

07-Act of signification from narratology to semiotics within the scope of interdisciplinary approach

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Abstract

Narratives, which were previously addressed and tried to be explained with a single approach and an application model of a field, have become more comprehensive with the combination of different types of approaches and practices from different disciplines today. One of the remarkable advantages of such interdisciplinary studies is that the approaches of other disciplines support the research process, where the data of a particular discipline is unsatisfactory. This advantage, offered by interdisciplinary studies, is also valid in the examination of the systems of works of art. The importance of literature in the development of the aforementioned art system cannot be denied. There are distinctive literary genres comprising specific messages in their semantic universe and serve as a communication bridge between the author and reader. The common point of these works is that they are fictional narratives. The function of narratology and semiotics is to examine the formation processes of such narratives. Although the implementation processes, analysis tools, and procedures are various, the common ground of both disciplines is to study narrated structures. In fact, two different mono narrative studies can be realized by dealing with those disciplines within their own systems separately. However, the main focus of this study is to take the advantage of using the data of both disciplines to reach an applicable analysis model that prioritizes interdisciplinarity in the study of narrative analysis.

Keywords: Interdisciplinarity, narratology, semiotics, narrative analysis, text analysis

Disiplinlerarası bir yaklaşımla anlatıbilimden göstergebilime anlamlama edimi

Öz

Önceleri bir alana ait yaklaşım ve uygulama örnekleriyle ele alınan ve açıklanmaya çalışılan anlatılar günümüzde farklı disiplinlerin deđişik türden yaklaşım ve uygulama örnekçelerinin birlikte kullanılmasıyla daha kapsamlı hale gelmiştir. Disiplinlerarası çalışmaların en önemli avantajlarından biri belirli bir disipline ait çözümleme yöntem ve yaklaşımların yeterli olmadığı yerde diđer disiplinlere ait yöntem ve yaklaşımların araştırma sürecine destek vermesidir. Disiplinlerarası çalışmaların sunduđu bu avantaj sanat yapıtlarına ait dizgelerin incelenmesinde de geçerlidir. Söz konusu sanat olduğunda ise edebiyat eserlerinin sanat dizgesi içindeki önemi inkâr edilemez. Anlam evreninde belirli mesajlar barındıran ve üreticisi ile tüketicisi arasında bir iletişim köprüsü olma işlevi gören deđişik türden edebiyat eserleri vardır. Bu eserlerin en önemli ortak yanı kurgusal anlatı olmalarıdır. Bu tür kurgusal anlatıların oluşum süreçlerini inceleyen kuramlar arasında anlatıbilim kuramı ve göstergebilim kuramı yer almaktadır. Uygulama süreçleri, çözümleme araçları ve izledikleri yöntem birbirinden farklı olsa da her iki disiplinin ortak noktası

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içinde anlam barındıran anlatisallaşmış yapıların incelenmesidir. Bu disiplinleri kendi dizgeleri içinde ele alarak ayrı ayrı iki farklı anlatı incelemesi yapılabilir. Ancak bu çalışmadaki temel amaç her iki disiplinin verilerinden yararlanarak birinin yöntem açısından eksik kaldığı yönü diğeri ile tamamlamaya çalışarak uygulanabilir bir çözümleme modeline ulaşmaktır.

Anahtar kelimeler: Disiplinlerarasılık, anlatıbilim, göstergebilim, anlatı analizi, metin analizi

Introduction

It is possible to mention umpteen approaches in scientific studies. Some of them are monodisciplinary or multidisciplinary, while the others are interdisciplinary or transdisciplinary approaches. There are numerous monodisciplinary and multidisciplinary studies conducted from past to present. However, such approaches become inadequate after a while since multidisciplinary understanding has not gone far beyond monodisciplinary and multidisciplinary understanding. The most significant reason for that is each of the disciplines has been used separately in achieving targeted results within its own system in multidisciplinary studies. Therefore, interdisciplinarity and transdisciplinarity in scientific researches become obligatory as satisfactory results cannot be obtained with the implementation of monodisciplinary or multidisciplinary approaches. Interdisciplinarity is a way of forming a new model by the integration and usage of more than one discipline together while multidisciplinary is an approach created by using various disciplines separately. For that reason, interdisciplinary approaches, which bear out to the production of scientific knowledge, are popular and applied in different fields of science currently. One of those fields is textual analysis, for which various approaches can be mentioned.

Different analysis models can be developed in an interdisciplinary perspective by combining different disciplines. For instance, narratology and semiotics are used in this study. Both disciplines have idiosyncratic approaches and analysis tools. Concordantly, the focus of this study is how both disciplines –narratology and semiotics– may benefit from each other in the analysis of a literary text and how such integration of the disciplines will contribute to the analysis process. It is also a part of the study to observe whether a new interdisciplinary strategy or a thinking model can be put forward due to the interaction of the disciplines with each other. In this context, “Arabalar Beş Kuruşa” narrative, which is one of the best known stories of Sabahattin Ali, a prominent Turkish author, will be examined.

Reading literary texts at the intersection of narratology and semiotics

Narratology and semiotics to be used in the analysis with an interdisciplinary perspective are two separate theories that have their own rules, analysis tools, and procedures within their systems. Semiotics is based on the fields of linguistics, epistemology, logic, and mathematics in a transdisciplinary understanding while narratology arises from poetics. The transdisciplinary character of semiotics enables it to enlarge its system and to form its own metalanguage within that system. The theory of semiotics, which interacts more than one discipline and their subbranches, has naturally become a discipline which has the capacity to examine all types of literary and nonliterary systems. These systems cover all kinds of meaningful wholes from daily life to science. One of these systems is literature. Semiotics, as a metalanguage, also enhances analysis tools and expands its application area just like narratology. By this means, the theory of semiotics takes its share from the applications in the literary world and maintains its improvement as a theory of signification.

There are different kinds of relationships between narratology and semiotics. For instance, semiotics accepts everything as a text to be studied. Narratology regards “anything that tells or presents a story, be it by oral or written text, picture, performance, or a combination of these” (Jahn, 2017: 20) as a narrative worth to be studied. The meaning of the concept of the ‘text’ is considerably wide for semiotics. Whether visual/non-visual or verbal/non-verbal every meaningful whole related to the life such as novel, movie, theater play, musical performance or opera representation are regarded as a text (Kaleliođlu, 2020: 8) as well as a ‘narrative’. Accordingly, the concepts of the ‘text’ and of the ‘narrative’, which constitute the target area of examination of narratology and semiotics, in general, denote how inclusive both theories are.

‘Narrative’, which forms the study field of narratology, far exceeds the literature, which is one of the systems in which it takes place.

There are countless forms of narrative in the world. First of all, there is a prodigious variety of genres, each of which branches out into a variety of media, as if all substances could be relied upon to accommodate man’s stories. Among the vehicles of narrative are articulated language, whether oral or written, pictures, still or moving, gestures, and an ordered mixture of all these substances; narrative is present in myth, legend, fables, tales, short stories, epics, history, tragedy, *drame* [suspense drama], comedy, pantomime, paintings, stained-glass windows, movies, local news, conversation (Barthes, 1975: 237).

From the moment humankind begins to understand what is happening around him/her, s/he produces narratives about different subjects in different environments, with different people, and maintains his/her life in a world surrounded by these countless narratives till the end of the life (Butor, 1991: 17). Personal experiences that humankind sends (tell) or receives (listen) throughout the life are all narratives, which are strictly linked to the field of narratology. Narratology is one of the subsystems of poetics (Günay, 2018: 81). No matter whether it is verbal or nonverbal narrative, the main focus of narratology is fictional structures such as poetry, theater, short story, novel, fairy tale, and folk tale within the literary system.

The most important feature of those literary forms is to ensure the construction of collective memory and to pass down the cultural productions in both written and oral forms. One of the most noteworthy examples of cultural production is Sabahattin Ali’s “Arabalar Beş Kuruşta” narrative, which is used as a research object in this study. Although the narrative is thought to be a closed text, it would be appropriate to emphasize that Ali’s text, as the other literary texts, is also an open text –cultural product– worth studying. Every work of art is open to be read with infinite different ways of perspective, taste, pleasure, personal execution that provides it with life (Eco, 2016: 93). This openness notion is the reproduction of the text, which is produced within two covers, with different perspectives and remarks during reading process.

Among textual analysis theories, narratology and semiotics have their own unique methods and analysis tools. In spite of the difference, both theories are mentioned as close to each other. “Narratology has traditionally been a subdiscipline of the study of literature and also has particularly close ties to poetics, the theory of genre, and to the semiotics, or semiology, of literature” (Fludernik, 2009: 9). For narratology, the notion of narrative semiotics comes into prominence more nowadays. In this sense, a narrativized text is in question in regards to semiotics. While in the context of narrative or literary semiotics the *signified* part of the narrative is the object to be analysed, in the context of narratology, the *signifier* part of the narrative is the object to be analysed. Traces of structuralism are present in both areas. However, narratology is generally inspired by formalism whereas semiotics is

inspired by structuralism (Günay, 2018: 83). Thus, while narratology deals with narrative structures and applications, semiotics deals with meaning production process and articulation of signs to form meaning in different planes of the narrativized texts.

Analysis

“Arabalar Beş Kuruşa” narrative was written in Turkish. Therefore, so as not to cause loss of meaning or semantic shift, the quotations to be made over the course of analysis will remain true to the original language of the narrative in this study. From this point, in order to avoid repetition of the narrative’s name, Ali’s narrative will be mentioned as ‘study object’ or ‘analysis object’ from time to time.

The scope of the study of narratology is generally for the structures that form the content of the narrative. For this reason, analysis object will be examined in terms of its thematic and syntactic facts which are related to the form of the content. In other words, “a structural description” (Jahn, 2017: 20) is at stake in terms of narratology. Ali’s narrative is a narrativized text. The most important reason for this is that the factors that suit to being a narrative are present in the text. Narrative’s nature of happening “in a storyline or plot” (Genette, 1983: 25), being transferred by a certain narrator, in a certain period of time, can be given as examples for narrativization. All these factors possess importance in terms of narrativity.

‘Narrative’ is the act of narration, which is inclusory. Yet, the ‘story’ is the content itself, which forms the narrative. What is told is the narrative, and the way to narrate the narrative is ‘discourse’ (Genette, 1977: 71; Günay, 2018: 83). In this sense, it is possible to analyze Ali’s text as a narrative and the act of narration, which forms the narrative as discourse. Chatman suggests that one of the constituents of narrative is ‘story’ and the other is ‘discourse’. According to him, “the story is the *what* in a narrative that is depicted, discourse the *how*” (1978: 19). In fact, story and discourse forming the narrative are the structures, which are mostly constituted with the meaningful arrangement of linguistic signs.

According to Greimas and Courtés, “the concept of discourse can be identified with that of semiotic process. In this way the totality of semiotic facts (relations, units, operations, etc.) located on the syntagmatic axis of language are viewed as belonging to the theory of discourse” (1982: 81). Every type of discourse, whose absolute relation to the language cannot be overlooked and area of analysis is syntagmatic relations, should be regarded as a linguistic activity. An overall of these activities generates the research object in both narrative and story planes. In this case, discourse in the narrative is of great importance in terms of interpretation process of the narrativized text.

“Arabalar Beş Kuruşa” narrative emerged due to a systematic game with language played by Sabahattin Ali. This is a type of game that narrative has occupied an important place in literature. Barthes defines literature as a “writing practice” (2015: 48) through unique sequence of signs; according to him, one of the forces that literature possesses is “semiotic power” (2015: 54). Since the role of linguistic activity in the generation of the semantic universe of the narrative is critical, then analysis of this activity’s processes from different perspectives will add up to the value of study.

One of the most crucial criticisms against semiotic analysis earlier was that the theory was only used in the analysis of closed and stable structures. However, this case can be overcome with the affiliation of ‘enunciation theory’ to semiotics. That way, every linguistic event can be analysed as ‘utterance’ and ‘enunciation’. It is possible to correlate enunciation theory with semiotics and narratology. Utterance

is a finished and closed product. Literary texts are examples for such closed and completed products. Utterance is an analysis subject of narratology. But, enunciation is the process of communication act. Utterance appears in the result of enunciation act. Answers to the questions such as who, when, and where are present in the enunciation process (Günay, 2018: 61). “Arabalar Beş Kuruşa” narrative, as a literary work, is also an utterance completed with Ali’s act of writing, and the answers of such questions can be found in the narrative.

Every completed literary work gains its meaning as an utterance in the ‘state of enunciation’. In as much as every narrative produced and finished within the limits of two covers has an utterance quality, then it would be justified to state that the utterance has also a structure to be uncovered. For Ali’s narrative, with the possibilities offered by the theory of enunciation, in which semiotics and narratology are closely related, some determinations can be made regarding the state of enunciation. Such an act can be done by correlating the theory with the indispensable factors of the narrative such as text, author, reader, and story. State of enunciation includes factors such as subject of enunciation, time of enunciation, space of enunciation, the receiver of enunciation (Günay, 2018: 57). The state of enunciation is determined to expose the state of communication (who is talking, to whom, when and where?) in the narrative at the same time.

The research object, as a narrativized text, has a specific enunciation state:

Subject of enunciation	Sabahattin Ali
Space of enunciation	Country: Turkey City: There is no clear information. However, the place –central Anatolia, especially Konya–, where the subject of enunciation lived, within the process of writing practice of the narrative, can be taken into consideration as the space of enunciation.
Time of enunciation	1940’s
Enunciatee	Reader

Table 1. State of enunciation

As it can be seen in Table 1, subject of enunciation of “Arabalar Beş Kuruşa” narrative is the author Sabahattin Ali. He produced the narrative within the correlated context of the time and community he lived in. There is not a clear explanation as to time or space of enunciation. Concordantly, the places where he lived or worked, or the time when he wrote the narrative are some of the clues to reach the traces of the space and the time of enunciation. In this sense, an approximate time frame is given based on the periods of time the author carried out his act of writing effectively. The same approximation is also valid to clarify the space of enunciation of the narrative. Space of enunciation of utterance can be determined by looking at the places where the subject of enunciation –author– lived. It is possible to determine the receiver of the subject of enunciation as the reader. Correspondingly, answering the questions; who, where, when and for whom about the narrative will mean portraying the narrative’s production conditions, namely the state of enunciation.

It is not possible to regard narratives as open to every meaning. The most vital cause of this is that every narrative is closed and limited in itself. Since narrative is a system determined with the links between factors in itself, it can be explained in its system (Günay, 2019: 49). Exposure of the enunciation state of the narrative, hypothetically, determines the status of narrator and narratee. By adding the ‘text’, ‘narrative’, and ‘story’ concepts in narratology, “Arabalar Beş Kuruşa” narrative can be elaborated in two groups as the ‘plane of reality’ and the ‘fictional plane’:

Reality plane	Items outside the text	Subject of enunciation (Author Sabahattin Ali)	Text (Arabalar Beş Kuruşa)	Subject of enunciatee (Readers)
Fictional plane	Items inside the text	Subject of enunciated utterance (narrator=sender)	Narrative (narration + story)	Recipient of the enunciated utterance (diegetic=receiver)
		Subject of utterance speaker/actant (narrative person=character)	Story (characters + actions)	Subject of utterance listener/ (narrative person=character)

Table 2. Position of the narrative within the framework of the state of enunciation

The concepts and inter-concept relationships in Table 2 show which concept belongs to the reality plane and which concept belongs to the fictional plane.

The subject of enunciation and the subject of enunciated utterance's positions are different from each other. However, it is possible to put the position of the subject of enunciation on par with the position of enunciatee as both of them are real persons. Both the author and the reader are seen on the same plane, and the text itself has the connective position of these two aspects of the theory of enunciation (Kalelioğlu, 2018a: 813).

According to the Table 2, the plane of reality is related to the world outside of the covers of the enunciated text. There is no fiction in this universe; yet, there is subject of enunciation, who is in the process of fictionalization. The target of text produced by the systematic act of the subject of enunciation in the plane of reality is the reader as a subject of enunciatee. However, in the fictional plane, everything is about the fictional world inside the text. In this plane, the “voice of narrative” (Jahn, 2017: 3) becomes apparent as the subject of enunciation. The author Ali as the subject of enunciation in the plane of reality, transfers everything he fictionalized in his utterance (text) to the recipient of enunciated utterance (narratee) with the channel of the subject of enunciated utterance (narrator) in the fictional plane. It is important to separate the subject of enunciatee (reader) having a part in the plane of reality and the recipient of enunciated utterance (narratee) taking place in the fictional plane:

In this case, the narrator (subject of enunciated utterance) [...] narrates the story directly not to the reader (enunciatee) but to the diegetic (recipient of the enunciated utterance), who is supposed to be in the text. The reader reads the story, which is narrated to the recipient of the enunciated utterance by the subject of utterance (Kalelioğlu, 2018a: 813).

It would be right to point out a property of persons in the reality and fictional planes. While the subject of enunciation and the subject of enunciatee are real author and real reader in the plane of reality (Chatman, 1978: 151), every one in the fictional plane is fictional as Chatman designates as “implied author and reader = narrator and narratee” (1978: 151). Therefore, the narrator (subject of enunciated utterance) appearing in fictional plane so that it can narrate the narrative to the narratee (recipient of the enunciated utterance) is assumed to be in the narrative.

Akşam, caddelerin kalabalık zamanında, köşe başına bir kadınla bir çocuk *gelirdi*. Siyah bir çarşafa bürünen kadın elleriyle çarşafını yüzüne *kapatır*, yalnız iki siyah göz, sokağın yarı aydınlığında, parlıtsız, önüne *bakardı* (Ali, 2019: 7).

Subject of enunciatee (reader) in the reality plane reads the story told by the subject of enunciated utterance as a “heterodiegetic narrator” (Genette, 1983: 245; Jahn, 2017: 5) to the recipient of the enunciated utterance (narratee).

In this study carried out with an interdisciplinary perspective, it is also necessary to correlate the data removing stability in closed texts and acquired with enunciation theory, which facilitate movement in the analysis with narratology. In Tables 1 and 2, it is possible to come across with different narrative voices in both reality and fictional planes of the text while determining the state of enunciation of the narrative as an utterance. This case is an excellent example for ‘polyphony’ phenomenon in “Arabalar Beş Kuruşa” narrative:

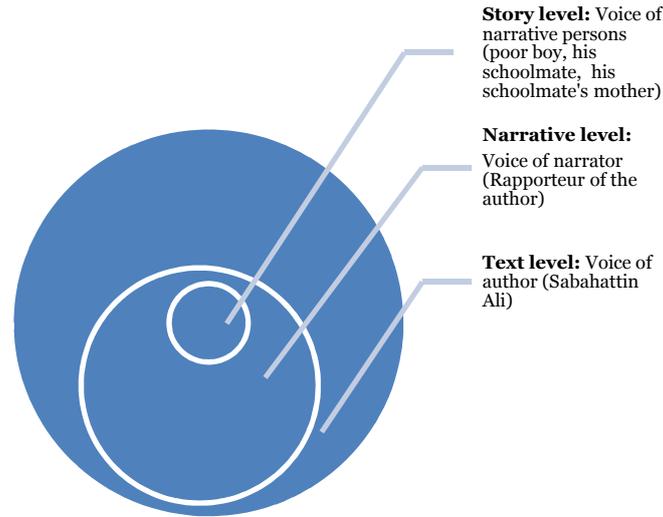


Figure 1. Polyphony in the narrative

As can be seen in Figure 1, the study object has different narrative voices in the transition from the text plane (reality) to the narrative (fictional) plane and from the narrative plane to the story (performative) plane. “Intratextual voices are that of the narrator (the text’s ‘narrative voice’) and the characters; whereas the extratextual voice is that of the author” (Jahn, 2017: 31). This situation is the most important sign of the polyphony of Ali’s narrative. The presentation of this polyphony is also vital in determining “intratextual and extratextual voices” (Jahn, 2017: 66) in the narrative:

	Text Level	Narrative Level	Story Level
	Voice of author	Voice of narrator	Voice of narrative persons
Enunciative relations	Subject of enunciation (sender) ↓ Subject of enunciatee (receiver)	Subject of enunciated utterance (sender) ↓ Recipient of the enunciated utterance (receiver)	Subject of utterance (sender) ↓ Subject of utterance (receiver)
Narrative position	Real person Sabahattin Ali creates his fictional rapporteur.	Fictional rapporteur of the author: Heterodiegetic=third person omniscient narrator “Çocuk yanında ayakta dururken o çömelir, küçük çuvaldan bir takım oyuncaklar çıkarırdı (Ali, 2019: 7). “Kendisi de annesi	Fictional characters narrated by the narrator: Poor boy and his mother, rich boy and his mother “Beş Kuruşa, Arabalar beş kuruşa” diye bağardı (Ali, 2019: 9). “Aaa! Sen burada araba mı satıyorsun” dedi (p. 10).

		gibi hep önüne bakar ve başını <i>kaldıramazdı</i> (p. 8). [...] Sözüne devam <i>etmedi</i> . [...] diyecekti, <i>vazgeçti</i> " (p. 12).	" <i>Bu ne hal? Kimlerle konuşuyorsun</i> " diye bağırdı (p. 13). " <i>Anneciğim, o benim mektep arkadaşım</i> " dedi (p. 14).
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Table 3. Polyphony and relational values in the narrative

Relations in Table 3, which add value to the analysis, reveal at which level, by whom, and how polyphony is produced. On the one hand, the author Ali has given his rapporteur, at the narrative level, a divine –heterodiegetic– perspective, who knows everything, which can be inferred from the utterances such as “çıkardı, kaldıramazdı, diyecekti, vazgeçti, dedi, diye bağırdı” (Ali, 2019) in Table 3. On the other hand, at the story level, dialogues between narrative persons emerge. Ali brings the characters, he created at this level, alive, he makes them talk to each other, and he transforms ‘them’ (characters in narratology; actors in semiotics) into agent in narratology or into actants in semiotics. Any kind of role is not present at the story level of the study object, which supports the idea that the narrator (rapporteur) is omniscient. Thus, the presence of the subject of enunciation (author), the subject of enunciated utterance (narrator), the subjects of utterance and the dialogs between the subjects of utterance reveals that “Arabalar Beş Kuruşa” is a polyphonic narrative.

“Narrative is anything that tells or presents a story, be it by oral or written text, picture, performance, or a combination of these. Story is a sequence of events involving characters” (Jahn, 2017: 20). While the text (utterance) level is associated with the real world, the ‘narrative’ and the ‘story’ levels are associated with the fictional world. One of the binary oppositions that Ferdinand de Saussure regarded as critical is ‘signifier’ and ‘signified’ which put two different planes of sign forward (1959: 65-67). The text –utterance, as a sign, is a phenomenon that possesses signifier (form) and signified (meaning) in its system. While subject of enunciation (Sabahattin Ali) and his utterance (Arabalar Beş Kuruşa) take place in the signifier plane, the story which makes up the plot of the narrative and narrative persons take place in the signified plane of the utterance. This is the fundamental property that separates the utterance, the narrative, and the story in terms of signifier and/or signified:

Utterance (Arabalar Beş Kuruşa)	Signifier	Narrative	Author	Sabahattin Ali
	Signified	Story	Narrative persons	Poor boy/rich boy Poor mother/rich mother
Enunciation		Narration	Narrator	Third person omniscient

Table 4. Values of utterance and enunciation

As pointed out in Table 4, the ‘enunciation’ is unidimensional while the utterance is two-dimensional as signifier and signified. The notions of the narrative, story, and narration taking place in both ‘utterance’ and ‘enunciation’ planes are intimately related to the text’s own logical sequence. The narrative can be described as the whole of the related chain of events. There are some facts such as narrator, focalization, space, and time that designate the conditions of the narrative. On the other hand, the story is the chain of events and facts creating the ‘structure’ and ‘conditions’ of the narrative (Jahn, 2017: 65). The concept of ‘structure’ is related to the chronological sequence of events, and the concept of ‘condition’ is related to the space, time, and cause and effect relationships (Günay, 2018: 90). In sum, narrative is another name of textualization, in which fictionalization and act of narration, which is strictly linked to the enunciation, occur. Story is a phenomenon that is told in a chronological sequence. A worth telling system that gained story value has an absolute plot. A story is a universe that

is generally created with narrative persons and actions in a particular setting and time. In this sense, narrative persons, their actions, changes, and transformations are observable at the story level.

There are different approaches in revealing chronological structure and logical configuration of narratives. Even though these approaches and their names are different, they serve to uncover narrative's logical and hierarchical configuration in a certain timeline as in Paul Larivaille's five stage chart, which provides an opportunity to elaborate the analysis object of this study:

Initial stage: It is the level at which we can find answers to the questions such as who (narrative person), what (context), where (space), and when (time). There is a continuous equilibrium, here. *Complication or transformative force:* Existing state of equilibrium in the previous stage starts to get deteriorate. Thanks to the transformative force, the initial stage ends and the narrative moves to another stage because of the new state of imbalance. *Action (dynamism or transformations):* The ways and approaches used by the narrative persons to solve the problems that cause the state of imbalance to be transformed. Transformations realize at this stage that which facilitates movements or dynamism in the story. *Resolution or equilibrating force:* The end of the act. The complexities are tidied. The state of equilibrium comes back. *Final stage:* The result arises from the judgment. It represents the equilibrium of ending (Larivaille, 1974: 373-374; Adam, 1987: 59; Kalelioğlu, 2018b: 820).

I	Before	Initial stage	The poor boy goes to the street, where he sells toy cars with his mother every evening after the school, and opens the stall.
		Complication or transformative force	The rich boy, who is the classmate of the poor boy, hears the poor boy's voice, goes up to him and starts a conversation.
II	Present	Dynamism or transformations	As soon as the rich boy's mother realizes that his son is talking to a poor boy, who is selling toy cars in the street, she furiously goes up to them and humiliates the poor boy.
		Resolution or equilibrating force	The rich boy's mother pulls her son on a whim by the arm and walks away.
III	Later	Final stage	The poor boy, whose mother sits back and watches goings-on bewilderedly, continues his job with tears desperately.

Table 5. Arrangement of the narrative

I Before:

Stories of Sabahattin Ali, who was a socialist and realist author, generally revolve around the social class contradictions such as poverty/wealth, rural people/townfolk, justice/injustice. This situation is clearly evident in the theme of "Arabalar Beş Kuruşa" narrative. In the general arrangement of the narrative, the initial stage involves prior knowledge on how the poor boy helps his mother:

Akşam, caddelerin kalabalık zamanlarında, köşe başına bir kadınla bir çocuk gelirdi. [...] Oyuncaklar kadının önünde dizilince çocuk bir tanesini eline alıyor, kaldırımında ileri geri götürerek incecik sesiyle bağırmağa başlıyordu: 'Arabalar beş kuruşa!' Ve sokaklar tenhalaşınca kadar, belki üç dört saat, burada duruyorlardı (Ali, 2019: 7-8).

"Narrative plots start from a certain situation or state of affairs" (Chatman, 1993: 20; Jahn, 2017: 66), which is also valid for the study object. In the initial stage of the narrative, a mother who earns money from the toy cars she sells in crowded streets at night, and her son who has to help her to sell them appear. It can be seen that the mother and the son live in poverty and despair. However, even in this case, 'solidarity' between mother and her son comes into prominence:

Annem yalnız gelemiyor, sonra bağırıyor da. Onun için ben de geliyorum! (Ali, 2017: 10).

It is possible to state that the poor boy, who is the main narrative person in the initial stage, is at peace with himself. The narrative person, who spends his life in rough conditions, does not know the difference between ‘wealth’ and ‘poverty’ as he does not have enough life experience. Even, he is a boy, who accepts all the ups and downs of life he leads, shares his way of life with his friends and teacher without hesitation:

“Aaa!” dedi. Sen burada araba mı satıyorsun?”
 “Satıcı başını kaldırıp baktı. Hemen yüzü güldü
 “Bizim öğretmeni gördün mü? Şimdi buradan geçti.”
 “O benim araba sattığımı biliyor!” (Ali, 2017: 10).

Another narrative person, who is a classmate of the poor boy, joins the narrative through the continuation of the initial stage (complication or transformative force). In every narrative, there is a conflict –there should be; otherwise the narrative cannot be maintained. There is the first theme, in which socio-economic class distinction emerges that can be seen from the clothing on the children and the reasons for being there:

Çocuk sekiz yaşında vardı, fakat ilk görüşte altı yaşından fazla denilemezdi. Zayıf ve miniminidi. Hiç durmadan bağırın sesi küçük bir kızın sesi gibi ince ve titrekti. [...] Sekiz dokuz yaşlarında beyaz bereli ve tozluklu, yumuşak lacivert paltolu bir çocuk [...] (Ali, 2017: 8-9).

At this stage of the narrative, initial signals of a conflict towards rich/poor contradiction arise. In fact, both narrative persons are children, and there is not any bias towards social class distinction in their minds. However, both the dressing styles and the reasons for being there enabled this class difference to occur spontaneously. No matter what social class these children belong to, it is seen that children are unbiased, natural, and innocent at this stage:

İkisi de el ele tutuşmuşlardı. [...] Adam akıllı lakırdıya dalmışlardı. Başka şeylerden bahsetmeye başladılar (Ali, 2017: 11-12).

Innocence, guiltlessness, unprejudicedness of the children and the unity between them formed within their own nature. For this reason, at this stage, both children are happy without realizing the meaning of the poverty and of the wealth.

The initial stage provides information about the depiction of space, time, and narrative persons. In this stage, narrative persons can take part in the narrative from time to time. There is always an equilibrium condition in question in the initial stage. Nevertheless, the equilibrium condition vanishes in the next stage –the complication or transformative force. The most important factor that occurs in this stage is the imbalance that comes along with the social, economic, and cultural differences between the two innocent children. It is possible to base this state of complication on the social class difference to which two children belong. A contradiction is in question here, and this contradiction is a precursor of possible problems, which may occur later in the story.

II Present:

The oppressive effect of socio-economic class difference on the perception and psychology of society, imposed by adults, causes changes in the emotional state of both children. At this stage (dynamism or transformations), the ongoing conversation between children without causing any discrimination ends with the participation of the rich factious mother in the narrative:

Küçük satıcının annesi başını kaldırmış, yuvarlanır gibi gelen bu kürk mantolu ve yılan derisi iskaripinli kadına bakıyordu. Kadın yaklaşınca, hala şaşkın şaşkın gülümseyen oğlunu bileğinden yakaladı: ‘Bu ne hal?’ diye bağırды. ‘Kimlerle konuşuyorsun? Pis, baksana, senin konuşabileceğin insan mı bu?’ (Ali, 2017: 12-13).

While everything is going well between the children, the action that wealthy mother seeing her child, speaking with a lower class child, raises tension and shifts the flow of the narrative to a negative manner instantly. At that moment, the joy of the two boys ends with the interruption of the rich woman:

Çocukların kolları birbirinden ayrılıp aşağı sallanıverdi. [...] Küçük satıcının gözleri kolunun acısından yaşla dolmuştu. Arkadaşının gözündeki yaşları gören çocuk, henüz birçok şeyleri öğrenmediği için ruhundan fıskıran bir isyanla: ‘Anneciğim, o benim mektep arkadaşım!’ dedi (Ali, 2017: 13-14).

At this stage (resolution or equilibrating force), the discrimination made persistently by the wealthy mother as an adult brings different consequences. A discriminating wealthy mother and two unhappy and confused children she left behind. For this reason, it is possible to make descriptions for the rich mother such as, ‘adulthood’ = guilt, biasedness, exclusion, archness, assuming poverty as a guilt, humiliating the poor, devastating child innocence.

III Later:

At this final stage, the poor boy, who is seen by his astonished mother, continues to complete his work with tearful eyes. His emotional state changes and he passes to unhappiness from happiness due to the wealthy mother’s physical and physiological maltreatment:

Oğlunu kolundan çekti. Geride kalan küçük satıcı ile anasına, yerin dibine geçirmek ister gibi tahkir edici ve ezici bakışlar atarak yürümeye başladı. Oğlu geriye dönüp bakıyor ve yaşlı gözlerini başka taraflara çeviren arkadaşını görünce kendinin de gözleri yaşarıyordu (Ali, 2017: 14).

At the initial and final stages of the narrative, changes in the two children’s emotional states can be observed. Children, who were once happy at the initial stage of the narrative, become two unhappy ones at the end of the narrative. Here, the way the narrative is presented makes the readers think ‘what happened next’. In narratology, it is possible for plots to end in different manners. While some narratives end with unexpected ‘surprise endings’ or with ‘suspend endings’, some others end with expository endings. “Many short stories, especially modern ones, do not contain suspense, surprise, or even profound changes in an ongoing state of affairs. They prefer to offer a slice of life, leaving us in the air, without a definitive conclusion, without a clearly finalizing event such as a wedding or a death” (Chatman, 1993: 21-22). However, Chatman states that contemporary narratives that have been produced recently tend not to have a surprise or suspense ending just as the ending of Ali’s narrative. For this reason, Sabahattin Ali’s “Arabalar Beş Kuruşa” narrative has a contemporary nature.

The transitions of narrative persons from happiness to unhappiness reveals that there is a conflict in the narrative. Every narrative has a conflict that makes up its action or episode system:

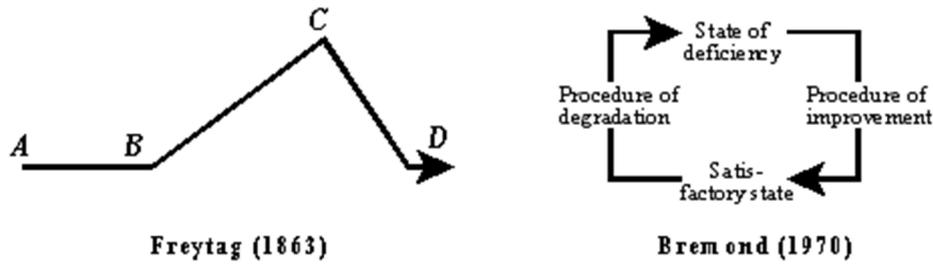


Figure 2. Freytag's triangle and Bremond's four-phase cycle (Quoted from Jahn, 2017: 64).

There is a system of actions or episodes, which are made up of three or four stages, determined by Freytag and Bremond in Figure 2. It can be seen that both models have many common aspects. The most important point identified is that every narrative has an introduction, development, and conclusion parts. There are differences in the states between the introduction and the conclusion of narratives. For example, a narrative starting in a negative manner can result in a positive way, and vice versa. This state of changefulness in the introduction and conclusion parts is related to the dynamism, which occurs in the development part of the narrative in Bremond's chart. Dynamisms in the narrative are the consequences of the narrative persons' actions, who are trying to realize their aims. In this sense, development part, which is formed by set of actions occurring due to narrative persons' aims, is longer than the introduction and conclusion parts of the narrative.

Tensions caused by the state of conflict have an effect on the continuation of the ending of the story. Five stage description of the state of conflict caused by wealthy mother can be seen in Table 5. Facts and events that cause complicated emotional states on narrative persons can be observed in the introduction, development, and conclusion stages:

	Introduction	Development	Conclusion
Poor boy	A happy boy despite difficult life conditions	Confused boys trying to figure out what happened	Downhearted boys with tears
Rich boy	A happy boy with a comfortable life		
Emotional values	Happiness	Confusion	Unhappiness
Semiotic codes	Running to him, joining hands, offering food, asking him to sit in the same desk at school, being deep in conversation	Angrily coming towards the boys, grabbing his son by the wrist, yelling at boys, hitting and scolding the poor boy	Poor boy twist in pain, tears in the eyes, spiritual rebellion of rich boy against mother, tearful youngs

Table 6. Changing states of emotion and values in the development of the narrative

The sphere of influence of semiotics as an analysis tool is quite wide. The approach, which once was used to analyse closed and stable narratives, currently deals with the dynamic narratives –discursive dimension of the narratives. In scientific discourse; information is 'utterance'; information in a text is 'enunciation'; product occurring during the absence of enunciator is 'utterance'; thing that gets motion with the presence of an enunciator is 'discourse' (Barthes, 2015: 50). In this case, the reader can gravitate towards narrative person's inner world, which changes with different cases and events, by following the subject and his/her discourse (Fontanille, 2006: 23). Every narrative has different types of semantic universe occurring by means of meaningful sequences of both linguistic and non-linguistic signs. One of them is 'emotional universe'. The point in question here is that signs, which cause tension and are at a dynamic state, are analysed, rather than the stable signs. With this feature,

semiotics has reached a more competent level by adding tensive analysis to narrative analysis (Günay, 2010: 2). According to Table 6, due to the pressure of discriminative cultural codes occurring in adults' world, both children transit from a state of happiness to a state of unhappiness. Some of the most important reasons for such transition are stated in the 'semiotic codes' part in the same table. Both linguistic and non-linguistic codes mentioned in the table have a great importance in the formation of the emotional universe of the study object.

Different types of semiotic codes, which take place in narratives, add up to the construction of the semantic universe of the narrative. "The semantic universe, defined as the set of the systems of values, can be apprehended as meaningful only if it is articulated or narrativized. Thus, any discourse presupposes a semantic universe hypothetically made up of the totality of significations" (Perron, 2003: 23). Semantic universe has a structure that leads to different stages under the titles of 'semio-narrative structures' and 'discursive structures':

The semionarrative structures, which constitute the most abstract level, the starting point of the generative trajectory, are present under the form of a semiotic and narrative grammar which contains two components—syntactic and semantic—and two levels of depth, a fundamental syntax and a fundamental semantics (on the deep level), a narrative syntax and a narrative semantics (on the surface level) (Greimas & Courtés, 1982: 134-135).

Every stage can be analysed respectively or together with a certain sequence. In the analysis given here, 'narrative grammar' is presented. "What is interesting about Greimas's narrative grammar is the way it constructs, degree by degree, the necessary conditions of narrativity, starting from a logical model which is the least complexed possible and which, initially, includes no chronological import at all" (Riccoeur, Collins, Perron, 1989: 581). Greimas's narrative syntax including various semantic levels, starting from the deep level to the surface, is also related to the production process of the narratives, which mainly concerns the author. With reference to the Greimas's production process, Denis Bertrand remarks how narratives can be analysed simultaneously. Bertrand draws attention to a possible analysis from the surface level to the deep level (Bertrand, 2000: 29). It is possible to elaborate the stages of the chronological structure of Larivaille's narrative given in Table 5 by using the semiotic data proposed by Greimas for the productive process and to put it in a logical framework:

Formative elements			Descriptive values	Thematic roles
Person	Real narrative persons	Poor boy	Thin and shaky voice, 8 years-old, frail, hardworking, thoughtful, cooperative, happy, confused, tearful, unhappy	Poor boy, who has to help his mother every evening after school to earn a living
		Rich boy	8-9 years-old, white beret, leggings, soft navy blue coat, woolen gloves, almond candy in his pocket, sharing, happy, confused, tearful, unhappy	Rich boy with high living standarts and comfortable life
		Mother of poor boy	Chador, black glassy eyes, cannot go anywhere alone, cannot raise her	A poor mother, who has to earn a living by selling wooden toy cars with the support

			voice, solidarity, tolerant, shy, poor	of her son
		Mother of rich boy	Fat, fur coat, snakeskin shoes, insensitive, insulting, discriminatory	Rich mother with high living standarts
Space	Open space	Street	Muddy pavement, partially illuminated corner, crowded	
	Closed space	Shop	Shiny shop window, large and sparkling crystals, eye- catching and stylish products, attractive	
Time	In the evening			

Table 7. Elaboration of the narrative syntax of the discursive level

The concepts of person, space, and time, which are the formative elements of narratives, are significant for both narratology and semiotics. It is possible to come across with different types of narrative persons placed in a particular setting and time in narratives. Both approaches have made some distinctions with regards to narrative persons. For instance, in narratology, the concepts of “person, character, and figure” (Jahn, 2017: 25) possess different meanings. This is also valid for semiotics. While the place of narrative person, one of the three formative elements, is determined with the level of fictional or non-fictional communication, in semiotics it is defined with its semantic layers.

For example, as can be seen in Table 7, the narrative persons taking place at Greimas’s and Bertrand’s discursive level as “actors” (Greimas & Courtés, 1982: 7), turn into “actants” (1982: 6) at the next semantic level (semiotic-narrative plane). Descriptive values belonging to personal traits of the narrative persons ascribed by Ali become prominent in the analysis at the descriptive level of the narrative. Factors such as actions of narrative persons, their relations with other actants, reasons of their actions, their modalities, and effects of modalities that actants acquire through the narrative towards their successes and failures will arise in an analysis at the narrative level.

According to Greimas and Courtés, “an actor may be individual, (for example, Peter), or collective (for example, a crowd), figurative (anthropomorphic or zoomorphic), or nonfigurative (for example, fate)” (1982: 7). It should be regarded that ‘narrative persons’, generally, are not people, who possess features belonging to only humans. Kalelioğlu states that a narrative person (actor) may be a real one (for instance, poor child, rich child), or legal one (for instance, political parties, ministries), or collective one (for instance, members of institutions, proletariat, bourgeoisie) (2018b: 109). Therefore, it is possible to analyse the narrative persons in “Arabalar Beş Kuruşa” narrative with a different perspective.

One of the most critical reasons why Sabahattin Ali is one of the cornerstones of Turkish Literature is that his narratives have a strong social side. He studied the problems faced in his lifetime by taking oppositions such as peasant/city-dweller, rich/poor, oppressor/oppressed into consideration and formed his narrative persons in this frame. For example, poor child/rich child, poor mother/rich mother (subjects of utterance at the fictional level) are the most important examples in the narrative (utterance). As can be understood from the data given in Table 7, study of social problems in Ali’s narrative is based on ‘real narrative persons’. However, it is possible to relate the term ‘real narrative person’ with the term ‘collective narrative person’ as stated by Kalelioğlu. This instance also presents

how narrative persons turn into ‘collective narrative persons’ by making use of the clues given in Table 7:

<i>Real narrative persons</i>		<i>Collective narrative persons</i>
Poor boy and his mother	→	Proletariat (the oppressed class)
Rich boy and his mother	→	Bourgeoisie (the oppressor)

Ali draws attention to daily problems of ordinary and poor people. Since a sign’s meaning is at its opposition, a linguistic sign ‘poor’ is meaningful with its opposite, ‘rich’. When these two concepts are evaluated with social dimension, one will face two different social groups stated above. Therefore, the conflict between narrative persons that Ali fictionalized in the narrative, in fact points to the conflict between the two different social groups –proletariat and bourgeoisie.

Valentin Voloshinov regards class conflicts as a battle of signs (1973: 23). For instance, dressing style of the narrative persons, the way they behave, and the reasons for their presence in certain space and time are among the signs of conflict. Furthermore, it is possible to reveal the quality and function of the space in the narrative by making use of oppositions. Kalelioğlu asserts that a narrative can be categorized with respect to the specific features of various spaces such as “stable /unstable, open /closed, surrounding /surrounded, desired /undesired” (2018b: 112-113). Spaces, which take place in the research object, are dealt in the frames of ‘open space/closed space’. While there is a mother and her son in open space who have to stand in a dark, muddy sidewalk with a possibility of being exposed to all kinds of bad conditions and danger, there is a rich mother and her son shopping in a sparkling luxurious store –space– away from danger and bad weather conditions. In this sense, qualities of the spaces match with the qualities of narrative persons of the enunciation subject.

As for the time, the narrative occurs at busy hours of the streets in the evening. While the poor boy and his mother have to sell toy cars anxiously at a busy street corner at night, the rich boy and his mother spend their time by shopping. This situation reveals the connection between narrative persons, space and time, and the quality and function of the narrative.

Conclusion

In this study, an analysis is conducted related to the surface structural arrangement of Sabahattin Ali’s “Arabalar Beş Kuruşa” narrative. The analysis is limited to the narrative’s descriptive level. First, enunciation state of the narrative has been revealed. The most important reason for this is to recognize the analysis object better thanks to the analysis of the state of enunciation. For instance, it is possible to emerge the communication state of the text; who is speaking to whom? Where and when s/he speaks? Being an utterance, the narrative’s properties such as subject of enunciation, space of enunciation, time of enunciation, and recipient of enunciation has been explained and thus the state of enunciation of the narrative revealed to expose the position of all the stakeholders of the narrative.

Later on, the place of the narrative in the state of enunciation has been uncovered by determining extratextual factors in the reality plane and intratextual factors in the fictional plane. Then, in the light of the data obtained, the concept of polyphony has been analysed at the text, narrative, and story levels, and it has been revealed that Ali’s narrative has the feature of being a polyphonic one. The elements that cause this polyphony and the relationships between the elements have been determined.

Then narrative's logical structure has been presented by making use of Larivaille's five stage time frame. In this way, the condition of the narrative's introduction within the frame of before/now/after and the elements, which have transformative force and cause complexity, have been described. In addition, the movements and transformations in the narrative have been determined, and the conclusion state of the narrative has been depicted. In this way, the logical arrangement of the narrative has been presented. Based on the data acquired, emotional changes seen in narrative persons, causes and semiotic codes of these changes in narrative's introduction, development and conclusion parts have been uncovered.

Afterwards, the discursive level analysis has been done in the light of Bertrand's procedure based on Greimas's semiotic trajectory. In this way, first, Larivaille's five-stage narrative chart has been detailed, and then the discursive structure of the narrative has been exposed in the light of the data of semiotics. In this process, narrative's formative elements at the descriptive level have been analysed, relations of these elements with each other have been uncovered, and how narrative's semantic universe constructed in the context of person, space, and time has been revealed.

Consequently, in this study, which has been carried out with a multidisciplinary perspective by making use of the data of narratology and semiotics, it is understood that both theories have aspects supporting each other in narrative analysis studies. Throughout the study, we have tried to develop and applied an analysis method, in which some of the analysis instruments of both theories have been used together.

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