out loud to deliver their inner messages to the listeners whether they are around or not. This aligns with theories in vocal communication, where intonation can affect the listener's emotional engagement.

### Music Crescendo

**Description:** The music builds in tandem with the visuals and vocals. It starts almost silently, then softly growing louder then much louder. That crescendo effect reinforces the boiling tension inside the girl's heart. The story delivers not only the girl but the listeners having felt the same in a cathartic manner.

**Theoretical Alignment:** The term "crescendo" is used in music and musicological studies to describe the "increasing" effect of the voice/music in intensity (Boyd, 1911). It has also been applied in psychological theories to describe the gradual intensification of emotions through human voice, thoughts, or behaviors. So, like music, the human voice can show gradual escalation very similar to a confined volcano that ultimately breaks all the barriers to declare a violent eruption portrayed as revolt in behaviors. The girl's behavior followed a very common psychological pattern similar to children tantrums that begin with a sad face, a mild whining and then escalating into screaming to end up finally with physical actions.

## **2. Visual Elements**

**Description:** The visual elements played a crucial role in communicating the untold in the story. These include the columbine mask, the doll, the withered leaves, the abandoned home, broken toys, and the torn teddy bear. The majority of the elements symbolized desolation, death, oldness and past. Each symbol is associated with a theme. Decay, loneliness, and abandonment were prominent. Their interactions with the music, the singer's voice, and the girl's actions moving from inaction to action visually conveyed the complete picture of grief, lost innocence, and nostalgia for the past.

**Theoretical Alignment:** semiotics theory offered a complete repertoire of objects bearing symbols (Danesi, 2007). In nonverbal communication theories this is also known as objectics. For instance, dead leaves can represent death, loss or the passing of time. The columbine mask was not an esthetic element but a pivotal objet related to psychological suppressed emotions and a need to hide oculesic emotions. All the elements showed a quasi alignment with communicational theories that do not focus on the body.

By aligning these elements with relevant theories- semiotics, nonverbal communication, vocalics, and music theory- one can create a comprehensive framework that shows how each layer contributes to the thematic impact of grief, catharsis and emotional escalation.

The combination of the visual elements, the nonverbal cues (girl/singer), the singer's voice, the music, and the lexical components found in the textual lyrics together create a cohesive emotional experience that travel

with the listener/spectators inside the heart of the human suppressed emotions.

### Implications

1. The findings suggest that using a multimodal approach with the visual elements (1), the nonverbal cues including sound and voice (2) helps students comprehend foreign languages like Turkish, Spanish or Italian beyond just understanding the linguistic content using only traditional outdated approaches that considers texts without contexts or the unimodal approach.
2. Poignant video clips can dramatically affect complex emotional, cognitive, and behavioral processes. When paired with sad stories, linguistic content can offer a unique cathartic experience. The more emotional and poignant the story is, the better learners are engaged. The vividness of the linguistic context makes learning more impactful.
3. Analyzing audio visual content provides students with insight into foreign language cultural expressions, idioms, and context-specific emotional cues. Culture is language, and language is culture. Learning a language without its cultural content is nonsense.
4. The sensory experience, especially when music, voice and visuals are combined in a holistic way, reinforces the lyrical textual linguistic structures.
5. Interpreting nonverbal cues and visual symbolism in *Esor* other similar songs can be an excellent exercise for students. They can practice inferencing which is a critical skill for understanding nuances in foreign languages.
6. Songs are excellent sources of poetic and metaphorical elements. In *Es* students are exposed to these elements in the form of idiomatic expressions and symbolism. This exposure is often difficult in traditional mono-modal language study.
7. No doubt, the use of edutaining popular music and videos keeps students engaged and motivated. Language learning should be relevant and enjoyable at the same time.

8. Through the analysis of songs like Es, students will become familiar with multimodal analysis of linguistic content in real world situations where nonverbal cues and visual elements are necessary to understand. Fiction and reality are closely related. They are both used to learn foreign languages in context.

9. Through Es, students learn to analyze and critique visual, auditory, and linguistic components in combination. This competency can foster students' confidence when using critical thinking that is applicable across disciplines.

10. The use of the emotional and cultural context can undeniably increase the retention of new vocabulary. Students can associate words with specific themes. The lexis associated to sadness is found in Es and even in similar emotionally moving songs. New lexis can stick longer in the mind if affective.

### **Discussion**

In line with recent studies emphasizing the role of multimodal in enhancing FL learning (Smith & Brown, 2020; Lee et al., 2021), this study argues that a comprehensive approach to language teaching - incorporating audio, visual, and contextual cues- can improve students FL learning. Unlike traditional methods focused primarily on text-based learning, multimodal approaches acknowledge the holistic approach and emphasizes the complexity of real-world communication (Jones & Park, 2019). As illustrated by Chen (2022), language learners benefit from a variety of sensory inputs that mimic authentic interactions. However, while my findings support these perspectives, they also reveal practical limitations, particularly in classroom settings where suffering from limited resources, time, and the bizarrely persistent technical issues. Incorporating vocalics, objectics, and music pitch could enrich the learning experience. However, such elements are often excluded due to curriculum constraints, as noted by Garcia & Lopez (2018). This reinforces the need for future research to find solutions to the different constraints related to feasibility, time management, and the futile technical issues to make learning FL possible in everyday teaching environments.



## Conclusion

The conclusion of the paper urges us to answer the following question. Are we learning foreign languages the right way? The answer is obviously, no. Resources and time seem to be a great challenge. When speaking about resources in language learning encompass everything that supports the learner's journey, from tangible materials to abstract strategies. Teachers are making a great effort to teach foreign languages. However, working hard does not mean working smart and effectively. Are we witnessing a language attrition leading to languicide? Probably. Deciding to keep the old good mono-model language learning strategy is linguistically suicidal. Our students are losing their proficiency in foreign languages like English and Turkish over time and especially in days off. In terms of cognitive psychology, our minds hate days off. When a language is not actively used or practiced it disappears.

Our students are not enough exposed to the languages they are learning. Regular exposure and practice are essential for maintaining language skills. Unfortunately English and Turkish suffer from a very low language exposure let alone the infrequent learning time and the obsolete mono-modal method that persists till now. The literature related to foreign language learning is categorical. When individuals stop using a language regularly- due to moving to a different linguistic environment, not having conversational partners, or not engaging with media in that language- they may experience attrition.

We know that we cannot interact with native speakers or even non native ones. We cannot meet foreigners speaking English or Turkish everywhere unless we travel where those languages are spoken. However, language exposure requires consuming fictional works like books, movies, or music, and engaging in formal study. A decline in any of these exposure opportunities can lead to language attrition. It is now scientifically proved that a frequent exposure helps reinforce neural pathways associated with language. Without regular practice, these pathways can weaken, making it harder to recall words and structures. The language exposure through multi-modal approach if accompanied with the language of grief can reinforce the language acquired earlier.

A simple use of Schmidt noticing hypothesis (1990) can be paramount through conscious linguistic processes. The noticing hypothesis is a theory within SLA that a learner cannot continue advancing their language abilities or grasp linguistic features unless they consciously notice the input (Schmidt, 1990). Students -and even teachers- should be made aware of the various linguistic theories that take into consideration the holistic nature of language. The nonverbal cues combined with the visual elements and the multitude of contexts can produce remarkable results especially if content are highly entertaining and poignant like songs. So, use it or lose it; and when deciding to do so, use it edutainingly.

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## Appendix

“Es”

### Song of Mustafa Ceceli

#### Lyrics

Anladım bu son durak  
Beni anılarla yalnız bırak  
Tutmam gereken bir matemim var  
Hislerim var unutmam gereken

Yanar yanar durur  
Kalbim kan ağlar ağlar durur  
Senin bende kalan günahın var  
Sözlerin var unutup gittiğin

Esnereyeistersen, nerde çok sevdiysen  
Uğra bir geçersen maziyi savura savura es!  
Deli rüzgarlarla kalbimi birarada tutamam  
Yaşayamam, son nefesim ol içime es!

Ne zaman istersen aynı yerdeyim ben  
Eskazasevmişsen, kalbimi kavura kavura es!  
Deli rüzgarlarla yüreği birarada tutamam  
Yaşayamam, son nefesim ol içime es!

Anladım bu son durak  
Beni anılarla yalnız bırak  
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Ne zaman istersen aynı yerdeyim ben  
Eskaza sevmişsen, kalbimi kavura kavura es!  
Deli rüzgarlarla yüreği birarada tutamam  
Yaşayamam, son nefesim ol içime es!

Es ne zaman istersen aynı yerdeyim ben  
Eskazasevmişsen, kalbimi kavura kavura es!  
Deli rüzgarlarla yüreği birarada tutamam  
Yaşayamam, son nefesim ol içime es!

Youtube link: <https://www.youtube.com/watch?v=qS8j2cB5Dvw>