



Hacettepe University Graduate School Of Social Sciences
Department Of English Linguistics

**CRITICAL DISCOURSE ANALYSIS OF YAŞAR KEMAL'S *İNCE*
*MEMED I: A TEXTUAL AND INTERTEXTUAL PERSPECTIVE***

Ahmet Bora DİNDAR

Master's Thesis

Ankara, 2021

CRITICAL DISCOURSE ANALYSIS OF YAŐAR KEMAL'S *İNCE MEMED I*: A TEXTUAL
AND INTERTEXTUAL PERSPECTIVE

Ahmet Bora DİNDAR

Hacettepe University Graduate School Of Social Sciences

Department of English Linguistics

Master's Thesis

Ankara, 2021

ACCEPTANCE AND APPROVAL

The jury finds that Ahmet Bora Dindar has on the date of 26/02/2021 successfully passed the defence examination and approves his Master Thesis titled “Critical Discourse Analysis of Yaşar Kemal’s *İnce Memed I: Textual and Intertextual Perspective*”

[Signature]

[Prof. Dr. Dilek PEÇENEK] (Jury President)

[Signature]

[Asst. Prof. Zeynep DOYURAN] (Main Adviser)

[Signature]

[Assoc. Prof. Emine YARAR]

I agree that the signatures above belong to the faculty members listed.

Prof. Dr. UĞUR ÖMÜRGÖNÜLŞEN

Graduate School Director

YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kağıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinlerin yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Yükseköğretim Kurulu tarafından yayınlanan “**Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge**” kapsamında tezim aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

- Enstitü / Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren 2 yıl ertelenmiştir. ⁽¹⁾
- Enstitü / Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren ... ay ertelenmiştir. ⁽²⁾
- Tezimle ilgili gizlilik kararı verilmiştir. ⁽³⁾

...../...../.....

Ahmet Bora Dindar

“*Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge*”

- (1) *Madde 6. 1. Lisansüstü teze ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulu iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.*
- (2) *Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç imkanı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulunun gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.*
- (3) *Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, tezin yapıldığı kurum tarafından verilir *. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, ilgili kurum ve kuruluşun önerisi ile enstitü veya fakültenin uygun görüşü üzerine üniversite yönetim kurulu tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.*
Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir

* *Tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulu tarafından karar verilir.*

ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Dr. Öğr. Üyesi Zeynep DOYURAN** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Ahmet Bora Dindar

ACKNOWLEDGEMENTS

First of all, I would like to express my gratitude to my supervisor Asst. Prof. Zeynep DOYURAN for giving me support and guidance during the research. I also send my sincere regards to Asst. Prof. Celalettin Evren ALPASLAN, with whom I had commenced this academic journey. The best thing I can do after his death is to honour his spirit with this study.

Secondly, my deepest and sincere gratitude to Elif for her endless support and help and for being there whenever I need.

ABSTRACT

Dindar, Ahmet Bora. Critical Discourse Analysis of Yaşar Kemal's *İnce Memed I: A Textual and Intertextual Perspective*, Master's Thesis, Ankara, 2021.

Critical Discourse Analysis (CDA) enables a researcher to analyse a text to find the engagement of language to hegemony and ideology. Major aim of this study is to make the critical discourse analysis of Yaşar Kemal's *İnce Memed I* to reveal its hegemonical and ideological components. It is also aimed to show how the discourse constructs hegemony and how this hegemony is being broken by analysing the textual features and intertextual relations within the novel. Yaşar Kemal's novel, which is an example of epic tradition, displays social inequality between the oppressor and the oppressed. When social status changes, linguistic preferences alter. The intertextual references in the novel helps a researcher to understand the true nature of the work in which the class struggle between the working class and the ruling class takes place. Another aim of the study is to critically analyse the socio-cultural and historical context of the novel.

Key Words

Critical Discourse Analysis, hegemony, ideology, textual, intertextual, epic

ÖZET

Dindar, Ahmet Bora. Yaşar Kemal'in *İnce Memed I* isimli Eserinin Eleştirel Söylem Çözümlemesi: Metinsel ve Metinlerarası Bir Yaklaşım, Yüksek Lisans Tezi, Ankara, 2021.

Eleştirel Söylem Çözümlemesi bir araştırmacıya dilin, hegemoni ve ideoloji ile olan ilişkisini bulmak amacıyla bir metni çözümleme olanağı tanır. Bu çalışmanın en önemli amacı Yaşar Kemal'in *İnce Memed I* isimli eserindeki hegemonik ve ideolojik öğeleri ortaya çıkarmak için eserin eleştirel söylem çözümlemesini yapmaktır. Romanın içerisinde yer alan metinsel öğeler ile metinler arası ilişkileri inceleyerek eserdeki söylemin ideolojik yapıları nasıl belirlediği, hegemonyanın nasıl oluşturulduğu ve bu hegemonyanın ne şekilde kırılmaya çalışıldığı göstermek amaçlanmıştır. Destan geleneğinin bir örneği olan bu roman, ezen ve ezilen arasındaki toplumsal eşitsizliği dilsel olarak gözler önüne sermektedir. Toplumsal statüler değiştikçe dilbilimsel tercihler de değişiklik göstermektedir. Eserde yer alan metinler arası göndergeler, içerisinde işçi sınıfı ve yönetici sınıfının birbirilerine karşı olan mücadelesinin yer aldığı romanın gerçek doğasını anlamaya yardımcı olacaktır. Romanın sosyo-kültürel ve tarihsel bağlamının eleştirel olarak çözümlemesi de çalışmanın hedeflerinden biridir.

Anahtar kelimeler

Eleştirel Söylem Çözümlemesi, hegemoni, ideoloji, metinsel, metinlerarası, destan

TABLE OF CONTENTS

ACCEPTANCE AND APPROVAL.....	i
YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI.....	ii
ETİK BEYAN.....	iii
ACKNOWLEDGEMENTS.....	vi
ABSTRACT	v
ÖZET	vi
TABLE OF CONTENT.....	vii
ABBREVIATIONS.....	ix
TABLES.....	x
INTRODUCTION.....	1
CHAPTER 1: REVIEW OF LITERATURE.....	10
1.1. CRITICAL DISCOURSE ANALYSIS	10
1.2. THEORIES OF INTERTEXTUALITY.....	15
CHAPTER 2: METHODOLOGY.....	28
2.1. METHOD.....	28
2.2. DATA SAMPLING.....	32
CHAPTER 3: ANALYSIS AND DISCUSSION.....	33
3.1. DESCRIPTIVE LEVEL.....	33
3.1.1. Transitivity.....	33
3.1.2. Passivization and Nominalization.....	52
3.1.3. Lexical Choice.....	55
3.1.4. Mood.....	59
3.2. DISCURSIVE LEVEL.....	64
3.2.1. Intertextual Analysis.....	64
3.3. EXPLANATIVE LEVEL.....	85
3.3.1. Social, Cultural and Historical Context.....	85
CONCLUSION.....	90
LIMITATIONS OF THE STUDY.....	97
REFERENCES.....	98

APPENDIX 1. ETHICS BOARD WAIVER FORM.....	102
APPENDIX 2. ETİK KURUL MUAFİYET FORMU.....	103
APPENDIX 3. ORIGINALITY REPORT.....	104
APPENDIX 4. ORİJİNALLİK RAPORU.....	105

ABBREVIATIONS

CDA	Critical Discourse Analysis
SFL	Systemic Functional Linguistics
SFG	Systemic Functional Grammar

TABLES

Table 1. Discourse as text, interaction and context

Table 2. Territory of hypertextual practices

Table 3. Material verbs (Transitive and Intransitive)

INTRODUCTION

İnce Memed, written by Yaşar Kemal, is a quadrology, the first of which was published in 1955. Yaşar Kemal was able to complete the sequel in 1987. Since then, the novel has been translated into more than forty languages and not only Turkish readers but also non-Turkish readers have been trying to extract meaning from the text and interpret this literary work. As a reader, it is easy to read through the words to just enjoy the literary work. However, the true nature of the novel lies beneath the words and realizing the facts about this nature will boost readers' joy.

Since the hypotext, *İnce Memed I* is linked to some other hypertexts, interpretation of the links and understanding the representations and finding the references in the novel is vital for readers to see the true value of this literary work. Readers who either read a literary work in their mother tongues or the ones who read the translation of the same literary text cannot fully extract the meaning of a work of literature because the fragments of meaning are hidden in other literary works. Graham Allen (1) claims that "Reading ... becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext."

To interpret *İnce Memed I*, text receivers need to scrutinize not only the text itself but also other texts such as Turkish folk stories like *Köroğlu*, *Dadaloğlu*, several Turkish folk songs and Homer's masterpieces the *Illiad* and *Odyssey*. It is possible for text receivers to see the patterns of textual features along with the footprints of the predecessors in *İnce Memed I*. Alignment of these texts helps readers comprehend what the text producer tries to convey.

This study utilizes Fairclough's Three Dimensional Approach along with Gramsci's theory of hegemony to critically analyse the discourse in *İnce Memed I*. Textual features and intertextual references are to be scrutinized to interpret the novel. It should be noted that Fairclough's theory is based on Halliday's Systemic Functional Grammar (SFG). While analysing the grammar, Halliday (2014) adopts the perspective that the grammar consists of systems rather than rules. Thus, those grammatical structures are in fact options. SFG is used to analyse the grammar of a language to see how those finite set of

options create meanings of different types. Such systems depend on elements such as transitivity, mood, etc. Those elements can provide an insight into the organisation of the language and the network of the options. The organisation has three interconnected metafunctions; ideational, interpersonal and textual. Ideational metafunction refers to how a language user experiences reality and the world. Interpersonal metafunction is related to the establishment of interpersonal relationship between speakers and hearers. Textual metafunction deals with how clauses in a language are internally organised: it covers communicative features of a text. CDA as a practice follows Halliday and agrees upon three metafunctions of a language. As a CDA practitioner, Fairclough develops his three-dimensional model. He considers texts as “social spaces” (6) and claims that “the language in texts always simultaneously functions ideationally in the representation of experience and the world, interpersonally in constituting social interaction between participants in discourse, and textually in tying parts of a text together into a coherent whole (a text, precisely) and tying texts to situational context (e.g. through situational deixis)” (6).

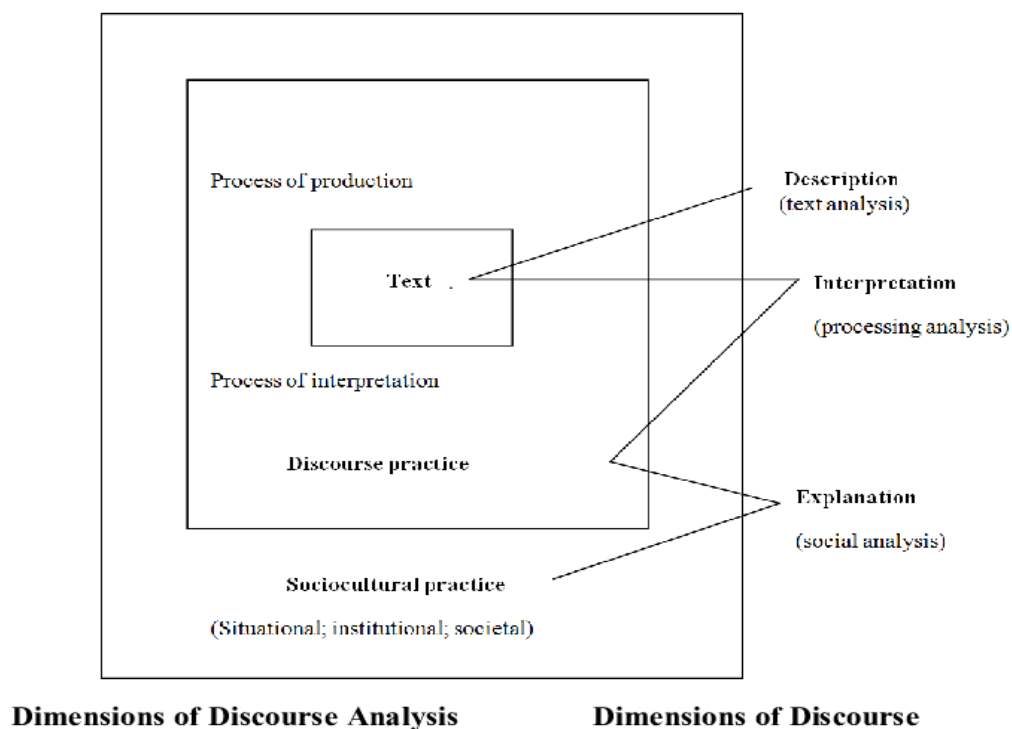


Table 1: Discourse as text, interaction and context (Fairclough: 1995, 98)

As discourse is a social practice, it embodies social structure, which makes discourse the combination of “context, interaction and text” (Fairclough, 25). In his book, *Critical Discourse Analysis* (1995), he illustrates dimensions of discourse as in Table 1:

Three dimensions correspond to three levels of discourse; descriptive level, interpretational level and explanative level. In the descriptive level, the text is to be analysed in terms of its formal properties. As for this, some components of Halliday’s SFL, -transitivity, passivization, nominalization, lexical choice, and mood- are to be utilized in this study.

Transitivity displays how a language producer transmits ideas to express meaning, how a receiver of the language encodes these thoughts and thus, how he/she understands reality and experiences the world. As an interconnected part of the ideational function of discourse, transitivity is mainly concerned with six processes; material, verbal, mental, behavioural, relational and existential processes which are indicators of language producers’ ideologies, therefore the power relations between speakers or text producers and hearers or text receivers.

Passivization, like transitivity, is a textual feature. It is a process that changes the voice of a verb. Such a transformation or the ration of active or passive voices throughout a text gives vital information about the power relations between the participants of the text. For example, at the beginning of the novel, *İnce Memed I*, the protagonist Abdi, who holds the power as the ruling class, involves predominantly active structures of which he is the agent. On the other hand, Memed takes part in structures with the deleted agency as he is not considered to have the competence to change the course of the action. After Memed revolts against the authority, the protagonist and the antagonist exchange their roles, therefore their positions as agents.

Nominalization, which can simply be defined as a process of preferring a noun phrase to a verb, an adjective or an adverb, is a process that comes up with some ideological connotations. For instance, in an active structure with a transitive verb, it is required to state the agent to make it clear who does what. However, a nominalized structure may turn that statement into an intransitive one. In this case, there will be a new structure with a deleted agent. The text producer may also adopt a perspective in which he/she reifies

things to give them existence. Also, those reified abstract nouns can be used as the subject of a statement that will lead a hearer or a reader to think that it is an entity, as if it was something concrete with necessary existence (Bilgic 786). In *İnce Memed I*, there is a significant pattern concerning nominalization. The author chooses nouns over verbs or adjectives to transform transitives to intransitives. In this way, it occurs that class difference is being consciously or unconsciously disclosed just like in the process of transitivity. At the beginning of the novel, readers will see statements in which Memed, who is considered to have little power to change things is the subject of those nominalized structures. It is also likely for readers to observe that Kemal utilizes nominalization as a stylistic preference to make statements longer and more complicated but with less information.

In the descriptive level, the lexical choice is another criterion to display hegemonic and ideological structures within the novel. The novel *İnce Memed I* tells a struggle between the ruling class and the working class. Memed and Abdi Agha exchange power as time goes by in the novel. Readers can observe the shift of hegemony while the instances take place and to see it, the lexical choice will provide textual clues as the oppressed becomes the oppressor and vice versa. Lexical items Abdi prefers to directly or indirectly address Memed, signal that Abdi hegemonises over the working class, especially on the protagonist. The words, phrases, and expressions embody negative connotations and are hereby used to scorn Memed and the working-class that he represents. Abdi also accuses him of being profane. Through utterances that are addressed to Memed, Abdi manifests his social position over virtues and sacred values. Such utterances are abundant at the beginning of the novel; however, when the oppressor and the oppressed shift their positions in the social stratum, frequency of the aforementioned lexical items decreases and lexical choice differs widely. In the following chapters, the number of derogatory and humiliating expressions drastically abate and Abdi prefers utterances or expressions that do not have a negative connotation. Abdi loses his position as the powerholder and Memed climbs up the social pyramid. Therefore, when addressing his archenemy, he is forced to put these lexical items aside and words and expressions turn out to be less offensive.

Based on Halliday's SFL (2014), another resource to analyse a text in terms of its textual features is mood. Here it is important to note that Fairclough is inspired by Halliday's classification for texts. What Halliday calls as textual, interpersonal and ideational functions becomes the three-dimensional approach offered by Fairclough. In this respect, in order to make an analysis in the descriptive level, which is also known as textual level, mood provides some facts about interpersonal relations in the novel. The mood is mainly related to how people interact with one another by taking turns and adopting different speech acts. While enacting speech acts, interactants utilize clauses in a language to "give or demand information or good & services" (Halliday 97). Halliday also categorizes those clauses as follows: "statements for giving information, questions for demanding information, offers for giving goods & services and command for demanding goods & services" (97). Clause types along with speech acts lead all interactants to contribute to a conversation to be kept going as all have a complementary role in the dialogue. It is also possible for a researcher to observe what is hidden in a conversation. In the novel, *Ince Memed I*, two interactants, Memed and Abdi address each other directly or indirectly in conversations and the speech acts they adopt while taking turns, as well as, the types of clauses they utter display their relationship in society. It is also important to note that the change in clause types and speech acts reveal the social transformation in the novel. Abdi and Memed tend to use some certain clauses and speech acts as two representatives of the ruling class and the working class subsequently. When the working class are ready to break the hegemonic rules, both sides are forced to exchange their roles. Therefore, Abdi's utterances become less reprehensible and his commands are substituted for statements.

The second form of CDA is the analysis of discourse practice, which is also known as the interpretation stage. In the discursive level, a researcher aims to interpret how the text is produced, distributed and consumed. From now on, the concept of discourse broadens its horizon and is not confined to 'text'. A discursive practice does not only lean on textual and linguistic items but also external factors such as intertextual relationships. In his seminal work, *Critical Discourse Analysis* (1995), Fairclough posits that his framework is based on Bakhtin's theory of genre. Bakhtin posits that language is the production of individual utterances that are used to express the text producer's individual goals. While doing it, each participant produces the content through a collection of lexical or

grammatical items by applying a linguistic style. But communication is not limited to individual utterances or style, rather it is a combination consisting of “thematic content, style, and compositional structure” that are “... linked to the whole utterances and are equally determined by the specific nature of the particular sphere ... each sphere in which language is used develops its own relatively stable types of these utterances” (Bakhtin 60). Bakhtin calls them speech genres. From this point on, Fairclough develops his own methodology through which he claims that the true nature of heterogeneous texts depends on previous stable types or genres. In order to analyse the form and the meaning inside a text, a researcher is to find out its intertextuality, its position among the previously written ones.

Intertextuality is “basically” defined as the relationship of texts to other texts. So far the term has been defined by many theorists and critics and there is no globally accepted definition for it. Allen says “Intertextuality ... is not a transparent term and so, despite its confident utilization by many theorists and critics, cannot be evoked in an uncomplicated manner” (2). In this study, however, Genette’s (1997) classification of intertextual relations is to be the base for the analysis. The details of this classification will be given in 2.1. in the following sections. In discursive level, the existence of the hypotext, *İnce Memed I* in other preceding hypertexts will be unveiled. From the very beginning, the author leans on Turkish folk songs, Turkish epic stories, folk narratives that are predominantly products of Turkish oral tradition. What’s more, the novel bears the traces of Homer and the Greek epic genre as well. The novel starts with an epigraph involving two stanzas of a Turkish folk song that is about a man called Slim Memed who is thought to have lived in an area in Anatolia. Interestingly, the main character of Yaşar Kemal’s novel has the same name and a similar story. In the following sections of the novel, Kemal narrates several different folk songs whose stories have some parallels with the novel itself. The lament in chapter 13 is about a man Ofo, who corresponds to Memed in the novel and Ofo’s eloping with his lovers is, in a similar way, restaged in Kemal’s novel. The most significant intertextual references in *İnce Memed I*, are the ones that refer to Koroğlu and Dadaloğlu, who are considered to be real figures. Both are well known epic stories of two men who revolted against the authorities. Kemal refers to Koroğlu and Dadaloğlu (aka Kozanoğlu) by citing their names in a story and a couple of folk songs.

The final part of the analysis will cover the social practice, which Fairclough also calls explanative level. Since discourse is to be evaluated as a social process, hegemony within the text should be highlighted by taking cultural, historical and social structures into account. As a product of culture, the epic tradition will be analysed. Turkish oral tradition which emphasizes epic storytelling is transformed into a relatively modern form of the novel in *İnce Memed I*. The hero of the novel, like Koroğlu, Kozanoğlu has to endure difficulty. All these characters are the representatives of the oppressed and all rebel against an authority who is, in many cases, thought to be the ruling class. The discourse created by the ruling class determines how the working class constitutes its own discourse. The social struggle between the working class and the ruling class, sociocultural indicators and historical facts force the members of the oppressed to find an exit way. Like his predecessors who expresses himself with the predetermined acts of communication, Memed wants to break the domain of the hegemony, which leads to a shift in discursive practices. In the analysis section, intertextual references concerning the epic genre will also be evaluated. The connections between the novel and other epic stories, and especially its Homeric connections will be analysed. The analysis will come to an end after the historical and social context of the novel. The period in which the instances take place, historical facts about the setting of the novel and the social view of the aforementioned period will be taken as the indicators of the production, creation and distribution of discourse.

AIM OF THE STUDY

This study aims to critically analyse Yaşar Kemal's *İnce Memed I* to reveal its discursive features. The novel takes place during the early years of new founded Turkey in which the class struggle occurs between peasant and landowners. It is a story of a peasant called Memed who decides to be a brigand when his lover, Hatçe is forced to get married to Abdi's nephew. His desire to save his lover, which seems to be an individual struggle turns to be a revolt against his master and makes the protagonist a public figure who fights for the rights of the working class. Even though the novel is one of the most studied novels in Turkish literature, the text needs to be scrutinized thoroughly in terms of its textual features and intertextual references. In order to interpret the true nature of the novel, it is

to be analysed critically to display textual and intertextual items to understand how hegemony is constructed, what motives are available to destroy this suppression and how it is linguistically fulfilled since linguistic preferences provide a researcher with evidence to understand what exactly a text producer tries to do when the text is constructed. It is inevitable for this study to disclose the textual features such as transitivity, passivization, nominalization, lexical choice and mood, and overt and covert intertextual relationships within and outside the text, *İnce Memed I*, so that ideologies and power relations become tangible. Verb processes, especially material verbs provide some facts concerning transitivity and intransitivity of these verb types that will show who is capable or incapable of changing the course of action when the agents are involved into different activities. Passivization, as a textual indicator enables researchers to see in what circumstances the writer prefers passive voices to active ones. The study will also focus on nominalization processes to show other textual features such as deleting agency, reification, positing reified concepts as agents, or maintaining unequal power relations. The writer of the novel chooses to use noun phrases even though there are equivalent verb forms. The ideological background of such choices is to be displayed in this study as well. One of the aims of this study is to reveal how addressing terms, sentence types or speech acts construct hegemony and how the oppressed in the novel try to get rid of the pressure imposed by the oppressor. Intertextuality is another important point to be analysed. The relationship between the novel *İnce Memed I* and the previously produced texts such as Turkish folk songs, the Legend of Koroğlu and the lament of Dadaloğlu (aka Kozanoğlu) or Homer's *the Iliad* and *the Odyssey* will help this study make the interpretation of *İnce Memed I*. It is also aimed to show socio-cultural and historical context of the novel which determines discourse in the novel.

RESEARCH QUESTIONS

1. How is hegemony constructed in *İnce Memed I*?
 - What descriptive items are used to reveal hegemony in the novel?
2. What are the discursive features present in *İnce Memed I*?

- What are the intertextual references in the novel?

3. How do socio-cultural and historical context designate discourse in the novel?

CHAPTER 1

REVIEW OF LITERATURE

1.1. CRITICAL DISCOURSE ANALYSIS

CDA is considered to be developed in the 1970s and Norman Fairclough is one of the leading figures of this research field. The approach gives its attention to ideologies, social hierarchy, hegemony and power relations in discourse. Fairclough (1995), with his Three-Dimensional Approach to CDA, combines two different theories, Bakhtin's theory of genre and Gramsci's theory of Hegemony.

While reading a text, readers rely on predetermined conventions. Based on their expectations, readers can give a response to the text as the recognition of the form will help them interpret what they are reading. Those forms can be defined as genres. A genre is a reader's reaction to a social situation. It makes genres dependent on the intertextuality because discourse will be interpreted based on the previously written texts or socially agreed conventions. Fairclough considers genres as "different ways of (inter)acting discursively" (26). Fairclough's perspective about genres derives from Bakhtin's theory of genre. For Bakhtin, language is constructed through individual utterances in different areas. These utterances, however, "reflect the specific conditions and goals of each such area not only through their content (thematic) and linguistic style, ... above all through their compositional structure" (Bakhtin 60). As a whole, utterances are designated under the umbrella of specific predetermined types of communication, which is nametagged by Bakhtin as speech genres. These genres, whether written or spoken, are heterogeneous and include a wide variety of categories from everyday speech genres to the political genre. Bakhtin also makes a distinction between primary genres and secondary genres and he puts the novel into the latter category as he thinks that the novel is the production of culture and its language is more complex than everyday language. In order to interpret the content of a novel, it is necessary to scrutinize predetermined conventions and previously written texts, which combines primary and secondary genres.

Bakhtin's view of genre focuses on ideology, differentiation and polyphony. He believes that when a subject reproduces a text, it is a new one. It is theoretically not possible to reiterate a text. He denies the validity of abstract generic typologies and favours a

diachronic perspective. Each new example of a genre is a new piece of text. The key term here is transformation. A text producer transforms a new example of a generic type. Bakhtin claims that transformations in generic forms can be analysed when the social change is taken into account.

Another different point is that unlike formalists, Bakhtin does not see any difference between meta-language, which can be defined as the language that is used to study a discourse, and the text, which is the discourse that will be studied. Metalanguage is a device to analyse the text itself. For him, a genre is a socio-historical entity. In his work, *Problems of Dostoevsky's Poetics*, Bakhtin says:

... A genre is always the same and yet not the same, always old and new simultaneously. Genre is reborn and renewed at every new stage in the development of literature and in every individual work of a given genre. ... A genre lives in the present, but always *remembers* its past, its beginning. Genre is a representative of creative memory in the process of literary development. Precisely for this reason genre is capable of guaranteeing the *unity* and *uninterrupted continuity* of this development. (106)

For him, the genre is a factor which is constitutive and must be taken into account when we analyse a text because it is a significant factor when that text is being produced.

From this point of view, Fairclough combines Bakhtin's theory of genre with Gramsci's theory of hegemony. The former is in an analysis of discourse practice and the latter is in an analysis of sociocultural practice.

Fairclough's CDA approach also depends on the theory of hegemony that was put forward by an Italian Marxist theoretician Antonio Gramsci. He introduces the concept of hegemony in order to display how the ruling class maintain its dominance and influence society. To understand his ideas about hegemony, it is better to understand what Marx says before and how Gramsci reads it.

Marx tends to see that everything is determined by capital; even the cultural activities are no exception. In his book *Marxism and Literature*, Williams notes that "...no cultural activity is allowed to be real and significant in itself, but is always reduced to a direct or indirect expression of some preceding and controlling economic content, or of a political content determined by an economic position and situation" (Williams 83). Marx states that relationships among people and the relationship between people and the world are the results of deterministic conditions. The externality is the core in the development of

determinism. Pre-determined conditions or determined laws presuppose that people live in a world in which they are not doing things at will. Marxism asserts that everything surrounding us, our relationships, activities and the way we live are all determined by the economy. Marxism puts forward the principles or laws of “an objective external system of the economy” (85) and these principles or laws shape the world around us and set the limits for people. Marxism defines this abstract objectivity as ‘economism.’ This economic reasoning introduces two concepts in the Marxist theory of culture. These are the base and superstructure. Marx defines these two concepts in the following passage taken from Marx’s *Preface to a Contribution to the Critique of Political Economy*:

... At a certain stage of development, the material productive forces of society come into conflict with the existing relations of production ... Then begins an era of social revolution. The changes in the economic foundation lead sooner or later to the transformation of the whole immense superstructure. In studying such transformations it is always necessary to distinguish between the material transformation of the economic conditions of production, which can be determined with the precision of natural science, and the legal, political, religious, artistic or philosophic -- in short, ideological forms in which men become conscious of this conflict and fight it out. (12)

The base, which is also known as infrastructure, consists of the forces and relations of production, the stages of productive forces, as well as the sources – money or other objects – and the material that is used in the production stage. It also covers the relationships between characters and the roles they play in the same stage. The superstructure, on the other hand, involves ideas, beliefs, norms, world views which can be clustered as ideology, institutions such as family, education, religion, so forth, social identities, culture, The political structure, and the state.

Gramsci adopts the Marxist perspective; however, while Marx mainly focuses on the base and economic situations, Gramsci is primarily concerned with superstructure and ideology. Gramsci was able to come up with a basis for his theory of hegemony but it was not completed, as he passed away after being imprisoned by Mussolini’s Italian Fascist Party.

Karl Marx and Frederic Engels wrote their ideas about the capitalist exploitation of the working-class and they believed that economic discrepancies are the reasons for social inequality in the capitalist world. Gramsci, on the other hand, developed the Marxist theory by making a critique of Marx’s economism and focalizing on meaning and ideology creating items of the society in struggles over hegemony. Gramsci has the same

perspective with Marxism which claims that the struggle between the ruling class and the subordinate working class is the leading mechanism that leads society to go forward. Nevertheless, he shifts the propositions of the base of the capitalist society towards how the authority is structured. For him, the ruling class does not stay in power because of having economic power in society. The ruling class does maintain the power in their hands because the ideological superiority helps them manipulate the rest of society. Socio-economic conditions are not the mere reason for a political change. Institutions in superstructure form the foundation of hegemony. Ideologies in this superstructure are used as tools to justify the claims of the ruling class. Both Marx and Gramsci give a significant emphasis to the class struggle. The ruling class tries to secure its control over the working class through the dominant ideas, and in return, the working class tries to change this situation through a revolution in which they create their own ideology and take control. According to Gramsci, ideology must be taken into consideration in terms of the class struggle because it is this ideology that let a revolution happen. While explaining the superstructure, Gramsci categorizes the institutions into two. The coercive ones, which are also regarded as institutions of political society such as the government, the armed forces or the police and the ones that are not. These are the institutions of civil society like the family, schools or Non-Governmental Organisations. Gramsci asserts that society is being shaped by not only the relations of production but also of civil society and political society. For him, "... the supremacy of a social group manifests itself in two ways, as 'domination' (dominio) and as 'intellectual and moral leadership' (direzione)" (Gramsci 249). The dominant class in society holds the political power and suppress the other social groups by using the forces to repress and coerce them. The class in power also uses hegemony, which is defined as intellectual and moral leadership by Gramsci. Hegemony, as a term, consists of a group of ideas through which the dominant class in a society endeavours to take the consents of the subordinate class. Gramsci defines the term as "...the 'spontaneous consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group; this consent is 'historically' caused by the prestige (and consequent confidence) which the dominant group enjoys because of its position and function in the world of production'" (306).

Hegemony is established when a certain class persuades the other class to adopt their cultural, moral and political views or values, and then dominates the society. But that

does not mean that the subordinate group always assents to such a change. In such a case, the class in power uses coercion or the physical power along with the cultural, moral and political engineering of the society. As a consequence, the dominant ideology is accepted, exercised, reproduced and internalized. Gramsci studied the structures of power and revolutionary strategies in capitalist societies of the Western world. Based on these notions, Fairclough asserts that:

It is the hegemonic control of the dominant class over the institutions of civil society (education, work, family, leisure etc.) within the 'outer defences' of the repressive state apparatus that makes revolutionary transformation of modern capitalist societies so difficult, and imposes upon the revolutionary party the long term ideological and hegemonic struggles of a 'war of position', rather than direct confrontation with the state in a 'war of manoeuvre'.
(Fairclough 93)

These two terms, a war of manoeuvre and a war of position, are the concepts put forward by Gramsci to explain the class struggle and revolutionary strategies. While the former indicates a direct conflict between the ruling class and subordinate class, the latter implies a hidden, indirect one between the State and the revolutionists.

Gramsci, then, introduces another proposition in which he claims that "every state is ethical" (234). In order to fit into the interests of the ruling class and the productive forces of development, the State defines cultural and moral values and imposes them over the subordinate groups. It creates a stereotypical human-being through cultural and moral programming and that new kind of person suits the need for a new kind of work. Hegemony is used to create new subjects or reshape them to meet the expectations of the ruling class.

The consent of the dominated groups is either gained by manipulation or through discourse. Here, at this point, discourse fits into the theory of hegemony and CDA will be utilized to analyse the data. Fairclough asserts that "hegemonic practice and hegemonic struggle ... take the form of discursive practice, in spoken and written interaction" (94). Hegemony is exercised or produced via discourse practices or conventions in written or spoken interaction. For instance, while lecturing about historical linguistics at university or interviewing a public figure for a tabloid newspaper, or writing a research report in an office, participants of a discursive practice express certain ideologies and particular discourse conventions are utilized. Those participants have particular knowledge and belief. Ideological presuppositions are conveyed and hegemonic practice is produced

when the aforementioned convention is naturalized and taken for granted. In return, the hegemonic struggle is initiated and the subordinate party strives to denaturalize the existing conventions and challenge the power and replace them with that subordinate group's propositions to transform hegemonic structures. Such a struggle results in a social and cultural change in society. As Fairclough claims "... social and cultural changes are largely changes in discursive practices" (96). CDA is, thus, needed to study such a change to see the results of changing discursive practices over hegemonic struggle and to realize the ideological effects in the society.

1.2. THEORIES OF INTERTEXTUALITY

Intertextuality, as a literary device, is considered to be created by Kristeva in the 1960s, however, it is better to trace it back further to find its origins. The twentieth century witnessed the rise of the systematic study of languages through linguistics. The origins of the term, intertextuality within Saussure's *Course in General Linguistics* can be found among the following lines:

... language always appears as a heritage of the preceding period. We might conceive of an act by which, at a given moment, names were assigned to things and a contract was formed between concepts and sound-images ...

No society, in fact, knows or has ever known language other than a product inherited from preceding generations, and one to be accepted such. ... (71)

What people do in communicational purposes depends on the preferences that have already been determined before them. The language system that people were born in precedes them. A sign has no meaning on its own but depends on its association to and combination with other signs. When intertextuality is concerned, the writer replaces the speaker and the communication is substituted for the text. The meaning of a text depends on other pre-existing texts.

Before the twentieth century, there had been a tendency to evaluate the text through the perspective of psychology, history, sociology or literary biography; however, members of the Russian Formalists such as Ramon Jakobson, Vladimir Propp, Boris Eichenbaum and Viktor Shklovsky oriented studies into linguistics by systematically analysing structures and literary forms. Like Structuralism, Russian Formalism aimed to study literature objectively on a scientific basis by analysing formal structures, motifs,

techniques and literary devices. Russian Formalism can be categorized into three separate movements.

Moscow Linguistic Circle was the first formalist movement, and the pioneer of the school was Roman Jakobson. The first organization emphasized the use of linguistics while studying a text. Concerning the relation between poetics and linguistics, Jakobson claims that “Poetics deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure. Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics” (350).

The second movement led by Viktor Shklovsky and Osip Brik was called OPOYAZ (Society for the Study of Poetic Language). The members of the second organization focused on close textual analysis, and they described contents in a text. To fulfil their aim, Russian Formalism “... rejects the usual biographical, psychological, and sociological explanations of literature. It develops highly ingenious methods for analysing works of literature and for tracing the history of literature in its own terms” (Erlich 9). Therefore, formalists rejected the traditional perspective and put synchronic linguistics into the centre of study. The last formalist movement was the Prague School. The School kept focusing on literary theory and linguistics. They centred upon the phonemic analyses of works.

At first, Russian Formalists tried to analyse a literary work based on the inner structures and forms. Nonetheless, in the following stages, they changed their perspective. They claimed that a literary text should be analysed based on the relationship between the aforementioned work and other literary texts as the relationship between a text and previously created ones determines the form of the former because the pre-existing texts form the basis of it.

Formalism believes that the text should be analysed intrinsically by excluding external criteria. That’s why, the role of the author or the reader, historical, cultural or social context is ignored. For them, it is not possible to understand the meaning of a text without making a connection between the concept, feeling, object or experience and its phonemic symbol, the signifier. Nevertheless, that does not mean there are no intertextual references in a text. Formalism depends on the forms and structures within the literary works when

a text is referred to within another one. In this way, it is possible to say that even though they did not explicitly announce that, Russian Formalists accepted the existence of intertextuality by realising that forms that were used in a text could be better understood through making a comparison between the text being studied and the ones that had been produced before.

Unlike Russian formalists who emphasised on the functional roles of literary devices, Bakhtin has a historical perspective, which takes him out of the formalist circle. Julia Kristeva is considered to be the creator of the term, intertextuality, which is defined as a relationship between a text and other texts. However, it was Mikhail Bakhtin, who inspired Kristeva with the definition of dialogism.

To understand what dialogism means, it is better to define what monologism claims. It is a single-thought, single voice discourse. One perspective determining truth dominates over all the ideologies, practices and values. Truth and the value of other subjects have a meaning from the transcendental perspective. That means other subjects turn out to be objects of the dominant perspective. It destroys the existence of others. It diminishes other consciousness' abilities to produce their meaning. Dialogism, on the other hand, is a term which contrasts single-voiced and unitary nature of monologism. In dialogism, two or more speakers, having multiple perspectives, engage with one another. Bakhtin uses another term "polyphony" to develop the concept of dialogism. It means multiple voices. While people are communicating in written or spoken form, they take different points of view. In his work, *Problems of Dostoyevsky's Poetics*, Bakhtin reads Dostoyevsky's book as it contains many different voices. He believes that text readers do not see a single reality associated with the authoritarian centralized power which claims that truth cannot be challenged. Rather, they can see how reality or truth appears to them. This is because, in dialogism, there is no ultimate truth. According to Bakhtin, those characters can speak of themselves and it means the author loses his traditional function in which he has the only power to speak. Dostoyevsky changes the role of the author and lets his characters speak for themselves. However, those characters, even though they have things to say, what each of them says, each discourse is related to what other characters say. Thus, they interact with one another. Bakhtin believes that discourse is intertextually connected to other discourse. It is not possible to avoid intertextuality.

Bakhtin used the terms monologism and dialogism to make a distinction between prose and poetry. He considers that words of poetry speak the language of an authoritative discourse. That's why they are monologic. He claims that "the world of poetry, ..., is always illumined by one unitary and indisputable discourse" (Bakhtin 286). He believes that in poetry, words are used with no connection to historical and social relations. Words refer to only language itself. In prose, on the other hand, words refer to their historical and social connotations. This dialogical use of words removes the novel from an authoritative discourse. Dostoyevsky's novels promote dialogical speech because different characters manifest themselves in different voices. They communicate with each other, discuss reality without clinging to a unitary worldview. Dostoyevsky's novel becomes the medium of heteroglossia. It is a term used by Bakhtin to describe the ways people speak to each other. These are the variations within a language or variations of ideologies or point of views, pre-existing and existing motives of verbal communication or any utterances used during conversations which construct a text. These are not peculiar to a speaker, rather belong to many others and they are necessarily polyphonic. Considering novel as a means of heteroglossia means that all utterances are related to other utterances in their social environment. A speaker or an author cannot claim originality. The originality lies in the combination. Dostoyevsky uses expressions of social heteroglossia and his originality is in the combination not in the elements. Bakhtin believes that Dostoyevsky's novels created polyphonic open worlds unlike the closed worlds of epic and poetry which are monologic. His novel has hybridity, intertextuality and pluralization of meaning.

Julia Kristeva, then, introduced Mikhail Bakhtin's ideas concerning literary criticism. Bakhtin's dialogism is re-defined through a semiotic perspective under the title of intertextuality by defining the text through trans-linguistic items. Kristeva states that

..., the text is defined as a trans-linguistic apparatus that redistributes the order of language by relating communicative speech, ... directly, to different kinds of anterior or synchronic utterances. The text is therefore a productivity, and this means: first, that, its relationship to the language in which it is situated is redistributive (destructive-constructive), and hence can be better approached through logical categories rather than linguistic ones, and second, that it is ... an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another. (36)

The function of the text is to redistribute all the signifiers, produce new texts, and therefore create new meanings. A text producer uses signifiers, transposes them, puts

them into new contexts and all these changes between two or more texts are intertextually related to one another.

Bakhtin focuses on dialogism as the prominent characteristics of literariness. Kristeva, on the other hand, makes intertextuality the focus of her definition of text. This concept does not see the text as a static structure, rather it is a dynamic production and it allows the text to be analysed through relational processes. She states that the “literary word” is “an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings” (65). Kristeva, based on Bakhtin’s spatial conception of language, defines three dimensions of textual space. These are writing subject, addressee, and exterior texts. She depicts the word’s status by clinging the word in the text to the writing subject and addressee horizontally and to previous literary work vertically. Bakhtin names horizontal and vertical axes dialogue. Kristeva develops the idea and claims that “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read at least double” (66).

Kristeva paraphrased Bakhtinian notion of dialogism in social situations in particular with her semiotic perspective to text and textuality. Both Bakhtin and Kristeva assume that a text and its historical or cultural context are inseparably bound to each other. Intertextual relations in a text demonstrate the double-voiced notion of words and utterances within a text. A text conveys meaning through the on-going socio-cultural world in which it takes part. A text finds its place in society, culture, and history. Kristeva also maintains that while engendering meaning, a text does it at a synchronic level and it is possible to see such synchronic bonds between text and previously existing ones. It makes meaning flexible and intersubjective. It is the subject that makes the meaning debatable. A subject generates meaning only through a configuration of texts. Pre-existing texts constitutes historical and social coordinates of the following ones. Within Kristeva’s notion of intertextuality, at different levels, those texts interpenetrate each other. It is a notion taking place within a text, which can be defined as an interaction between two or more texts. Text readers can observe this literary interaction as transposition processes of different codes in literary work. Through the semiotic practices, the interconnection of

signs allows text readers to have new enunciation. That's why interpretation requires to take the relationship among text, society and culture, into account.

It should also be noted Kristeva emphasizes the distinction between the subject of enunciation and subject of utterance. While the connotation of the former term is the origin of utterance, the latter is defined as a human subject's verbal production of words. When a speaker and listener are talking, the speaker utters a word or words and those words are conveyed by the listener. In such a case, the speaker keeps his/her subjective position. However, when there is a reader who reads the uttered words, later on, the same subjective position for an author is not available any more. That's why Kristeva believes that intertextuality is a transposition of one or more sign-systems into another. To comprehend that new text, which can be defined as the site of intersection of several texts, and polysemy, intertextuality becomes the key term to analyse such transpositions.

Another leading figure in the theory of intertextuality is the French theorist, Roland Barthes. In his work, *Writing Second Degree* (1984), Barthes made a distinction between a language, a style and writing. According to Barthes, a language and a style are 'objects', a mode of writing is a 'function' (Barthes 14). Language has already been assigned to the author. Like language, the style is constructed under the influence of history. An author can neither choose the language nor the style. The area an author can choose is writing, which is an individual's unique and distinctive use of language. It is the accumulation of an author's activities in which a group of conventions or codes that are shared by the members of the same community are used to produce a text. A mode of writing is not related to the ideas conveyed or the style an author has. It is beyond language and style. The author takes social and political realities into account and chooses particular forms of expression to express his ideology. Even though the author has a choice in that respect, there is a limitation for it as well. "It is not granted to the writer to choose his mode of writing from a kind of non-temporal store of literary forms. It is under the pressure of History and Tradition that the possible modes of writing for a given writer established; ..." (Barthes 16). That means, writing is under the threat of becoming a cliché. Thus, for Barthes, like Theodor Adorno who refers to 'culture industry', believes that "contemporary capitalist society accommodates all artistic practices into its own

processes of commercialism and commodification, literature includes all kinds of writing in itself” (Allen 19).

Barthes believes that culture, especially the bourgeois culture, changes and assimilates writing. That is to say, culture is the reason to create ideological values or objects. Those ideological items make people think that culturally and ideologically created values and objects are natural. For example, in the 1990s in Turkey, a particular sock company introduced socks into the market for women and the advertisement campaign presented the product as if it were of Parisian fashion, or haute couture. Those products were seen as being worn by women belonging to elite society. Successfully enough, the company was able to create a myth in which women thought that wearing those socks was the natural prerequisite to live in a city. Bourgeois culture and capitalism together transformed the cultural values and created myths. He suggests that “myth ... is a mode of signification (Barthes 107). He claims that there are no eternal myths only human history “converts reality into speech” (Barthes 108). Myths are meaningful because meaning is constructed over materials that have already been worked on. In his works, Barthes was inspired by Ferdinand de Saussure and came up with the idea of a science of criticism under the influence of structuralism and semiology. Saussure’s distinction between parole and langue gave birth to structuralism. Structuralists emphasize on a system, defined as language (with Saussure’s term, la langue) out of which utterances, defined as speech (with Saussure’s term, parole) are generated. Barthes believes that there is the structure of a literary text and novels are generated out of this structure.

Barthes maintained semiological analysis in his *Elements of Semiology*. He asserts (12) that those elements can be categories under four groups of terms; language and speech, signifier and signified, syntagm and system, and denotation and connotation. He paid specific attention to the distinction between denotation, which is the literal or the first-order meaning, and connotation, which corresponds to implied or second-order meaning. He also emphasized that language is not private property, it is something social. During the 1960s, Barthes strived to develop a structuralist science of literature in order to study narratives.

Political events of the late 60s in France led to radical ideas among theorists and philosophers and these people are known as post-structuralists. Figures like Jacques

Derrida, Michel Foucault, Jean Baudrillard and Julia Kristeva had a significant impact on Barthes, which led him to have a different focus, a new semiology. He decided to change the object and attack the sign. He claimed that “we sought the destruction of the (ideological) signified; now we seek the destruction of the sign” (Barthes 67). With this respect, Barthes followed the steps of Jacques Derrida’s deconstructive philosophy. Derrida assumes that an origin or centre is needed for meaning to flow. For a literary work, that origin is the author. But why do we need a centre? Derrida believes that the play of meaning needs an end. The author is the centre and he/she is the source of the meaning, which means there is a final destination. He notes that “...even today the notion of a structure lacking any centre represents the unthinkable itself” (Derrida 352). Unlike structuralism, which considers the centre as the idea of the sign itself and tries to find a meaning that is stabilized, Derrida’s deconstructive approach claims that there is a never-ending play of meaning in language. The meaning of signs is unstoppable and there is no end-point for it because every signified becomes a new signifier and that process is eternal.

Derrida’s deconstructive approach inspired Barthes to write his essay ‘the Death of the Author’. Traditionally, from the perspective of structuralism, the author, as the source of meaning, stabilizes the meaning and orders the literary work. Such an approach provides an easily interpretable and fully understandable reading process. Barthes argues that the capitalist world, especially Western society promotes a unified and indisputable meaning and is against the plurality of it. However, Barthes, following Derrida and Kristeva, claims that meaning is polyphonic. For him, in a literary work, it is not easy to understand who utters a sentence. Is it the author himself/herself or the hero or heroine of the story? He notes that “writing is the destruction of every voice, of every point of origin. Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing” (Barthes 142). According to Barthes, writing (Barthes calls it *écriture*) frees itself from the limitations of the author when it is considered as a text. He states that “... a text consists not of a line of words, releasing a single ‘theological’ meaning (the ‘message’ of the Author-God), but of a multi-dimensional space in which are married and contested several writings, none of which is original: the text is a fabric of quotations, resulting from a thousand sources of culture. (Barthes 52-53) Kristeva’s influence on Barthes is obvious as Kristeva believes

that there is no singularity in language in terms of meaning. Language is polysemic. Kristeva's theory of intertextuality mirrors in Barthes notions about literary texts. He tries to find a description of literary text outside of the text itself and seeks to find intertextual relationship concerning text and pre-existing ones. The author cannot be the originator of the meaning anymore because "the writer can only imitate an ever anterior, never original gesture" (Barthes 53).

Another important figure is Riffaterre, who introduced his idea on intertextuality during the 1970s when post-structuralism was building up in the United States. While Jacques Derrida's deconstruction theory was receiving public attention, Riffaterre published his study of poetry, *Semiotics of Poetry* (1978). He tried to constitute a systematic method for poetry analysis in which lyric poetry was analysed structurally.

The core of his analysis is the relation between the reader and the text. The starting point of his analysis is the difference between the language of poetry and everyday language. Riffaterre stresses that when a speaker and a hearer communicate with each other, the process of that communication is not the same as the process of communication between a text and its reader. Everyday communication is a two-way relationship in which an addresser sends a message via a code. The addressee receives the data and based on the context he/she is in he/she interprets the message to understand it. Conversely, the relation between the text producer and the reader functions in a different manner since the text producer is not physically available during the process of such communication. In his *Semiotics of Poetry*, Riffaterre emphasizes that differences between the production of meaning in everyday communication and in poetry, which he also takes the prose into account. For him, what a reader goes through when he/she reads a literary work is a different experience. The style of the literary work functions as a mediator for this unique experience. A reader tries to understand the intentions of the text to infer or deduce the meaning during the reading process. The text becomes the direct connection between the decoder and the message and the reader looks for the reality inside the text since he/she has no other option. Riffaterre claims that "reality and the author are substitutes for the text" (Riffaterre 4). There is a transition from mimesis (an imitative representation of reality that refers to any attempt to reproduce that reality) to semiosis (a process in which the reader takes part to interpret signs as referring to their objects). For Riffaterre the aim

of literary language, especially the language of poetry, is not to represent the reality but to construct a unified system of signification which must be coherent. He notes that:

Now the basic characteristic of mimesis is that it produces a continuously changing semantic sequence, for representation is founded upon the referentiality of language, ... the text multiplies details. Mimesis is thus variation and multiplicity.

... the characteristic feature of the poem is its unity This formal and semantic unity, which includes all the indices of indirection, I shall call the significance. (2)

The key point in Riffaterre's explanation is that he considers style equal to the text itself. It is the requisite of literariness. The text, but not the author, is used as a device for a reader to feel the uniqueness. The reader is responsible for being aware of the variations and multiplicity of representations along with the text. That multiplicity is all over the text and it is not always explicitly announced. Nevertheless, a reader can perceive it through stylistic units. For Riffaterre, a stylistic unit is "a dyad made up of inseparable poles, the first of which creates a probability and the second of which frustrates that probability. The contrast between the two results in a stylistic effect" (7). The first pole is the grammar which is a set of system. This system is descriptive and made out of clichés. A reader has some expectations toward the grammar because the rules of the grammar of a certain language are the keys for a reader to comprehend a text and those rules make that text coherent. On the other hand, it is common for the same reader to encounter some unpredictable structures. Ungrammaticality is the thing that defies the standard or the norm the reader expects, making the content unreasonable and twisting mimesis. When the mimesis is distorted, the reader has the feeling that the text loses its meaning temporarily as the text presently alludes to nothing. The reader then attempts to superimpose his own interpretation on the meaning, an understanding that he/she knows will change as he/she advances.

The reasons for distortion of mimesis are the ambiguity and obscurity in the text because polysemy is an undeniable feature of a text. Riffaterre (10) notes that "... all words are polysemous. For polysemy to have a role in style, the plural reading must impose itself on the reader."

Then the second pole of the dyad, the stylistic units emerge. It is those stylistic units that let readers understand or prevent them from predicting what is meant in the text. When ungrammaticality alters the language of the content, it never again precisely speaks to the

real world. It enables us to bounce from mimesis to semiosis and in this way access the significance of the text. The reader recognizes the indicators of ungrammaticalities. This is the deictic feature, “encoded in such a way that, first, it reveals that it is hiding something” (Riffaterre 12) of the interpretation process. The reader discovers the common structure of stylistic units when there are hidden meanings in the text. Such indicators impede the linearity of mimesis and then the reader tries to grasp the relationships between the distorted elements to decipher the text’s overall mechanism at the end of the hermeneutic reading.

Riffaterre has a stylistic and semiotic perspective. His approach to intertextuality is significantly subjective and intertextual analyses he has made predominantly cover poetry. As he puts the reader into the focus, such an intertextual analysis should rely on the extent of a reader’s knowledge about the text, which is the indication of subjectivity.

Even though the term, intertextuality has been studied for years by different linguistics, literary critics or philosophers, it was Gerard Genette (1997), who gave the detailed definition of intertextuality. Unlike Kristeva, Genette endeavours to set limits to intertextuality. Genette, in his book, *Palimpsests: Literature in Second Degree* (1997) uses different terminology in place of intertextuality. He calls the relationship between a text and another text or other texts as transtextuality. He defines the term as “... the textual transcendence of the text ... all that sets the text in a relationship, whether obvious or concealed, with other texts” (Genette 1). Genette defines five types of transtextual relationships. These are intertextuality, paratextuality, metatextuality, architextuality and hypertextuality. He narrows down the term, intertextuality and limits such a relationship to the physical existence of one text within another text. Genette categorizes intertextuality into three. The first one is quoting, which is the “most explicit and literal form”. The second one is plagiarism, which is “less explicit and canonical form” (2), and the third one is an allusion, which is defined as “less explicit and less literal guise” (2). The relationship between a text and its paratext, which covers the title of the book, subtitles, intertitles, prefaces, postfaces, epigraphs, forewords, illustrations, notices, footnotes, acknowledgement, dedication, etc. is defined as paratextuality. Metatextuality is another type of transcendence relationship and it is explicit or implicit commentary through which the text producer expresses his or her ideas about the novel within the text.

Metatextual texts are critical in nature. For example, Alain Bosquet, who is a French writer and journalist, had an interview with Yaşar Kemal a book titled *Yaşar Kemal Kendini Anlatıyor: Alain Bosquet ile Görüşmeler* (2017), which includes the author's thoughts about his own novel, *İnce Memed I* was published in Turkey.

Architextuality is another type of transtextuality. Genette claims that "It involves a relationship that is completely silent, articulated at most only by a paratextual mention, which can be titular ... or most often subtitled ..., but which remains in any case of a purely taxonomic nature" (Genette 4). Architextual relationship covers the features of a certain genre and it deserves a chapter to mention in this study.

The hypertextuality is the last type of transcendence relationship. Before defining what hypertextuality refers to, there are two terms to be clarified. These are hypertext and hypotext. The latter is the text which is written in light of previously written one or ones. In this study, it is the novel, *İnce Memed I*. The former, on the other hand, includes an earlier text or texts. The epic Turkish story *Köroğlu* is the hypotext of *İnce Memed I*. In this respect, Genette defines hypertextuality as "any relationship uniting a text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it *hypotext*), upon which it is grafted in a manner that is not that of commentary" (Genette 5). Such a relationship does not require the existence of a text B in a text A. Based on the nature of the relationship, two texts can be connected through a process of direct transformation, or indirect transformation, which is imitation. When one text cites another or speaks about the other one, the derivation is direct. When the hypertext is not able to exist without hypotext, the process is called transformation. Imitation, on the other hand, is a kind of transformation which is indirect. Hypertextuality is concerned with the link between a text and a text or a genre on which it relies. Some genres are transtextual in nature. These are parody, pastiche and travesty. Genette also divides transcendence texts based on their moods into six categories; playful, ironic, satirical, polemical, serious and humorous texts. In his *Palimpsests* (1997), Genette offers the following diagram under each subcategory he gives as an example text.

<i>relation</i> \ <i>mood</i>	playful	satirical	serious
transformation	PARODY <i>(Chapelain décoiffé)</i>	TRAVESTY <i>(Virgile travesti)</i>	TRANSPOSITION <i>(Doctor Faustus)</i>
imitation	PASTICHE <i>(“L’Affaire Lemoine”)</i>	CARICATURE <i>(À la manière de . . .)</i>	FORGERY <i>(Posthomerica)</i>

Table 2: Territory of hypertextual practices (Genette 28)

With such a classification, Genette (1997) focuses on relatively more explicit side of hypertextuality: that in which the shift from hypotext to hypertext is both massive (an entire work B deriving from an entire work A) and more or less officially stated. Therefore, he sets a limit to what we call intertextuality even though he prefers different terminology for the inquiry.

CHAPTER 2

METHODOLOGY

2.1. METHOD

This study examines the textual and intertextual relationships in Yaşar Kemal's novel, *İnce Memed I* in order to critically analyse the text. The methodology of the analysis depends on Fairclough's Three-Dimensional model of CDA (1995). This approach to CDA also includes intertextual analysis. Utterances that are seen in previous works provide a source for the text producer and by referring or incorporating or changing them, a new text will emerge. Intertextual references are brought together and positioned concerning each other and they create a bigger world. The patterns in each work will be part of that bigger world, which can be defined as ideology. The representation of ideology in *İnce Memed I*, like the book itself, relies on previous books and previous beliefs, accepted knowledge and thinking. The target novel displays the properties of an accepted genre. For a better understanding of the novel *İnce Memed I*, it will be critically analysed for a multi-disciplinary perspective in this study.

CDA is a method that provides language studies with a critical perspective. It focuses on the relationship between discourse and social and cultural considerations such as power, ideology, social identities, hegemony, so forth. CDA is particularly interested in the relations between language in use and power. When analysing a text, whether it a written or spoken one, rather than lexical, grammatical or phonological items, CDA takes the discursive units of a text as fundamental units of a language. That does not mean, those items are not taken into consideration. They are, but CDA considers language beyond sentences – larger components of language – as the basic units of communication. It is better to describe what discourse is. The term is being used differently in different contexts. It seems that the concept has become a little bit vague, but in linguistics, it refers to units of language longer than a sentence. It is the language structured through various patterns people utter in different social domains. Foucault describes discourse in his *Archaeology of Knowledge & The Discourse on Language* (1972) as a tool people use to say what they think about a specific topic in certain domains of social life; to display how and what they think. Based on Foucault's definition, it is obvious that it is an

institutionalized or a formalized way of thinking. At this point discourse analysis tries to investigate that language and the patterns of it. It is claimed that:

'discourse' is use of language seen as a form of social practice and discourse analysis is analysis of how texts work within sociocultural practice. Such analysis requires attention to textual form, structure and organization at all levels; phonological, grammatical, lexical (vocabulary) and higher level of textual organization in terms of exchange system (the distribution of speaking turns), structures of argumentation, and generic (activity type) structures. (Fairclough 7)

Discourse analysis tries to describe the text which seems to be the surface manifestation of discourse. CDA, on the other hand, has a critical perspective. It is not a sub-discipline of discourse analysis. CDA is normative and explanatory. Not only does it describe discursive elements such as ideologies or social identities, it interprets, assesses and criticizes them. CDA aims to elaborate on the relations between power, hegemony, inequality and dominance.

In this respect, it is important to say that language is a tool to talk about power, dominance, hegemony or inequality. As Habermas claims "language is also a medium of domination and social force. ... language is also ideological" (Habermas 259). CDA deals with contradictory parts of the discourse, and considering language political makes CDA a biased and subjective work. That's why CDA needs a sustainable theory and it should describe and explore social structures, strategies or processes in which text or talk is carried out, and find out the patterns of power relations in such texts. CDA requires a mainstay to answer the question of how inequality is produced, expressed, and legitimated to create meaning. Before the stance behind CDA is explained, it is better to focus on the following assumptions. First one is that discourse is structured by dominance. The second one is that every discourse is historically produced and interpreted. That is to say, time and space designate every discourse. The last one is that power structures are legitimized by the ideologies of powerful groups in a society. CDA is a tool for linguists to analyse dominant structures, the pressure they create and the possible counter-reaction which can be named as resistance when they appear in social circles. Based on this perspective, Wodak (3) quotes Fairclough and Kress "...dominant structures stabilize conventions and naturalize them, that is, the effect of power and ideology in the production of meaning are obscured and acquire stable and natural forms: they are taken as 'given'. Resistance

is then seen as the breaking of conventions, of stable discursive practices, in acts of ‘creativity’ (Fairclough and Kress 4ff.).

In this study, a critical approach to discourse will be the basis to scrutinize the links between social processes and the language used by the author, Yaşar Kemal in his literary work, *İnce Memed I*. By applying a micro perspective, properties of the text and how ideologies are being reflected will be analysed. Three-dimensional method of discourse analysis will be adopted in this study. This method considers discourse as “(i) a language text, spoken or written, (ii) discourse practice (text production and text interpretation), (iii) sociocultural practice” (Fairclough 97). While developing a three-dimensional model, Fairclough is influenced by Halliday’s Systemic Functional Linguistics (SFL). SFL emphasizes the link between the grammatical system and functions of language in social settings. SFL is a functional approach to language and concerned with the purpose of language use, which is considered as a social semiotic process. This semiotic process, which means how people use language in a social environment, and those functions are to make meanings and these meaning are under the influence of context which is shaped by social and cultural dynamics of the language. Halliday (2014) asserts that there are three metafunctions of language, ideational, interpersonal, and textual. The ideational function is the experiential level of language. It is concerned with how experience is represented and how an idea is expressed in an utterance. The ideational function of language is naturally dialectical because language reflects the experience and it is also influenced by it. The interpersonal function refers to the relationship between addressers and addressees of social interaction. It is concerned with how personal and social relationships are enacted and how social identity is constructed in society. The textual function “constitutes coherence and cohesion in texts.” (Wodak 8) It is related to the construction of a text. Halliday claims that “... construing experience and enacting interpersonal relations depend on being able to build up sequences of discourse, organizing the discursive flow, and creating cohesion and continuity as it moves along.” (Halliday 30-31) Assumptions of Halliday’s SFL (2014) is a base for the understanding of CDA, especially Fairclough’s three-dimensional method of discourse analysis. Like Halliday, who claims that three metafunctions of language are to come into play simultaneously, Fairclough asserts that three dimensions of discourse or any discursive practice must be inactive simultaneously as well. Corresponding to three dimensions of

discourse, Fairclough develops three stages of CDA. He states that “The method of discourse analysis includes a linguistic *description* of the language text, *interpretation* of the relationship between the (productive and interpretative) discursive process and the text, and *explanation* of the relationship between the discursive processes and the social processes.” (97) CDA is a mediator through which the relationship between text and sociocultural practice is observed. It allows us to see how that text is produced and interpreted and what discursive practices and conventions are used in order to exercise sociocultural practices. The imprints of the surface features of the text are the key factors to see the discourse practices of the text. The text is considered as a linguistic-cultural entity. That cultural entity needs to be studied in a textual level because sociocultural processes, especially social change can be observed when properties of text are analysed. Such an analysis is not only an analysis of form but an analysis of content as well. The textual analysis consists of linguistic and intertextual analysis. Linguistic analysis occurs at different levels such as phonology, morphology, lexicon, syntax, semantics and pragmatics. It also covers the level above the sentence such as cohesion or organisation of turn-taking. Intertextual analysis, on the other hand, includes “how texts selectively draw upon orders of discourse – the particular configurations of conventionalized practices (genres, discourses, narratives, etc.) (188). The intertextual analysis will be conducted in order to identify what sources were used by the text producer, Yaşar Kemal, why he used them, and also to understand where the author positioned himself in terms of these sources while writing his novel, *İnce Memed I*. Texts are socially and culturally inter-related to one another and intertextual analysis gives the insight to see how a text producer transforms social and cultural resources, how a particular genre, discourse or narrative is adapted. For Kristeva, it is “the insertion of history (society) into a text and of this text into history” (Kristeva 68). The intertextual analysis brings text and context together and it plays a key factor in Fairclough’s three-dimensional framework.

In their book, *Introduction to Text Linguistics* (1981), Beaugrande and Dressler studied texts in order to find out the nature of texts, and the book has a multi-disciplinary perspective. They tried to sort out some standards for a text. They claim that “A text will be defined as a COMMUNICATIVE OCCURRENCE which meets seven standards of TEXTUALITY” (Beaugrande and Dressler 3). These are cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality. Texts which

cannot meet such requirements will be considered as non-texts. Intertextuality is one of the requirements of being a text. Like Beaugrande and Dressler's seven standards, CDA has a multi-disciplinary point of view and in this study, the focus will be on intertextual relationships even though other areas can be included in the study. However, the scope will be so much wider if all the standards are studied in details.

2.2. DATA SAMPLING

The data of this study is the book called, *İnce Memed 1* written by Yaşar Kemal. The book is the 47th edition that was published by Yapı Kredi Yayınları in May 2017 in Istanbul. It consists of thirty-seven chapter in 436 pages. The novel was first published in 1955. In the descriptive level, transitivity analysis depends on purposeful samples by using purposeful sampling technique. It is a technique used in qualitative researches that aim to identify information-rich data. The aim of the selection process is to determine themes, concepts, and indicators through observation and reflection (Schutt 348). In this study, randomly selected twenty pages are being analysed to display the patterns of verbal processes, especially the material process verbs to identify transitive and intransitive verbs to see the relationship between transitivity and hegemony. The same procedure is to be applied in passivization and nominalization analysis. As Bilig's (2008) classification for the ideological features of the passivization and nominalization processes is taken as a base, certain number of purposeful samples are to be given for each ideological features, namely for deleting agency, reifying, positing reified concepts as agents and maintaining unequal power relations. For the analysis of lexical choice, 148 sentences in which Memed, the protagonist is addressed directly or indirectly by Abdi, the antagonist, both of whom represent the oppressed and the oppressor subsequently. The words, phrases and expressions that are used to address the main character is to be analysed in terms of the establishment of hegemony over the working class. For the mood analysis, the conversations in which Abdi talks to Memed and also the ones in which Abdi refers to Memed while talking to other are to be extracted from the novel and those statements are to be analysed. In total, 155 sentences are to be evaluated concerning the mood and speech acts. When it comes to the intertextual analysis within discursive level, the whole novel is to be scanned and overt and covert intertextual references will be scrutinized.

CHAPTER 3

ANALYSIS AND DISCUSSION

3.1. DESCRIPTIVE LEVEL

From Halliday's language perspective, the linguistic preferences cannot be inseparable from the socio-linguistic context, representation of ideology, and relationships between power-holders within the society. When the language, whether in semantic or syntactic levels, within a literary text is analysed, it is possible to show what techniques the author consciously or subconsciously utilizes to express different ideologies. It is crucial to analyse the lexical or syntactical choices within a discourse to reveal a speaker's ideological stance or his/her ideological positing. In order to do so, transitivity, nominalization and passivization, lexical choices and mood will be scrutinized.

3.1.1. Transitivity

It is better to briefly review transitivity and intransitivity in Turkish. In the statement, 'Çocuk + lar büyü + yor.' the verb büyü + yor is an intransitive verb as there is no object in the sentence. However, the statement, 'Çocuk + lar + ı büyü + t + üyor.', the verb is used with an object, 'çocuk + lar + ı' which makes it a transitive verb. Turkish intransitives becomes transitives when one of the causative suffixes, -Dir, -t, -It, -Ir, -Ar, and -Art. Therefore the sentences above can be transformed into a causative structure as follows: 'Çocuk + lar + ı babaanne + ye büyü + t + tür + üyor.' Similarly, a transitive verb can be transformed into an intransitive verb by adding suffixes, -Il, - (I)n, or (I)ş. For instance, 'Bulaşık + lar + ı yıkı + yor.' is a statement whose verb, yıkı + yor is a transitive. After adding the suffix -In, the statements turns into an intransitive structure, 'Bulaşık + lar yıka + n + ıyor.' Lewis (152) notes that the intransitive root + a causative suffix is sometimes lexicalized and labelled as a transitive (pseudo-causative), and the transitive verb stem + the intransitivity suffix are often lexicalized as a casutive suffix and are considered an intransitive verb (pseudo-passive). Kuribayashi (41) claims that "One cannot determine from the morphological shape alone whether the given form is transitive or passive; only context allows for the function to be determined." In this study, the verbs that take direct or indirect object are to be considered as transitive and the ones

without any objects are thought to be intransitives. When causative and passive structures are being analysed, the context is to be taken into consideration as well.

Table 3 below shows the figures of transitive and intransitive verbs that are collected via the purposeful sampling technique. This technique allows a researcher to focus on a certain topic, transitivity, in particular. In this study, randomly selected twenty pages are being analysed to display the patterns of verbal processes. On the top of the diagrams, page numbers are seen. Material verbs are divided into two categories as transitive and intransitive verbs. T / V represents transitive verbs while I / V represents intransitive verbs. Their percentages (%) and total numbers of these verbs are also provided. The simplest way to differentiate a transitive verb from an intransitive one is to seek for a direct or indirect object in the form of a noun phrase. Intransitive ones do not have an object but may be followed by adverbial phrases. The figures are more meaningful when the changes are taken into accounts. Transitive verbs on pages 241, 274 and 361 are quite distinctive. The oppressed character Memed turns out to be a local hero and it changes his linguistic patterns. Once he is the agent of the statements with intransitive verbs, but then he becomes the actor of transitive structures.

Total	(%)	I / V	(%)	T / V	Material verbs
24	50	12	50	12	Page 20
26	65.38	17	34.62	9	Page 27
18	88.9	16	11.1	2	Page 30
25	64	16	36	9	Page 49
24	62.5	15	37.5	9	Page 58
15	60	9	40	6	Page 65
57.1	60	12	42.9	9	Page 85
25	68	17	32	8	Page 104
21	61.9	13	38.1	8	Page 116
17	76.48	13	23.52	4	Page 148
14	57.15	8	42.85	6	Page 169
23	56.53	13	43.47	10	Page 212
26	30.76	8	69.23	18	Page 241
21	38.1	8	61.9	13	Page 274
22	72.73	16	27.27	6	Page 292
25	52	13	48	12	Page 300
22	63.64	14	36.36	8	Page 322
36	38.9	14	61.1	22	Page 361
40	65	26	35	14	Page 383
44	56.82	25	43.18	19	Page 435

Table 3: Material verbs (Transitive and Intransitive)

The text being analysed is a long novel consisting of hundreds of pages in thirty-seven chapters. Considering all the verbs gives far-fetched results regarding the relationship between transitivity and power relation. Therefore, randomly selected twenty pages are

to be analysed to see the verb patterns. For these verb patterns, Halliday's classification is to be used. Halliday (2014) classifies those verbal processes in six categories which are labelled as material, mental, verbal, behavioural, relational and existential processes. All those processes are tools to make the linguistic analysis, however, material process verbs shed light on power relationships in a text through transitive and intransitive forms and help a researcher better than the others.

It can be observed that Memed is the actor of 50 % of the intransitive verbs on page 20. On the other hand, one of the verbs, 'çift sürmek' is repeated four times. There are three more transitive verbs, *yer* (devour + PRES + 3PS), *kap-ar* (bite + PRES + 3PS), *dur-du* (stop + PAST + 3PS) whose agents are non-human, inanimate agents.

(1) Çakırdikeni beni **yer**. (2) Çakırdikeni adamın bacağına köpek gibi **kapar**. (3) İnce Memedin elleri **durdu**.

These are event processes rather than action processes. Agents of these verbs are not competent to change or control the process. However, one of the antagonists of the novel, Abdi Ağa is the 'actor' in three verbs, *öl-dür-ür* (kill + CAUS + PRES + 3PS), *döv-dü* (beat + PAST), *bul-a-maz* (find + MODAL + NEG) whose 'goal' is the protagonist, Memed.

(1) Abdi Ağa beni her gün döve döve **öldürür**. (2) (Abdi Ağa) Dün sabahleyin gene **dövdü** beni. (3) Beni orada **bulamaz** Abdi Ağa.

Here in these sentences, Abdi as the actor makes an impact on the goal and Memed is the affected party in the sentence. Intransitivity, on the other hand, seems to be the default form for the oppressed as the actor of these verbs is either Memed or an inanimate subject. None of them refers to Abdi representing the oppressor. Thus, it is obvious that transitivity displays the power relationship between these two sides.

On page 27, there are only two verbs, *eyle* (do + 3PS), *uyan-dir-di* (wake up + CAUS + PAST) in which Memed is the actor.

(1) Dediğim gibi **eyle** İnce Memed. (2) (Memed) Dürterek Süleymanı **uyandırdı**.

The actor in three verbs, *al-mış* (take + PAST + 3PS), *öl-dür-ür*(kill + CAUS + PRES + 3PS), *bağla-dı*(tie + PAST) is the antagonist, Abdi Ağa.

(1) Bak sana deyim Süleyman Emmi, babam öleli var ya, elimizde nemiz var, nemiz yoksa hepiciğini **almış** Abdi Ağa. (2) (Abdi Ağa) Anam bir laf söylese döve döve **öldürür**. (3) (Abdi Ağa) Beni birinde iki gün ağaca **bağladı**.

There is one verb, *götür-ür-ler* (abduct + PRES + 3PP) that is used twice, which refers to Abdi's men.

(1) O taraf sizin köy, (Abdi'nin adamları) seni alır **götürürler**. (2) Birisi görür, haber verir keçi sakallı Abdiye, (Abdi'nin adamları) seni alır **götürürler**.

The rest refers to Memed's mother and an inanimate agent, kurtlar (wolves).

(1) Yaa, orada, ağaca iki gün sanlı kaldım da anam geldi **actı**. (2) Anam olmasaydı beni kurtlar **parçalardı** orada.

On the other hand, around 65.38 % of the material verbs are intransitive. Except for three statements, 'Harman yerleri koyu yeşil birer daire halinde taşlı tarlalara **serpilmisti**.', '(Abdi Ağa) Bıraktı gitti yazının ortasında.' and 'Şafağın yeri usul usul ağarıyordu' whose actors are inanimate agents or Abdi Ağa, all the other intransitive verbs refer to either Memed or Süleyman, two villagers depicted as downtrodden proletarians.

(1) Ta şu ötelere de **gidebilirsin**. (2) Yalnız şu kınalı tepenin ardına **geçme**. (3) **Döndüler**. (4) Süleyman da **durdu**. (5) Şuraya **oturalm**. (6) Sonra da (Memed) **başladı** anlatmaya. (7) Süleymanın yatağına **gitti**. (8) Arkasından Memed de **kalktı**. (9) Ertesi sabah, Memed çok erken **uyandı**, yataktan **kalktı**. (10) (Memed) Hemen dışarıya **fırladı**.

What is significant on page 30 is that there are only two transitive verbs, *ver-sin* (damn), and *şakırda-t-iyor-du* (jingle + CAUS + PROG + PAST).

(1) Allah belanı **versin**. (2) (Abdi Ağa) Büyük taneli kehribar tesbihini **şakırdatıyordu**.

Transitivity is attributed to the power holders; god in the former and Abdi in the latter. The number of intransitive verbs exceeds transitive ones. Out of 16, there are 11 verbs whose agents are underdogs, Memed, his mother or Abdi's roustabouts who work for the

agha. Five intransitive verbs are referring to Abdi as the agent, but the rate of using intransitive verbs with the oppressor is about 28 %. The author of the novel consciously or sub-consciously uses more intransitive verbs with the agents who are considered to be subordinate in society.

On page 49, except for one verb whose agent is the protagonist's cheeks, 9 transitive verbs employ Memed as the actor. Six of the verbs, *at-ti* (used twice) (throw + PAST + 3PS), *bit-ir-di* (finish + CAUS + PAST + 3PS), *biç-miş-ti* (scythe + PAST + PAST + 3PS), *çek-ti* (push+ PAST + 3PS) and *sür-üyor* (plow + PROG + 3PS) are the material processes which express the relationship between a peasant and agriculture.

(1) Memed, harmanın bileziğinde kalan son sapları da **attı**. (2) (Memed) Sapı **attı bitirdi**. (3) (Memed) Önce ekin **biçmişti** tek başına. (4) Sonra harman yapmak için (Memed) anasıyla birlikte şelek **çektı**. (5) Günlerden beri de döğen **sürüyor**.

The goals in these sentences are stalks, harvest, basket, and flail which are all related to the job carried out by the peasants. Even though the number of transitive verbs is high, they are all used to show that these actions are a roustabout's duties. Even though transitivity in these statements seems to be voluntary actions of the agent, these are the things to be done to survive in the community the agent takes part in. When it comes to intransitive verbs, the actors of these verbs are inanimate/non-human agents or Memed or his body parts such as his eyes and teeth. All these indicate that intransitivity is the writer's choice to beckon the social stratum, especially the substratum. Statically speaking, it signals that Memed is an affected actor who is ignored in society.

On page 58, the agents in two transitive verbs are villagers, Döne in one and Memed in the other. However, within the very first part of the novel, the villain and the power holder Abdi is used as the agent in five of the transitive verbs. Nevertheless, apart from four intransitive verbs, the actors in 11 intransitive ones are the oppressed, Döne, villagers, and Memed even if it is not overtly stated.

A similar statistic can be observed on page 65. It is significant to state that transitive verbs refer to Memed in one statement, Mustafa in another and both of them in the other two statements. Intransitive verbs point out some remarkable statistics, though. Eight of the intransitive verbs on this page refer to members of the oppressed side of the community,

Memed and his friend, Mustafa. The hegemony that has been constructed on the lower class shows itself in the form of intransitivity here in these statements.

The author of the novel adopts an interesting attitude in terms of transitivity on page 85. In all the transitive verbs, the actors are either Memed or Mustafa, individually or together. On the other hand, intransitive verbs overweigh transitive ones. What is more remarkable is that there are four statements which are constructed with material process verbs, but express mental processes.

(1) Düşünceler kafasına **akın ediyordu**, (2) Dünya kafasında **büyümüştü**, (3) Kendi gözünde kendisi **büyümüştü**, (4) Kendini de **insan saymaya başladı**.

Such a stylistic preference points out that Memed and Mustafa, who are considered to be inferior in the society they live in, are still away from the mental processes. Mental process verbs signal that the character(s) is/are able to think, understand or realize the things that are happening around them. Nevertheless, it is something new for the protagonist and his friend. Thus, the author chooses statements with intransitive material verbs to express that the hero and his fellow are not utterly ready to deal with the mental processes and take control and change the course of actions.

The struggle between the ruling class and the proletarians are reflected in the lines of the novel on page 104. There are 8 transitive verbs. Abdi and his nephew, are the actors who can change the course of actions and affect the goals in all the sentences with transitive verbs. For example; in these two statements, Abdi Ağa is the actor who threatens to burn the villages.

(1) Bu köyü tepeden tırnağa **yakarım**. (2) Ateşe vurur **yakarım**.

In contrast, intransitive verbs outnumber transitive ones. The actors of six intransitive verbs are the members of the proletarians, namely Hatçe and other villagers. There is one verb, *yağ-ıyor-du* (rain + PROG + PAST + 3PS) in ‘Yağmur durmadan **yağıyordu**.’ whose actor is an inanimate agent, ‘yağmur’. There are four verbs, *tekme at-tı* (kick + PAST + 3PS), *dur-du* (stop + PAST + 3PS), *dur-a-m-ıyor-du* (stop + modal + NEG + PROG + PAST + 3PS) and *altından kalk-malı-ydı* (overcome + MODAL + PAST + 3PS) whose actor is Abdi.

(1) Sonra, (abdi Ağa) kadına döndü şiddetli bir **tekme attı**. (2) (Abdi Ağa) **Durdu**, ... (3) Abdi Ağa yerinde **duramıyordu**. (4) (Abdi Ağa) Bunun **altından kalkmalıydı**.

Still, he is an actor whose actions are predominantly expressed in transitive statements, The figure that is unexpected is the number of intransitive verbs in which Veli, who is considered to be a sidekick to Abdi, is the actor. There are six intransitive verbs which refer to Veli as the agent. Nonetheless, three of them, *başla-dı* (used twice) (start + PAST + 3PS) and *bat-mış-tı* (mire + PAST + PAST + 3PS) are instances of nominalization. ‘Çiğnemeye’ in the first two and ‘çamura’ in the third one are nominalized structures.

(1) Geldi çizmelerinin ökçeleriyle *çiğnemeye* **başladı**. (2) Abdi Ağa, kadını bıraktıktan sonra, bu sefer de nişanlı *çiğnemeye* **başladı**. (3) Her bir yanı *çamura* **batmıştı**.

Instead of using transitive verbs, Yaşar Kemal chooses to nominalize them and change them into intransitive verbs. Even though the actor of these verbs, Veli is Abdi’s nephew and close to the ruling class, he is still considered as a minor figure when compared to Abdi himself. That’s why the number of intransitive verbs related to Veli is slightly higher.

The rate of the intransitive verbs is higher than that of transitive ones on page 116. However, the agents in these sentences give a similar fact in terms of power relations. Out of 8 transitive verbs, Memed is the actor in seven statements. Gradually, relationships are changing and the protagonist is becoming the agent who affects the goals of the verbs. In five verbs, the goal is the gun and it allows him to change the course of the actions and his personal history as well. When the intransitive verbs are taken into consideration, readers can see only four intransitive verbs in which the same protagonist is the actor. The rest refers to Abdi, Abdi’s men, villagers or inanimate agents such as a gun, rain, or Memed’s hand. As it is obvious from the transitivity, the people in power are changing hands from the landowner, Abdi Ağa to the peasant, Memed. The number of mental process verbs proves that shift. There are no or only a few mental process verbs on the pages that have been analysed so far. After Memed goes to the town to see the outside world, he starts to think about the world he is in. Hence, Memed takes more responsibility for his actions. along with the transitive verbs whose agent is Memed depict a protagonist who senses and understands his world, readers see a more self-confident hero as the

mental process verbs, *heyecanlan-m-iyor* (get excited + NEG + PROG + 3PS), *kork-m-u-yor-du* (fear + NEG +PROG + PAST + 3PS), *bil-ir-im* (know + PRES + 1PS), and *şaş-ır-dı* (get surprised + CAUS + PAST + 3PS) in the following sentences:

(1) **Heyecanlanmıyor**, (2) **korkmuyordu**. (3) Kılına dokunursanız, size yapacağımı **bilirim**. (4) Buna, Memed de **şaşırdı**.

On page 148, only one verb, *vur-muş-um* (shoot + PAST + 1PS) refers to Hatçe as the agent. While accusing Hatçe of killing Veli, the magistrate uses a transitive verb within a reported speech, ‘Veliyi senin vurduğunu söylüyor.’ The verb, ‘*vur-mak* (to shoot)’ is transitive and in this accusation, Hatçe is the actor and Veli is the goal. Then, Hatçe asks a rhetorical question, ‘Ben nasıl vurmuşum kocaman adamı?’ to express his surprise and impossibility of the action from her perspective. This verb, *vur-ur-muş-um* (shoot + PRES + PAST + 1PS) is different from the other transitive verbs on this page as the other actors in three transitive verbs, *göster-di* (show + PAST + 3PS), *hapset-ti-ler* (lock + PAST + 3PP), *kat-tı-lar* (sweep + PAST + 3PP) are the magistrate and gendarmeries who represents the authority, whereas Hatçe is on the opposing side.

(1) Savcı şahitlere tabancayı **gösterdi**: (2) Gece, Hatçeyi de yandaki odaya **hapsettiler**. (3) Sabah olunca, Hatçeyi hapsedildiği odadan çıkarıp iki candarmanın önüne **kattılar**.

Even though ‘*vur-ur-muş-um*’ (shoot + PRES + PAST + 1PS) is a transitive verb, it is a rhetorical question which symbolises that even the agent of the verb does not believe that she can do the action by herself. Within 13 intransitive verbs, however, there are six passive structures. Four of them are quite distinctive. In the statement, ‘Sonra, Zekeriyanın ifadesi alındı.’, the author prefers to use a passive form instead of its active equivalent. Zekeriya is a villager who is forced to bear false witness against Hatçe and he does not dare to tell the truth or have the power to do what is right. He is manipulated by his agha and it is reflected in the intransitive form in the statement. The other three passive forms, *ser-il-di* (lay + PASS + PAST + 3PS)), *kız-ar-t-ıl-dı* (fry + PRES + CAUS + PASS + PAST + 3PS), and *yap-tır-ır-dı* (do + CAUS + PRES + PAST + 3PS) in three statements, (1) Altlarına çifte döşekler serildi. (2) Şereflerine kuzular kızartıldı. (3) Savcı dağ köylüklerine her gelişinde toprak kızartması yaptırdı. are all related to the service given to the magistrate and the gendarmeries. The actors of these verbs cannot do the

actions by themselves because it is considered to be unethical to take one's side before the court passes verdict. By using a passive structure, they are staying away from the responsibility of the consequences of their actions. State authorities are expected to keep the defendant and the litigant at a distance but here Abdi provides them with a feast and accommodation. Two more passive structures refer to Hatçe. In verbs, *götür-ül-üyor-du* (take away + PASS + PROG + PAST + 3PS), *dola-n-ıyor-du* (stumble + PASS + PROG + PAST + 3PS) in the statements, Hatçe has no control over these actions.

(1) Hatçe mahpusaneye **götürülüyordu**. (2) Yürürken ayakları birbirine **dolanıyordu**.

Except two, all the other intransitive verbs, *korku düş-tü* (frighten + PAST + 3PS), *koş-uyor-lar-dı* (run + PROG + 3PP + PAST), *gel-me-miş-ti* (used twice) (come + NEG + PAST + PAST + 3 PS), *gid-iyor* (go + PROG + 3PP) in the following sentences are used to tell what Hatçe, her mother or her friends do.

(1) Yüreğine **korku düştü**. (2) O zaman sıcak bir tarla, bir ev hayalinin peşinde **koşuyorlardı**. (3) Köyden ayrılırken anası bile **gelmemişti** kendisini uğurlamaya... (4) Kız arkadaşları bile **gelmemişti**. (5) Kendini dayanılmaz bir efkara kaptırmış **gidiyor**.

It seems that intransitivity is the tool to express the state of being powerless within society. Mental process verbs on page 148 provide striking facts about the novel as well. There are 10 mental process verbs. Four of them, *bil-e-mi-iyor-du* (know + MODAL + NEG + PROG + 3PS), *duy-mu-uyor* (hear + NEG + PROG + 3PS), *düşün-mü-uyor* (think + NEG + PROG + 3PS), *gör-mü-uyor-du* (see + NEG + PROG + 3PS) in the following statements are constructed with the negation suffix (-mE).

(1) Ne olacağını, ne yapacaklarını bir türlü **bilemiyordu**. (2) Bazı bazı da hiçbir şey **duymuyor**, (3) **düşünmüyor**, (4) **görmüyordu**.

The connotations of the three verbs, *öl-dür-üyor-du* (kill + CAUS + PROG + PAST + 3PS), *gücüne gid-iyor-du* (be offended + PROG + PAST + 3PS), *ürper-iyor-du* (be scared + PROG + PAST + 3PS) in three sentences are also negative.

(1) Bu **öldürüyordu** onu. (2) Bu, **gücüne gidiyordu** işte. (3) Yalnız, arada bir, kendine gelince, iki yanındaki candarmalara bakıp **ürperiyordu**.

Even with the verb, *sezinle-di* (realize + PAST + 3PS) in the statement, ‘Şahitlerin hepsi aynı ifadeyi verince Hatçe kendi aleyhinde bir şeyler **sezinledi**.’, the author chooses a piece of vocabulary which means that Hatçe does not fully comprehend the situation she is in. Even if there are many mental process verbs, only two of them connote something positive while 80% of them are negative. It is possible to observe the rising number of mental process verbs as the pages pass but consciously or unconsciously, the author presents some limitations while telling the mental processes Hatçe is going through. Intransitivity along with the negation of mental process verbs draws a feeble, incompetent picture of an oppressed character.

Page 169 vividly portrays that transitivity equips Memed and his friends with the power to change the course of actions. The actors in five transitive verbs, *al-dı* (carry + PAST + 3PS), *birak-ıver-di* (put down + COMPOUND VERB + PAST + 3PS), *çek-ti* (grab + PAST + 3PS), *al-ma* (carry + NEG + 2PS), *birak-ıyor-lar-dı* (leave +PROG + 3PP + PAST) in the statements are either Memed in the second or third person singular forms or Memed and his companions in the third person plural form.

(1) Ağır, kocaman Çavuşu Memed sırtına **aldı**. (2) Biraz götürdükten sonra, yere **bırakıverdi**. (3) Tam bu sırada Memed, ayakta dikilmiş duran Durduyu kendine doğru hızla **çektı**. (4) Sırtına **alma** beni. (5) Geçtikleri yerlerde büyük büyük kan pıhtıları **bırakıyorlardı**.

There is only one transitive verb, *az-ıt-tı-lar* (get wild + CAUS + PAST + 3PP) in the statement, ‘İşi azıttılar.’, which refers to the antagonists, Durdu and his men, who collaborate with the ruling class to defeat Memed and the ideas that he stands for. Still, transitivity is used to express power in the society because Durdu and his men are dominant brigands who work for the capitalist landlords and they use brutal force to bring the peasants under control. Out of 8 intransitive verbs, on the other hand, four are passive structures. The agent of the verb, *kurşun-a tut-ul-du-lar* is worth being scrutinized more closely. The verb, *kurşun-a tut-mak* is, in fact, a transitive verb. If the transitive form was used, Durdu and his men would be the agent and Memed would be the goal of the verb. However, the author prefers to use it in the passive form. The reason for that is the focus in regards to the shifting of power. Even though Durdu and his gang have a tough position in the society, Memed and his companions are gradually getting stronger and stronger

and the passive form makes the agent, Durdu and his men, null and the goal of the transitive verb, Memed and his companions, becomes the agent of the passive structure. Whether they are active or passive, all the other intransitive verbs do not refer to Memed as the agent. Memed is no more an oppressed individual. The author carries him into a different position by shifting the transitivity.

Yaşar Kemal starts to narrate the story of Iraz and his son, Rıza in chapter 13 on page 212. What they go through is quite similar to the main character of the novel. To start with, in the verb, *götür-dü-ler* (take away + PAST + 3PP) in the statement ‘Katil olarak, amcasının oğlu Aliyi yakalayıp karakola götürdüler.’, the actor is the state, say police forces. Being accused of murdering his cousin, Rıza, Ali is taken to the police station. The actor is competent to take somebody into a police station and represents the authority. The goal of the verb is Ali and he is the one who is affected by the actions carried out by the authority. Nevertheless, the following verbs, *sürmele-di-ler* (lock + PAST + 3PP), *kapa-maz-dı* (shut + NEG + PAST + 3PS), *kap-tı* (grab + PAST + 3PS) and *fırla-t-tı* (throw + PASS + PAST + 3PS) in the statements define Ali or his family as the actor of these verbs.

(1) Aliler, Irazın baltalı, kendilerine doğru geldiğini görünce kapıları kapatıp, arkadan **sürmelediler**. (2) İçerde olsa kapıyı **kapamazdı**. (3) Elindeki baltayı **kaptı**. (4) Halsiz kadını var gücüyle bir tarafa **fırlattı**.

He is considered to be an oppressor as he takes full advantage of this murder by gaining possession of lands whose ownership had been disputed between cousins. Thus, the aforementioned verbs are all transitive forms to reflect that Ali dominates Rıza and Rıza’s mother. There are three verbs, *vur-acak-tı* (shoot + FUT + PAST + 3PS), *sall-ıyor-du* (swing + PROG + PAST + 3PS), *ver-di* (give + PAST + 3PS), in the statements, (1) Oğlunu vurmanı mutlak vuracaktı. (2) Kapıyı kırıp içerdekileri baltadan geçirmek için Iraz var kuvvetiyle kapıya **sallıyordu** baltayı. (3) Aynı günün gecesi, Iraz, Alilerin evine ateş verdi. in which Iraz, as the actor, is trying to accomplish the goal. Although the agent seems to be in the position of affecting the process and the verbs are transitive, these are actions that are being done after a nervous breakdown. They are not intentional. Iraz does not have any control over her own actions. Her actions are predominantly narrated in intransitive structures. In the sentence, ‘... baltalamaya başladı’, *balta-la-ma-ya* is

nominalized and the transitive verb, *balta-la-mak* (to axe) is converted into an intransitive one by adding an extra verb. Also, the passive structure ‘*Kapı kırıldı kırılacaktı*’ is distinctive. Instead of using the transitive equivalent, ‘*kapıyı kırdı kıracaktı*’ (He is about to crash the door), the author chooses the intransitive form to show the incompetency of the woman. She is depicted as a person who does not have the potency to change the things that are happening around her. Like the previous ones, the verbs, *yığ-ıl-mış-lar-dı* (gather + PASS + PAST + 3PS + PAST), *yaklaş-a-m-ıyor-lar-dı* (approach + MODAL + NEG + PROG + 3PP + PAST) refer to the villagers who do not have a privilege in society. It is obvious that the author of the novel has a linguistic tendency to show the actions of the downtrodden as intransitive.

On page 241, out of 18 transitive verbs, 13 verbs refer to Memed or Memed’s gang members. Memed and his companions are not oppressed any more. Rather, their hegemony over the other gangs and the ruling class becomes obvious and power is bestowed on Memed as their leader. Transitivity overweighs intransitive verbs on this page and it explicitly demonstrates that transitive verbs enable the agents of these verbs to change the courses of actions as they wish.

Similar figures can be seen on page 274. Memed and his companions are the power holders and they are depicted as the agents of the transitive verbs. Two verbs set quite good examples for the shifting of the equilibrium in society. Imperative structures, *teslim ed-in* (turn in + 2PP) in ‘*O gavur dinliyi teslim edin.*’ and *çık-ar-in* (take out + PRES + 2PP) in ‘*Onu çıkarın dışarı.*’ are the verbs in which Abdi becomes the goal and it is the element of the sentence which is affected by the action. Abdi who was once the actor of the transitive verbs at the beginning of the novel, now loses his function and is converted to be the goal of other transitive verbs in which the actor is Memed, who was once the affected element of similar statements.

Readers can see divergence on page 292. The rising number of transitive verbs goes back to the position where it used to be at the beginning of the novel. One of the transitive verbs is quite remarkable. In the statement, ‘*Taze Çukurova toprağı bire kırk, bire elli verir.*’ The actor is ‘*Çukurova toprağı*’ and it is depicted as a representation of power in a transitive verb. The land, as the actor of the statement, is a factor that determines the historical processes in the area where the novel takes place. The aforementioned land

seems to be the policymaker in history-making. There are also five more transitive verbs in which the actors are feudal lords, agha, gangs, Ali Safa (another landowner in the area) and his father. Transitive verbs are used to narrate the actions carried out by the ruling class, the bourgeois and criminals, that are in collaboration with these two, who are considered to hold the power in the society. However, while narrating the socio-economical changes Çukurova goes through, the writer predominantly utilizes intransitive verbs because these are historical facts and the author would have to narrate all the power relations in the society if he preferred to do so with transitive verbs. Intransitive verbs enable him to narrate the facts objectively as if it was in a history book.

The number of transitive verbs on page 300 shows that Memed and/or his companions obtain the power. Out of 12 transitive verbs, five transitive verbs, (*ateş*) *ver-di-ler* (set fire + PAST + 3PP), *yak-ar-lar* (set fire + PRES + 3PP), *yak-tı-nız* (burn + PAST + 2PP), *kor-sunuz* (leave + 2PP) refer to Memed and his companions as the actors.

(1) Bu sefer de köyde ne kadar ev varsa teker teker dolaşıp **ateş verdiler**. (2) Köy **yakarlar** mı? (3) Onu benim için **yaktınız**. (4) **Yaktınız** Hüseyin Ağanın evini, ... and (5) Bu kış önü, çırlıçplak, evsiz barksız **korsunuz** fikaraları?

These verbs are used in statements whose goals are fire, village and villagers. The actions here result in very dramatic consequences because Memed and others set a village on fire. These transitive verbs are used to narrate actions whose agents have a great power to lead irreversible changes in the community. Abdi is the narrator and it is easily seen that it reflects on the expressions he utters when he tells the reader what they have done. Even the language Abdi speaks indicates that Memed becomes a powerful asset. There are other transitive verbs to be scrutinized. One of them is the verb, ‘dikiverir’ in the statement uttered by Abdi, ‘Evin yerine birkaç gün içinde bir ev dikiverir. The actor in this statement is Hüseyin Agha, Abdi’s relative and the goal is ‘ev’. This transitive verb shows that Abdi believes that his relative, as a member of the ruling class, still has the power to alter the course of actions and the expression, ‘bir gün içinde’ supports his idea further. Similarly, whether they are uttered in a conversation by his wife or narrated by the author, the verbs, *koy-ma-yacak* (let + NEG + FUT + 3PS), *çek-ecek* (telegraph + FUT + 3PS), *tut-tu* (hold + PAST + 3PS), and *koy-du* (put + PAST + 3PS) are used to tell what Ali Safa Bey, a landowner that is considered to be more powerful than Abdi, does.

(1) ... Ali Safa Bey bir tek eşkıya **koymayacak** dağlarda. (2) Tel üstüne tel **cekecek** Ankaraya... (3) ... kadının kolundan **tutu**. (4) Elini dizine **koydu**:

Both narrations point out that he has a higher position in the social stratum. Another transitive verb that should be noticed is ‘as-acak-lar’ (hang + FUT + 3PP) within the statement, ‘Hepsini birem birem toplayıp **asacaklar**.’ The verb refers to the state as the actor and the goal of the statement is Memed and other members in his gang. The transitive verb, as-mak (to hang) enables the actor (the state), who is on the top of the power equilibrium, to judge someone and decide to hang him/her as a punishment. The state is the only entity that is able to judge and hang Memed, who occupies a position of eminence in his community. The author puts words into Ali Safa’s wife’s mouth and he prefers to express the state’s power with a transitive verb to show that the institutional authority is superior to Memed. Not only Abdi but also Ali Safa and his subordinates can cope with the protagonist. That’s why, Ali Safa’s wife wishes that the state or higher ranking officers would participate in search missions in the hope that Memed would be caught and executed by hanging. Another statement uttered by the wife needs a closer look. While evaluating the current situation about how to support the gangs on the mountain, she says ‘Yıllar yılı onları biz besleriz.’ The verb besle-r-iz (feed + PRES + 1PP) is a transitive one that is conjugated with first-person plural agent, ‘we’. She includes herself into the actor position along with her husband and the goal of the verb, ‘onları’ (them) refers to the gangs that work for Ali Safa. She declares that they are the ones who meet the gangs’ need and it means that they are more powerful than those gangs because they need them to survive in the mountains. Transitivity signals that they have the potency to shape the community they live in. Transitive verbs, on the other hand, do not provide noticeable input about the power struggles concerning the novel. Even though there are more intransitive verbs when compared to the transitive ones, the actors of intransitive verbs vary. Some of them are inanimate agents such as ev (house) in ‘Ev yandı kül oldu.’, Vayvay köyü işi in ‘Şu Vayvay köyü işi bitsin.’, and ‘cephanelerine’ in ‘Cephanelerine gider.’ There is one verb that refers to villagers, one referring to Mehmet and his gangs, one that refers to military forces. Ali Safa is the actor in three verbs, *gidip gel-iyor-du* (go back and forth + PROG + PAST + 3PS), *gel-di* (come + PAST + 3PS), *otur-du* (sit + PAST + 3PS)

(1) Ali Safa Bey dalgın dalgın daha gidip **geliyordu**. (2) Geldi... (3) Ali Safa Bey gülümseyerek, Abdi Ağanın yanına **oturdu**.

Two verbs, *kalk-tı* (stand up + PAST + 3PS) and *git-ti* (go + PAST + 3PS) in the statement, ‘Kadın suçlu suçlu, pişman, **kalktı** başka bir odaya **gitti**.’ refer to his wife as the actor. As all refer to various actors, they do not annihilate the results that transitivity leads to concerning the power struggle.

Seven transitive verbs refer to Memed, Durmuş Ali, his villagers and family as the actors on page 322. Social change that peasants go through prevails. Here, Memed and other villagers are narrated in actions in which they have the power to change the actions as they are not affected but affecting the course of these actions. It shows that they are socially more influential. There is only one verb, *yarat-ma-dı* (create) in the statement, ‘Toprağı o gavur yaratmadı’, whose agent is Abdi, but the negation tells readers that it is beyond his capability to do the action, even if it is a transitive form. The idea of sharing lands emerges among the peasants for the first time and Memed claims that he does not see Abdi as an authority or the creator of those lands. That’s why the transitive form is used to vilify Abdi, the actor that accompanies the verb as the agent. Statistically speaking, 64 % of the material process verbs are intransitive, but the verb, *başladı* (begin + PAST + 3PS) whose actor is Memed is an example of nominalization. In the statement ‘... çabuk çabuk içmeye başladı.’, the author prefers ‘içmeye başladı’ (started to sip) instead of using the transitive form, *içti* (sipped). Similarly, in the statement, ‘Gözlerine iğne ucu pırlıtsı geldi oturdu.’ is constructed with an intransitive form, but it is possible to form the same meaning with an existential verb, ‘var’ instead of ‘gel-di, otur-du’ (come + PAST + 3PS, sit + PAST + 3PS). Both seem to be stylistic preferences because such usages are very common throughout the novel. The verbs, *şavk-ıyor* (shine + PROG + 3PS), *dön-üyor* (spin + PROG + 3PS) and *yuvarla-n-ıyor* (roll + PASS + PROG + 3PS) refer to non-human agents and those actions are all related to natural happenings.

(1) Sarı pırlıtlar içinde **şavkıyor**, (2) **dönüyor**. and (3) Çakırdikenlikte dağ gibi ateş **yuvarlanıyor** ha **yuvarlanıyor**. **Yuvarlanıyordu**.

There are six more intransitive verbs whose actors are Mehmed and Durmuş Ali. However, when compared to transitive verbs which are used to represent power, there are fewer intransitive verbs with the same function.

On page 361, the author narrates what Abdi is desperately trying to do to get rid of his archenemy, Memed. Agha considers that the government is the only institution to solve his problem. For this reason, in the statement, 'Eğer hükümet hükümetse, hükümetliğini **göstersin**', the transitive verb, göster-sin (prove + 2PS) refers to the government as the actor. The transitive verb puts the agent into a powerful position, a position that is better than that of Memed. Abdi dictates what he asks for from the government and makes Ahmet the petition writer, type the petition. It is a formal letter and Abdi thinks that it can change the whole process. In the following statements the verb, yaz (to type) is repeated several times.

(1) Tam böyle **yaz**. (2) İşte böyle **yaz**. (3) Böyle **yaz!** (4) **Yaz!** (5) İşte böyle yaz! (6) Tamı tamına, harfi harfine **yaz** dediklerimi. (7) **Yaz** da kara asker göndersin hükümet. (8) **Yaz** ki isyan var. (9) İşte böyle, söylediğim gibi **yaz**.

The actor is Ahmet Efendi and the goal is the petition. Both reflect the power positions they occupy, so much so that the author chooses to describe his other actions through transitive verbs, *karanlık-laş-tı* (darken + CAUS + PAST + 3PS) and *koy-du* (put + PAST + 3PS) in the sentences, (1) Siyasetçi Ahmet Efendinin karanlık yüzü bir daha **karanlıklaş-tı**. (2) Başındaki siyah tüylü fötriinü çıkanp masanın üstüne **koydu**. even though the actor of the latter is an inanimate agent that refers not to Ahmet Efendi himself but to his face. These verbs signal that transitivity is closely connected to the same position of eminence. Ahmet Efendi with the petition to type has the competence to change Abdi's future. Other examples of transitive verbs with the same function are *almış* (be full of + PAST + 3PS), *yak-ıyor-lar* (burn + PROG + 3PP), *bas-ıyor-lar* (bust + PROG + 3PP).

(1) Dağlan belleri eşkiya **almış**. (2) Köyleri **yakıyorlar**. (3) Kasabayı bile **basıyorlar**.

They all refer to Memed and his companion and Abdi call them as eşkiya (brigands). Burning villages and raiding the town are aggressive actions done by people who have some certain power, not by oppressed people and they are narrated with transitive verbs.

The statement, ‘Kasaba hükümetliğini **ilan etti.**’ should also be noted. Abdi claims that the management in town as an authority declares that they are the new government. The transitive verb, ilan etti refers to the district governor who has governmental authority to make things happen. Despite the authoritarian power, the government is not able to catch Memed and others, so Abdi gets angry. He considers that state officers are on the top of the hierarchy and it is not possible that they would be unable to capture Memed and his companions unless they were in cahoots with each other. Likewise, the verb ‘dağıt-ır’ gives his actor such a power to alter things happening around him. In both statements, ‘... İnce Memed tarlalarımı köylüye dağıtır.’ and ‘... tarlalarımı köylüye, benim yanaşmalarına dağıtır.’, the actor is Memed and the goal is ‘tarlalarımı’. The actor distributes Abdi’s lands, which officially belong to an individual, to other villagers blatantly and illegally. In a capitalist system, lands that are possessed by Abdi are given to third parties without his permission. The transitive verb above shows that the actor of the verb has this power that is needed to do something illegal because Memed believes that this is unfair and lands should be shared. In order to do so, it requires a powerful character, more powerful than the ruling class and this is Memed himself. Intransitive verbs, on the other hand, are mostly used to narrate Abdi’s actions. Those verbs are accompanied by not only the third person singular agent but also first-person singular form both of which refer to Abdi as the actor. Towards the end of the novel, verbs in which Abdi is the actor are predominantly utilized. Out of 14 intransitive verbs, there are six referring to Abdi as the agent. In the statement, ‘Sağ eli her zaman üstünde dururdu.’, the verb ‘dur-ur-du’ (keep) could have been alternatively used with a transitive verb along with the goal but in an accusative form or it could have been constructed through a relational process verb by using üstünde as the main verb of the statement. The author prefers to use it in this way because the material process verb makes the actor incompetent. There are four negative verbs that need to be highlighted. The verb, baş edemezler (cope with + MODAL + NEG +PRES + 3PP) is repeated three times. Also, there is one more, ‘başa çıkamaz’ (deal with + MODAL + NEG + PRES + 3PS) that is semantically similar to the former.

(1) Bu candarmalar **baş edemezler** bunlarla. (2) **Baş edemezler.** Anladın mı? (3) **Baş edemezler.** (4) Bu candarmaların bir alayı İnce Memedie **başa çıkamaz.**

All these negated intransitive forms refer to gendarmeries that are not able to catch Memed and his gang that are used as the goal of the aforementioned sentences. Intransitivity signals that even the soldiers representing the governmental authority lose their power and their credentials. A similar case is obvious in the following sentence. In the statement, ‘Gelsin de kara asker, köklerini kazısın bunların.’, even the privates, say military forces are believed not to be able to get rid of Memed and his gang. Military forces which are previously used with transitive verbs do not represent the power anymore and their actions are narrated in intransitive structures.

While narrating nature, the author employs three transitive, yet seven intransitive verbs on page 383. Out of 14 transitive verbs, nine of them are the ones that refer to Memed as the actor that has his obvious position of eminence. There is one verb, *diş-tü* (fall + PAST + 3PS) which refers not to Memed himself but his hands. The author prefers to use transitive verbs even when the actor is an inanimate agent that is related to the protagonist. There is another transitive verb referring to two gendarmeries as actors, nevertheless, there are eight intransitive verbs in which those soldiers are involved. Like in the previous pages of the novel, as the soldiers do not manage to catch Memed and his gang, the author cannot see the gendarmeries as pressure groups and their actions are narrated through intransitive verbs. The verbs, *kal-mış-lar-dı* (stay +PAST + 3PP + PAST) in ‘Kadınlar ortada öylece **kalmışlardı**.’ and *otur-uver-di-ler* (sit down + COMPOUND VERB + PAST + 3PP) in ‘Yolun ortasına, çamurların içine **oturuverdiler** sonra da.’ are conjugated through third person plural agents and those agents are Hatçe and Iraz. As they are convicted and they are doing what the authority tells them to do, they are considered as an inferior and passive character. That’s why their actions are narrated through intransitive verbs. There are also eight intransitive verbs whose actors are Memed. One of them is exceptional because ‘kazmaya’ in the statement, ‘... çukuru kazmaya başladı’ is nominalized which necessitates the verb, ‘başladı’. Instead of using the transitive form like ‘... çukuru kazdı’ the author stylistically prefers the intransitive structure because nominalization lets the author write longer and relatively more complicated sentences. The rest addresses Memed as the actor. When the numbers of transitive and intransitive verbs in which the actor is Memed are compared, transitive ones are still more dominant as transitivity represents the power the protagonist has.

On page 435, out of 19 transitive verbs, 17 of them refer to Memed as the actor whether the agent is used in the second person singular or the third person singular forms. In this part of the novel, although the number of intransitive verbs is higher than that of the transitive ones, there are more transitive verbs in which Memed as the actor makes an impact on the goal to change it. There are 11 intransitive verbs whose actor is the protagonist. It proves that the actors of transitive verbs hold the power in their hands. There are only two transitive verbs in which the actions of the antagonist, Abdi along with the other villains, say the gendarmeries are narrated. One verb refers to Abdi's eyes as an inanimate agent. Similarly, in the actor position, there is another verb referring to gendarmeries. When the intransitive verbs are taken into account, there is one passive structure, aç-ıl-ır (open + PASS + PRES + 3PS) in '(Kapı) açılır. The verbs, *süzül-üyor-du* (glide + PROG + PAST + 3PS), *dürül-üyor-du* (roll up + PROG + PAST + 3PS), *kalk-ıyor-du* (erect + PROG + PAST + 3PS), *bat-mış-tı* (sink in + PAST + PAST + 3PS), *boğ-ul-du* (choke + PASS + PAST + 3PS) refer to Memed's horse, its mane, chest, neck and croup.

(1) Rüzgar gibi **süzülüyordu** at. (2) Yalısı kaval gibi **dürülüyordu**. (3) At terden kapkara olmuş, göğsü körük gibi inip inip **kalkıyordu**. (4) Boynu, sağrısı köpüğe **batmıştı**. (5) Islak at tepeden tırnağa ışığa **boğuldu**.

The verbs, *yan-ıyor-du* (burn + PROG + PAST + 3PS) and *sön-dü* (flicker out + PAST + 3PS) refer to the light or lantern as the actor.

(1) Kahvelerin lüks lambaları daha **yanıyordu**. and (2) Kurşunların rüzgarından odadaki lamba **söndü**.

Finally, five different verbs are referring to inanimate agents as actors. In total, 25 intransitive verbs, when analysed in details, do not lead a controversial perspective as it is stated through section 3.3.1.1. concerning the relationship between transitivity and power relations in a society. The author of the novel changes the voice of verbs. Memed, who is depicted as the oppressed in the beginning, is narrated in predominantly intransitive structures at first. Abdi, on the other hand, is vice versa. His actions are mostly narrated in the opposite form. As a ruling class man, transitivity lets his foundation of hegemony justify the claims of the upper class over the working class. Then Memed starts

a hegemony struggle, and creates his own ideology and discourse. This new discourse changes the voice of the verbs and Memed becomes the agent of the transitive verbs and intransitivity becomes the new tool for the author to express Abdi's actions. Memed denaturalizes the conventions of the ruling class and transforms the hegemonic structure in society. Therefore, it results in a cultural and social change along with a linguistic change in society.

3.1.2. Passivization and Nominalization

As an agglutinative language, voice in Turkish is determined by adding the passive suffixes, -n, -In, -Il. While English can passivize only some transitive verbs, in Turkish, it is possible to make passives not only from intransitives but from transitive as well. Göksel & Kerslake (151) gives the following example for it: 'Adalara artık deniz otobüsüyle mi gidilecek?'. The passive form 'gid + il + ecek' is constructed through the intransitive verb, git – mEk. Passive suffixes are used between the verb and tense marker in Turkish. Like passivization, nominalisation is an important concept while conducting CDA to find out how power and ideology are exposed to the use of language. Nominalization is a process in which verbs or adjectives are transformed into noun phrases. For example, in a sentence in Turkish, 'Kasaba yavaş yavaş geliş-iyor-du.' (The town gradually develop + PROG + PAST + 3PS), the verb is geliş-mek (to develop) can be nominalized with a suffix -İm to transform the verb into the noun form of 'geliş-im' (development). The sentence, 'Kasaba yavaş yavaş gelişim gösteriyordu' (The town gradually development display + PROG + PAST + 3PS) is meaningfully similar to the first one but structurally contains a nominalization. In Turkish, the suffixes, -mAK, -mA, -DİK, AcAk, and -İş are used to make nominalization. Both nominalization and passivization are the rearrangements of the elements to create congruent forms, Bilig (785) notes that nominalization along with passivization comes with some ideological features and these are: "(i) deleting agency, (ii) reifying; (iii) positing reified concepts as agents; and (iv) maintaining unequal power relations." These features will shed light on this paper especially in terms of ideology and power.

A text producer uses passive voices with certain purposes. In the previous section, they are mainly used to transform the transitive structures into intransitive ones. That's why 3.3.1.1. also includes passive structures. Here, in this part of the study, the following

sentences are given as examples for deleting agency. “En iyi toprakta bir tek çakırdikenine **rastgelinmez**. Bunun sebebi, bir kere iyi toprak boş kalmaz, her zaman **sürülür ekilir**. Bir de, öyle geliyor ki, çakırdikeni iyi toprağı sevmez” (Kemal 10).

In the statement, ‘En iyi toprakta bir tek çakırdikenine rastgelinmez’, and ‘..., bir kere iyi toprak boş kalmaz, her zaman sürülür ekilir.’ the verbs, *rastgel-in-mez* (see + PASS + NEG + 3PS), *sür-ül-ür* (plow + PASS + PRES + 3PS) and *ek-il-ir* (cultivate + PASS + PRES + 3PS) are passive verbs. In the beginning of the novel, the author introduces the figurative enemy, eryngo and in what type of soil it grows. However, the doers of the actions are not clear. Readers, to some extent, cannot determine who comes across the eryngo, who has fertile lands and who ploughs and plants these lands. Likewise, ‘Bu türküler hala Toroslarda söylenir.’ the suffix, -En signals that the doer of the action is not available. Thus, the writer conveys less information without explicitly declaring the doer.

Biraz daha içeri, bir taraftan Anavarzaya, bir taraftan Osmaniyeyi geçip İslahiyeye gidilecek olursa geniş bataklıklara **varılır**. Bataklıklar yaz aylarında fıkır fıkır kaynar. Kirli, pistir. Kokudan yanına **yaklaşılmaz**. Çürümüş saz, çürümüş ot, ağaç, kamış, çürümüş toprak kokar. Kışınsa duru, pınl pınl, taşkın bir sudur. Yazın otlardan, sazlardan suyun yüzü gözükmeyiz. Kışınsa çarşaf gibi açılır. Bataklıklar geçildikten sonra, tekrar sürülmüş tarlalara **gelinir**. Toprak yağlı, ışıl ışıldır. Bire kırk, bire elli vermeye hazırlanmıştır. Sıcacık, yumuşaktır. (Kemal 9)

In the statement, ‘Biraz daha içeri, bir taraftan Anavarzaya, bir taraftan Osmaniyeyi geçip İslahiyeye gidilecek olursa geniş bataklıklara varılır.’, the verb, *var-ıl-ır* is an agentless passive. Another example statement is ‘Kokudan yanına yaklaşılmaz.’ The verb, *yaklaş-ıl-maz* (approach + PASS + PRES + 3PS) is passive and the statement is agentless. The verb, ‘açılır’ in ‘Kışınsa çarşaf gibi açılır.’ and ‘gelinir’ in ‘Bataklıklar geçildikten sonra, tekrar sürülmüş tarlalara gelinir.’ are other examples. Once again, the agent is deleted. Passivization, like nominalization, is usually the language of science or official documents. The sentences above establish objectification or reification as they sound as if they are extracted from a book which gives some social and geographical facts about the area the novel takes place in. When the sentences are objectified or reified, the novel relies on the features of different genres of language, such as science. Passive voices in the paragraph above displays the ideological feature of maintaining unequal power relations as the author prefers to use passive structures as it enables him sound more objective when he gives some geographical and social facts about the setting of the novel. The language of science creates the unequal power over the language of the novel.

In the statement, ‘... Memedin onları yenişi, çocukların zoruna gitmedi.’, the nominalized structure, ‘yenişi’ (beating) is a noun that is stemmed from the verb form, yen-mek (to beat). The author could have constructed a congruent form if he had placed the aforementioned verb, but instead, nominalization carries the noun form to the subject position of the statement and denotes agency. The verb, yen-mEk (to beat) becomes yeniş (beating) and it is reified and as a concept, this form, because of its position in the statement, becomes the topical theme. That the author chooses the process of beating as the subject of the statement. The nominalized form is a linguistic manipulation because when the context is analysed it is clear that the background information in the previous sentences are given within the nominal group so that it creates a smooth transition to new information in the second part of the clause, ‘çocukların zoruna gitmedi’. Such a similar nominalization can be observed in the following statement as well: ‘Köylülerin onu bu kadar övmeleri tanıtmak için değil, övünmek içindi.’ Here, the nominalized structure, öv-me-leri derives from the verb form of ‘öv-mek (to praise). Similarly, this nominalization posits a reified concept as the agent of the sentence. The author could have written a congruent form like ‘Köylüler onu (Topal Ali’yi) tanıtmak için değil övünmek için bu kadar övdüler.’ However, the nominal group as the topical theme contains the background information. The author narrates Topal Ali’s fame and skill and his appreciation by his villagers. The nominal group lays the ground for the new information which tells readers why the villagers praise him. In addition to the ideological features that have been stated so far, nominalization is used for reification. The writer uses reification in the novel and there are many examples of it. Nevertheless, only a couple of them will be given since they have the same pattern to generalize reification. In the statement, ‘Yüzünü öylesine bir düşünce almıştı.’, the nominalized form, düşünce (thought) is stemmed from the verb, düşün-mEK (to think). By turning the verb into a noun, the writer presumes that the entity has ‘a real and necessary existence’ (Bilig 786) and the action, düşünmek is transformed into a noun, ‘bir düşünce’. A similar pattern can be observed in the statement, ‘Koca Ahmet bir dehşet olduğu kadar bir sevgiydi de.’ The verb, sev-mEk (to love) is transformed into a nominal group ‘sevgi’ and reification provides it with a presupposed real existence. All these abstract concepts are converted into entities by the author so that readers think as if they were tangible things.

It should also be noted that the most common nominalization throughout the novel follows the same pattern. A lexical item which always stems from a verb is nominalized and precedes the same main verb, *başla-mak* (to begin). There are 167 structures in total throughout the novel. Some of these structures are available in 3.3.1.1. since nominalization is used to transform transitive verbs into intransitive ones. However, in this section of the study, some other instances will be provided to show that it is the author's stylistic choice because those structures are used to make them longer and complicated. Making transitive sentences intransitive lets the author use power struggles as he wishes. However, the stylistic choice that leads to 'syntactic reduction' (Bilg quotes Fowler 785) requires an extra main verb, which, in all these cases, is *başla-mak* (to begin), but it still contains less information. For instance, in the statement, 'Duruyor, bir an arkasına bakıyor, sonra gene koşmaya başlıyordu.', the nominalized item 'koşmaya' is constructed with the stem *koş-* + *mA* (nominalization suffix) + dative case. Instead of the verbal form with the proper conjugation, 'koşu-yor-du' (run + PROG + PAST + 3PS), the author prefers nominalization plus the main verb, 'başl-ıyor-du' (begin + PROG + PAST + 3PS). The process is turned into a state with less information in it. Another statement, '..., ötekiler başladılar ortada dönmeye.' (the others began to dance in the middle.) involves a similar pattern. Instead of 'dön-dü-ler' (dance + PAST + 3PP) or 'dön-üyor-lar- dI' (dance + PROG + 3PP + PAST), the author makes the statement a bit longer by adding the main verb 'başla-dı-lar' (begin + PAST + 3PP) with the nominalized structure 'dönmeye' (dancing). The verb is substituted for the noun and the process for the state.

3.1.3. Lexical choice

From the beginning until the end of the novel, the struggle between the oppressor and the oppressed consists of the main topic of the book. Even though there are other oppressive parties, the archenemy or the main villain is Abdi who has the possessions in five villages in one of which Memed, the oppressed character lives. He works for peanuts in the fields of the owner of the capital. Abdi acts like a rule-maker who decides who marries whom or who goes to the town. The conversations between these two sides and the instances in which Abdi refers to Memed when he talks to other people are quite significant in terms of lexical choices. Out of 148 sentences in which Memed is addressed directly or indirectly by Abdi, there are 25 different words, phrases or expression consisting of

negative connotations that are uttered in 45 statements which correspond to 30,4 % of the related total. Addressing terms are neutral in 20 statements which constitute 13,5 % of these statements and there are 8 different words or phrases to do that. Abdi addresses Memed through the third person singular pronoun as the subject or object positions in 60 statements. 17 statements consist of the second person singular pronoun as in the same positions when Abdi refers to him.

There are four curses and swears, *it ođlu*, *itin ođlu*, *it*, and *köpek* that are used several times. Here Abdi considers Memed as a dog and as he thinks he is superior to him and he is the master of his animal. Besides, Abdi names or depicts Memed through a variety of expressions which have a religious connotation. When Abdi talks to other people about Memed, he addresses him as “*melun*”. Apart from the adjective form of the word, he also uses the noun form, ‘*melunluk*’ of the aforementioned adjective. Memed is depicted as a person who is damned by God. By being called as *kafir* and *gavur*, he is also charged with being an atheist or a heretic and infidel. He is considered to be a boy who is apostatized. Not only is Memed tagged religiously, but also he is depicted with vocabulary which is morally or ethically connoted. After Hatçe is forced to wear the betrothal ring given by Abdi’s nephew, Veli, Abdi summons Memed to his house to threaten him as he knows his relationship with Hatçe and he may elope with the girl. Abdi accuses him of being unchaste. The adjectives ‘*namussuz*’ and ‘the phrase ‘*namus düşmanı*’ are used to define Memed, who is accused of having an illegitimate, hereupon unethical relationship with a woman who is about to get married and he acts against the morals of the village. Memed is a sinner and totally against the moral behaviour of the community. Abdi also thinks that Memed is ungrateful. The words and phrases, ‘*nankör*’, ‘*yediđi sofraya bıçak sokan*’, ‘*ekmeksiz*’, ‘*ekmeksiz ođlu ekmeksiz*’, ‘*ekmek bilmez*’, which are all used to describe an ‘ungrateful’ person, and ‘*ipsiz*’ connote that Memed is an ungrateful vagabond and a pauper. Abdi believes that without his help, Memed cannot find a job, and therefore, bread to survive. Memed is a boy who does not appreciate what his employer has done for him. On the contrary, he is the one who becomes a threat to the employer. Abdi also uses a word, *yanaşma* to point out class differences between the working class and the ruling class. In the statement, ‘*Abdinin gelini bir yanaşmayla kaçacaktı, öyle mi?*’, Abdi asks a rhetorical question to express his astonishment. He is surprised to see that his future daughter-in-law runs away with a roustabout because Memed is a labourer on Abdi’s

farms and Abdi thinks that Hatçe will not hesitate to have a wealthy life when she gets married to Abdi's nephew since the family has the financial power nobody can resist. In contrast, Hatçe chooses to be with that labourer. In the phrase 'Benim kapımın yanaşması', the word yanaşma means an unqualified labourer, in this phrase Abdi utters it as an insult. He does not understand how a labourer revolts against his master, the landowner and claims to distribute the lands among other roustabouts. A roustabout is inferior to him and Memed cannot even think about questioning his current situation and revolt against him. Furthermore, Abdi opts for lexical items which connote that Memed is a criminal. Abdi does not directly call Memed a criminal, however, the expression 'suç ortağı' which is directed to Hatçe, makes not only her but also Memed a party of a crime. Apart from this, the two words 'eşkiya' and 'şaki' (both mean brigand) are used by Abdi to define Memed as a criminal. The former is very common among the public to define a person who ambushes and robs people in the mountains. In the first petitions Abdi asks to be written, he defines Memed as an 'eşkiya', however, when things get complicated and when he understands that he is too close to death he defines with the word, şaki. The word choice is significant as the language the government uses is different from the daily Turkish. As a tradition coming from the Ottomans, no matter how modern Turkish is different from the Ottoman Turkish, there is a variety of borrowed vocabulary from Arabic still being used during the 1930s. Abdi wants the street petition writer to use it to make a better impression on the officials in the capital who are more familiar with the Ottoman Turkish. By using an older version of a word, he is trying to create a perception of proximity between him and the officials in the capital city. Another remarkable point is that Memed is also accused of being a putschist who wants to destroy the newly founded Turkish government. Within the statement, "Dağlarda hükümet kurmuş.", the word, hükümet is the key vocabulary. The Turkish government is the sole power in the country and Abdi claims that Memed is trying to abolish the system adopted by the Turkish government and establish a government on his own. Memed is planning to confiscate the lands owned by Abdi and to distribute them among the villagers, which does not conform to the governing principles of Ankara. Abdi considers that it is an uprising and he wants the armed forces to come to catch Memed and suppress the rebellion.

Abdi, as the one who holds the power, tends to address Memed with offensive language. While complaining to Ali Safa's wife about his troubles, Abdi refers to Memed as 'yılan' and 'başdüşmanım'. Memed is depicted as the evil which is traditionally associated with the serpent in monotheistic religions and that serpent is the enemy of the good, which is represented by Abdi. He makes several favours for Memed, but, in return, Memed, as the evil wants to kill the good, Abdi. He expresses his disapprobation with an idiom, "Besle kargayı da gözünü oysun" to show that ungrateful Memed is the crow who bites the hand that feeds him. The conversation between Abdi and Ali Safa's wife is full of manipulation. By providing false information and disrupting the order of the events, Abdi keeps manipulating the person he is talking to. In the statements "Yeğenimin nişanlısını kaçırdı ..." and "Hatçeyi kaçırmış bu kafir", even though Hatçe is willing to run away with Memed, Abdi acts as if Memed forced her to come with him. Disrupting the chronological order of the events is the second strategy adopted by Abdi. He says "Yeğenimin nişanlısını kaçırdı ama, gelsin gene köyde otursun, dedim." Here in this statement he claims that he has forgiven Memed after he runs away with Hatçe. He has forgiven and lets Memed stay in the village after he takes refuge in Suleyman's village nearby, not after the lovers run away upon the forced engagement. On the contrary, right after Memed and Hatçe depart the village, Abdi chases after them to hunt them down, not to forgive them. Other notable expressions uttered in Abdi's complaints are the words, oğul and köylü with the first person possessive suffix -Im in (oğlum) and köylüm within the statement 'Benim köylümün hepsi benim oğlum demektir.' The words are used to show sincerity and affection, but for the people in the village not for Memed personally. Abdi refers to Memed with the word 'oğul' three times when he addresses him, but not with the possessive suffix. He calls Memed as 'Dönenin oğlu', 'senin oğlun', 'it oğlu it' which all keep Abdi's distance from Memed. While talking to Ali Safa's wife, he tells her that those villagers are his fellow relatives and his sons, which enables him to establish intimacy and a close relationship as if he was their father. Thus, Memed becomes a boy who acts maliciously against his father. Abdi calls Memed "canavar" because Memed wants to burn Abdi, the man who does several favours for his 'sons'. Apparently, using such language Abdi aims to obtain Ali Safa's wife's pity so that her husband helps Abdi to get rid of the troubles Memed has caused.

The last group of vocabulary to be scrutinized in terms of lexical choice consists of four expressions; ođlan, çocuk, herif and ula(n). The first one does not have a negative connotation as Abdi addresses Memed who is at the age of 13 at the beginning of the novel. The second word, çocuk has the same meaning as well. In the statement, “Göster ban yerini çocuđun”, Abdi tells Süleyman to show him where Memed is. Here the addressing terms ođlan and çocuk refer to the teenage boy. However, in “Bir karış çocuk öldürmeye kalksın beni”, “Zoruma giden, bir el kadar çocuđa kocaman hükümetin gücü yetmiyor.”, “Zoruma gidiyordu, koca bir hükümetin kel, parmak kadar bir çocukla başa çıkamaması.”, the word, çocuk is used in a different context. In the latter parts of the novel, Memed, who is not a vulnerable teenager anymore having the power to change the dynamics becomes a serious threat. It is Memed who is trying to kill an agha. He is the one who Abdi needs the help of the army to eliminate and he is the one who becomes a challenge to deal with. Those actions are not performed by a boy, rather, it is considered to be done by ‘an inexperienced and incapable person’, which is the connotative meaning of the word, çocuk. That’s why Abdi prefers to modify that noun with the adjectives, ‘bir karış’, ‘el kadar’, and ‘parmak kadar’ which all mean a slip of a boy to show that he is incompetent to perform those actions. Another striking lexical choice is concerning the word ‘herif’. In the statements, ‘Herif başımın üstünde Azrailin kılıncı gibi dolanıyor’, instead of the word ‘adam’, Abdi goes for the word ‘herif’, which has a negative connotation to refer to a man in general. In particular, the word is used to address a person who is unreliable and inferior and Abdi thinks that Memed has these characteristics. Finally, the last vocabulary that needs to be analysed is the exclamation, ‘ula(n), which is an expression that is used to convey hatred and anger. Before Abdi starts to curse Memed or when he utters offensive language, Abdi starts the statements such as ‘Ula namussuz nankör!’, ‘Ulan namus düşmanı!’ or ‘Ulan ekmezsiz.’ with this exclamation. In terms of power struggles within a community, the addressee - in these cases it is Memed - is the one who is considered to be inferior to Abdi the addressor.

3.1.4. Mood

It is related to the people giving orders, asking questions, making offers, giving information, the addressors, the addressees, who agree, disagrees, accepts or refuses, who participates and who remains silent. In this section of the study, interpersonal relations

are to be analysed to find out the distribution of declarative, imperative or interrogative structures. To do so, the novel is divided into sections in which how people address the protagonist and how the protagonist address the other characters in the novel.

First of all, the conversations in which Abdi talks to Memed and also the ones in which Abdi refers to Memed while talking to other people, are to be analysed since the selection of mood is closely related to the interpersonal function of language. While addressing the protagonist, the antagonist, Abdi utters 110 declarative sentences throughout the novel. The speaker adopts different speech roles and lets the listener or listeners get complementary speech roles in return so that the interpersonal meaning of these sentences can be revealed. Out of the three main indicative sentence types, 110 declarative sentences uttered by Abdi correspond to about 71 %. At the beginning of the novel, Abdi asserts that he is going to hurt Memed through the sentences ‘Eğer öküzlere bir şey olmuşsa, onda kemik komaz kırarım.’ and ‘Bir çam ağacına bağlayacağım onları, altından ateş vereceğim.’ In chapter 3, the antagonist commences his threats. Similarly, as illocutionary speech acts, Abdi expresses his surprise by cursing and insulting the protagonist through the utterance, ‘Vay it oğlu it vay’. While talking to him, saying ‘Köpek gibi kapımda büyüdün.’, ‘Adam oldun.’, Abdi claims that he helps Memed to become a grown man but the young man does not appreciate what Abdi has done for him. Abdi insults him and accuses him of being ungrateful. Agha also accuses him of being unchaste by uttering the exclamative expression, ‘Ulan namus düşmanı!’. In chapter 3, Abdi curses Memed by swearing three times and then he threatens him twice. In chapter 6, Abdi keeps his declarative sentences in which he claims Memed is at the bottom stratum of the society. Abdi underrates Memed as he is a shepherd, a roustabout, and a little boy. (Şimdiye kadar benim köyümden, benim kapımdan adam kaçıp da başka köye, başka adama çoban olmadı, yanaşma olmadı. Bunu senin bir karış oğlun icat etti. The next chapter is the peak of Abdi’s accusations, insults and curses. From Chapter 3 to Chapter 11, declarative sentences are mainly commissives. Chapter 11 seems to be a turning point in terms of declarative sentences. Even though, Abdi still keeps using offensive utterances such as ‘melun and köpek’ to address the main character of the novel, in the sentence level it is possible to observe representatives as speech acts such ‘Hah, işte kardaşlar, benim itim benim çocuğumu daladı.’ and ‘Önce melun beni hedef aldı ateşledi.’ Chapter 11 is the last part in which Abdi addresses Memed directly or indirectly until he does it in chapter

14. For about 120 pages, the author does not include a conversation that Abdi refers to Memed. Chapter 14 is the section in which Abdi addresses Memed through assertion, description and other statements. There is no more threatening language. From now on, here emerge expressives signalling that the roles have changed and Memed is a threat to Abdi. The expressive statement, ‘O gavur bizim köyü yakar diye korkuyorum.’ shows Abdi’s psychological state, his fear. The new situation makes him alter his linguistic behaviours; consequently, his speech acts.

As for the interrogative statements, the number of the interrogative statements is 21 corresponding to 13,5 % of the corpus, which consists of 155 sentences. Out of twenty-one, there are 7 wh-questions, through which Abdi, as the questioner, wishes the listener(s) to supply him with some information. Also, there are 11 yes-no questions through which Abdi requests polarity. However, a couple of interrogative yes/no structures are uttered with some other purposes rather than polarity. For instance, the statement, ‘Bunu mu yapacaktın bana?’ is structurally a yes/no question, but as a speech act, the speaker does not look for agreement or disagreement, rather, expresses his surprise in an illocutionary act. Another statement with a different purpose is ‘Bu kişi önü, çırılçıplak, evsiz barksız korsunuz fikiraları?’ It is quite interesting because syntactically, the only element that signals that it is a yes/no question is the question mark. Typically, Turkish needs the suffix, ‘-mI’ to construct a yes/no form. In the statement, this suffix is not available and the only way to make it a yes/no question is intonation which is not possible to show in written form. The author puts a question mark and leaves it to the reader to activate their language competence to see the syntactical necessity. Still, the punctuation makes it a structure through which the speaker is seeking that polarity. Another yes/no question, ‘O melunu?’ This is an ellipsis. The contextual clue helps readers understand that Abdi is wondering whether his men are able to catch him or not. Apart from being an ellipsis, the speaker does not use the yes/no question suffix, -mI. Intonation, once again not possible to see linearly, lets listener understand the speaker is looking for an agreement or disagreement or polarity. Nevertheless, the author can only put a question mark to signal this function. There is also one more yes/no structure with a different purpose. Abdi says, ‘Bunu kor muyum onların yanına?’ to express a vow rather than a question. After his nephew was shot to death, Abdi intends to take revenge, and even though he asks a question, as an illocutionary act, it is a vow to express that he is

going to get even for what Memed has done. Finally, the corpus consists of three tag questions not to seek polarity but to state declaratives to remind listeners what he expects to hear. In each tag questions Abdi does not expect his listener or listeners to agree or disagree with him, rather he explicitly signals what kind of response he is seeking.

The last classification under the heading of mood is imperative sentences. Out of 155 sentences, there are 24 imperative structures used by Abdi when he addresses Memed, the protagonist. It corresponds to about 15 % of the corpus. Like the declarative sentences, imperatives exhibit the same pattern. At the beginning of the novel, Abdi, representing the ruling class, is introduced as superior to Memed. As a young peasant, Memed works for his agha under severe conditions without gaining adequate benefits. As his ruler, decision-maker and employer, Abdi thinks that he can give orders because he has the capital and all the peasants in the village have to do whatever he orders. That's why he commands, orders and summons while he is addressing Memed. Interestingly, in the later chapters of the novel, Abdi does not use such speech acts often, and there are only a few imperatives used when he has the petition writers type petitions to inform the officials about the current situation concerning Memed and his gang. It shows that changing social status directly influences his verbal behaviour. The fear of being killed by Memed forces Abdi to leave his previous linguistic preferences of orders and commands.

In this section of the analysis, what mood types Memed, as the protagonist, employs when he addresses the oppressor Abdi Agha. The author, as an omniscient writer, tells his readers what happens between the protagonist and the antagonist in thousands of different sentences, but while Memed is conversing with Abdi or someone else, the number of sentences in which Abdi is addressed by Memed is only sixty-five. Furthermore, except one, none of the statements is directed towards Abdi by Memed. The conversations take place between Memed and others. Memed calls Abdi's name and utters a declarative sentence, 'Ben geldim Ağa' towards the end of the novel. It is the only statement Memed directly converses with Abdi. What's more striking is that Memed utters only 6 interrogative sentences throughout the novel when he addresses Abdi. It corresponds to 9% of the concerned total. The first question formation takes place in Chapter seven, and it is to express a surprise. When Corporal Hasan asks Memed 'Sizin köyün tarlaları hep Abdi Ağanın mı?', the answer is obvious for Memed. Memed does not even think that

there is another answer to this question. Of course, they are his and Memed says ‘Ya kimin olacaktı?’ Such a rhetorical question is, in fact, the answer to Hasan’s question. The second question formation taking place in the same chapter seems that the speaker is seeking for a polarity. However, like the previous structure, the aim is to express a rejection. After six chapters, Memed, for the first time, realizes that the world is bigger than what he previously thought, and Abdi Agha cannot control all the dynamics of his world. Abdi has nothing to say about Memed’s love affair, it is none of Abdi’s business and Abdi cannot decide who loves whom. Memed, for the first time, asks a question, ‘Abdi Ağa herkesin gönlünün ağası mı?’ This is a sign of disagreement, rejection, and rebellion as he decides to run away with his lover, Hatçe, which means a great challenge to agha’s authority. Besides, while Memed addresses Abdi, the interrogative statements he utters throughout the novel are all yes/no questions. There are no wh- questions. He never directly or indirectly asks for a piece of missing information. He prefers asking for polarity. Not even once, Memed directly asks a question, whether yes/no or wh- question to Abdi. All these yes/no questions are directed to third parties. What is more interesting is that Memed’s responses in different conversations between Abdi and Memed are quite limited. When Abdi starts one, he asks questions, gives orders, curses or swears, but Memed keeps silent. At the end of the novel, Memed says, ‘Ağa Ağa! Ben geldim Ağa!’ to express that he is there for a confrontation. Apart from this, Memed does not utter an expression as a response to Abdi. The mood predominantly consists of declarative statements. Out of 65 statements, 52 of them are declaratives and it corresponds to 80 %. Representatives, commissives and expressives are the speech acts that are mainly used. There are only seven instances of directives and those are categorised as imperative statements which can give an insight into the linguistic preferences. When compared to the imperative statements uttered by Abdi, Memed uses substantially fewer directives. In the second chapter, Memed utters three imperative structures: ‘Abdi Ağa arasın.’, ‘Arasınlar işte.’ and ‘Kıyamete dek arasınlar.’ All these imperative structures employ either Abdi ağa or his men as the theme which function as the subjects of these structures. As a child, Memed, in Abdi’s absence, defies him. As a speech act, those structures are defined as dares rather than commands. Not until Chapter 14 will Memed utter an imperative again. In this chapter, Memed utters four imperatives that are not directed to Abdi but to a third party. Memed tells his own companions to find Abdi and shoot him in

the head or tells Abdi's companions to get him out of the house. In those instances, Memed utters a different speech act. In Chapter 2, they are dares, they turn to commands in chapter 14 as roles have changed. At the very beginning, Memed is an oppressed young roundabout who has to obey his master. Nevertheless, the power holder is not Abdi in Chapter 14, it is Memed, who has already rebelled against the authority, which leads him to change his linguistic behaviour as well. The shift in his utterances coincides with the role shift in society.

The two participants of the same society, one oppressor and one oppressed with certain ideologies in their mind utilize certain discourse conventions. When hegemonic practice is produced by the oppressor on the oppressed, the latter tries to naturalize the existing conventions, challenge the power and replace them with discursive practices to transform that hegemony. As a result of social and cultural change, discursive practices change and linguistic practices change. It is possible to observe such changes throughout the novel, Abdi turns out to be the oppressed and Memed turns out to be the oppressor in the end.

3.2. DISCURSIVE LEVEL

Fairclough states that "interpretation is concerned with the relationship between text and interaction with seeing the text as the product of a process of production, and as a resource in the process of interpretation" (26). Here, discourse can be interpreted not only by analysing the linguistic features and text structure but also by "analysing relationships between texts, processes, and their social conditions, both the immediate conditions of the situational context and the more remote conditions of institutional and social structures" (26). The focus will be on intertextuality.

3.2.1. Intertextual analysis

In this study, the term 'intertextuality' is considered as a device which is similar to the definition made by Kristeva and many other researchers or linguistics. However, in order to have a clearer classification, it will be quite practical to lean on Genette's definition of intertextuality. Genette, in his seminal work, *Palimpsests*, provides clear-cut terminological paradigms and elaborates the term. For him, intertextuality is "the actual presence of one text in another" (Genette 2) and involves quoting, plagiarism, and

allusion. When explaining what quoting is, he makes a distinction between quoting “with quotation marks and with or without specific references” (2).

It will be easier to follow when the intertextual references are listed at the beginning of this section of the study. First, three Turkish folk songs quoted in the novel are to be introduced. Then a lament will follow the folk songs. The next intertextual reference is an anonymous lament about a couple named Ofo and Iraz who has a similar story to that of Memed and his lover, Hatçe. The following intertextual item is the Lament of Kozanoğlu which is a story about one of the legendary heroes called Dadaloğlu. The author of the novel also directly refers to the Lament by narrating a short story about the aforementioned character. Another implicit reference is the one that is taken from a Turkish minstrel and it precedes a song by Pir Sultan Abdal. Once again the reference is an implicit one as the author does not quote the text producer. Yaşar Kemal refers to the song ‘Çamdan Sakız Akıyor’ once again but this time he takes different part of the aforementioned song. Yaşar Kemal refers to another song before he quotes Koroğlu in a his narration. The reference to ‘The legend of Koroğlu’ follow some lines taken from Dadaloğlu. Kemal describes the features of an ideal horse through those lines. The last intertextual reference is the one that is concerned with Homer and his *the Iliad* and *the Odyssey*.

Intertextuality, with its different definitions and various sub-classification, seems to be complex terms. It is important to note that these literary terms all are more or less explicit forms of quoting. Even though Yaşar Kemal never uses a direct citation as a means of quoting in his novel, İnce Memed, some topographic features signal that he cites previous texts for different purposes. The novel starts with an epigraph: “Duvarın dibinde resmim aldılar / Ak kağıt üstünde tanıyın beni (Kemal 7). This epigraph is taken from an anonymous folk song. The lyrics of the song tells a story about a feud between a man called Slim Memed and his enemies. Memed is a nomad and gets married to a woman who is also desired by one of the members of the rival tribe called Buhurcular. As the tribe members resent his getting married to that woman and consider it as an insult, they try to kill Memed. The song has several variants, but Seyirci and Topbaş (1985) and Bursalıoğlu (1993) are the sources for Afyon variant. The protagonist in Yaşar Kemal’s Memed is imaginary; however, Slim Memed in the folk song in Afyon variant is

considered to be a real individual. Yaşar Kemal bases his novel on a character with the same name, but the story takes places in Çukurova and its surroundings where the author was born and grew up. Readers who are aware of the folk song and the story behind it may think that Kemal tells a similar story to emphasize the realism that he wants to put forward. Even though his novel has the characteristics of an epic, the realism Kemal leans on makes him a realist novelist rather than a traditional bard. Both Slim Memed in the folk song and the protagonist in Kemal's novel take an action when their enemies make their moves to separate them. Both start their own individual struggle. However, Kemal lets his İnce Memed be a public figure by transforming that individual struggle into a communal struggle in which the feudal lords are executed for the sake of the villagers.

What is significant about the epigraph is that Kemal might refer to himself as he compiles some folk songs called 'Buhurcular Türküsü' in *Gökyüzü Mavi Kaldı* (2015), which is a collection of Turkish literature. The song also includes the epigraph above. The book does not articulate any source for the song, but it is the same song in the Afyon variant mentioned in the previous paragraph. Before Kemal started to write İnce Memed, he had compiled pieces of folk literature including folk songs, laments, short stories, legends and so forth. Even though *Gökyüzü Mavi Kaldı* was first published in 1978, Kemal had roamed around Anatolia, visited towns and villages and compiled such songs from different sources. The song is about a man called Memed, who seems to be the muse for the novel.

Kemal does not prefer writing the epigraph in quotation marks. Instead, he writes the epigraph on the very first page in an italic typeface before he starts narrating his novel. The two lines of the folk song do not seem to need to be cited as the song itself is a piece of anonymous work although the topographic features of the citation are used to ensure readers recognize a familiar topic and add flare to writing and indicate a poignant text. Using italic typeface and being on a single page add a new dimension to the epigraph and make it a heterogeneous item. Meaning, now, heavily depends on readers' ability to see the intertextual relationship between the novel itself and the folk song that is inserted into the narration.

There lies a folk song in Chapter 3. Memed runs away from the village to get rid of all the trouble Abdi Agha causes and two men are assigned to find and bring the boy back to

the village. While searching for the boy, they decide to stay the night outside and light a fire. In order to have some fun while spending the night in the middle of the fields, one of the men starts to sing the following folk song:

Kapıya oturmuş kurar araba
Bugün efkarlıyım gönlüm haraba
Kitaplar getir de yeminler edem
Senden gayrisine demem merhaba. (Kemal 34)

Özgül and et al (349) claim that the song was compiled by Kubilay Dökmetaş in Şarkışla, Sivas. The song is the representation of grief and sorrow. There is no correlation between those men's position as man-hunters and the connotation of the song. The contradiction between the content of the grief-stricken song and wishing to have fun shows that they understand what young Memed goes through but they have to find him even if they are unwilling to do that. Kemal has his characters sing that song to prove that young Memed is so right to rebel against his master (agha) that even agha's men feel sorrowful and sympathize with Memed's isolation in their hearts. Kemal does not quote the text producer of the song as it is, like many other folk songs, anonymous. However, in order to signal that the quoted lines are not his, the writer leaves a significant space and starts a line to narrate the stanza. It seems that the stanza does not belong to the linearity of the narration as it looks heterogeneous. After leaving some space again, he keeps narrating the novel.

The following lyrics belong to another folk song. In the novel, İnce Memed, an old villager sings this song on his way home. After having worked for five months in Çukurova in paddy fields, he makes money and is returning home. Durdu the mad, the leader of the gang is planning to rob a group of wealthy travellers, but before the mission, the gang comes across that old man and before his intended mission, Durdu wants to have some fun with the old man. They listen to the man while he is singing his happy song. Güvenç (97) claims that Muzaffer Sarısözen compiled the lyrics of this folk song in Kahramanmaraş, close in proximity to where the novel takes place. Local people are familiar with the song as it accompanies one of the traditional Anatolian dances in the surrounding area. Kemal puts the lyrics into his novel after a colon and leaves significant space.

Çamdan sakız akıyor

Kız nişanlın bakıyor
 Koynundaki memekler
 Turunç olmuş kokuyor
 Aman aman kara kız
 Zülüfünü tara kız
 Baban bekçi tutmaz mı
 Koynundaki nara kız (Kemal 134)

He places two stanzas of the song by placing stanza break. It is also noteworthy that he does not place any punctuation marks within the lines or at the end of each line. These topographic features beckon that the linearity of the novel is broken and the narration displays heterogeneity. As the song is, for sure, a piece of anonymous work of oral tradition, it is hard to identify the text producer of the song. Therefore, those topographic characteristics become Kemal's way of showing quotations without directly name the text producer.

Chapter 13 starts with the anonymous lament of the story which was compiled and published by Özbek in his book *Folklor and Türkülerimiz* (1975). The story of the lament is very similar to the novel, *İnce Memed I*. Both Ofo in the lament and Memed in the novel are brigands hiding in the mountains to waylay travellers and rob them. It is claimed that Ofo's wife, Iraz lamented after her husband was killed (Özbek 314). Iraz is the name of a character in the novel, too. Memed's fiancée, Hatçe meets Iraz in prison. They get to know each other and become friends. Commencing the chapter with this lament makes Iraz's story more dramatic. Yalman (1977) compiles another story of which Iraz and Ofo are the core. Ofo elopes with Iraz and is killed because of it. Even though the end is different from what happens to Memed in the novel, like Ofo, Memed elopes with his lover, Hatçe, and Abdi Agha, along with his nephew who wants to marry Hatçe, want to kill Memed. Nevertheless, it is Memed who shoots them. The chorus in the following song is the same as the ones in Özbek's book (1975) and Yalman's book (1977), but the rest of the song is different.

Like the previous quotations, Kemal uses the same way to deliver the song. The lyrics are given at the very beginning of the chapter as if it was an epigraph. While writing the lyrics, Kemal keeps it away from the linear section of the novel. Kemal keeps on narrating his novel after leaving significant space between the poem and the narration, which emphasises that the song breaks the homogeneity.

There is another lament in Chapter 15. Big İsmail, a Turkmen who likes to keep ancient traditions alive sings the lament. The lament is about one of the powerful tribes called Avsars who revolt against the Ottoman forces. Dadaloğlu, one of the most prominent Turkish folk poets, is the text producer of the lament and Kemal quotes a part of the lament in order to tell the political history of the area in which the novel takes place. Although Kemal applies similar topographic features to signal that the three stanzas, he delivers do not belong to him, the name of the text producer, Dadaloğlu precedes the lament.

Çıktım Kozanın dağına
Karı dizleyi dizleyi
Yarelerim göz göz oldu
Cerrah gözleyi gözleyi
Olur mu böyle olur mu
Evlat babayı vurur mu
Padişahın askerleri

Bu dünya böyle kalır mı
Kara Çadır eğmeyinen
Ucu yere değmeyinen
Ne kaçarsın koç Kozanoğlu
Beş yüz atlı gelmeyinen. (Kemal
290-291)

The lament needs more attention as there are a few variants available. Özbek compiled the lament from a man called Sazcı Hulusi and the lyrics of the lament are almost the same as the above lament:

Interestingly, Kemal might refer to himself here as he had written a book called *Ağıtlar* in 1943. He compiled 100 laments including Kozanoğlu's Lament. Kemal included short information about the lament: Eighty years ago, Kozanoğlu Ahmet Pasha and his brother Yusuf Agha revolted against the state and after a battle, Yusuf was killed and Ahmet was taken as a prisoner. In *Ağıtlar*, Kemal (2017, 66) claims that Kozanoğlu's lament was composed for Yusuf by his female relatives.

Even though there are other books referring Kozanoğlu in a lament which is an anonymous piece of work, Kemal might refer to himself either in *Ağıtlar* (2017) or in his other work that includes folk songs, laments, stories, riddles, proverbs, etc. written by Kemal and Eyüboğlu with the title of *Gökyüzü Mavi Kaldı* (2015). Kemal and Eyüpoğlu provide a similar variant and they claim (230-231) that the text (spoken) producer of the lament is Dadaloğlu and it was Kozanoğlu's sister, Karakız Hatun from whom the lament was taken.

The lament in *İnce Memed I* and the one in *Gökyüzü Mavi Kaldı* (2015) are quite identical. There are a few minor differences between these two. In *Gökyüzü Mavi Kaldı*, the second

stanza of the lament starts as ‘Çıktım Feke’nin dađına’ Kemal changes the same line as ‘Çıktım Kozanın dađına’. Feke is a town that the story of Kozanođlu takes place. Kemal substitutes Kozan for Feke as it is very close to Kazan. In Kozanođlu’s lament, the first line of the fifth stanza starts “Amanın böyle olur mu”. ‘Amanın’ is an exclamation, and Kemal omits the exclamation and repeats the question form, olur mu. In the second line of the same stanza ‘evlat’ is substituted for ‘ođul’, both of which have the same connotation. The former is a gender-free form of the latter. The last line in the lament constitutes an object pronoun ‘size’. However, Kemal uses ‘böyle’ instead of ‘size’. And the final difference is that in the lament, the third line of the sixth stanza does not include the word ‘koç’, which functions as an adjective that is used to describe the bravery of the protagonist and within the word, Kozanođlum, the suffix (- m) that is used as a possessive adjective. Kemal, in his novel, uses that word to create a more dramatic effect. No matter what differences there are, readers who are familiar with the lament can easily see the parallels between the two stories: Kozanođlu’s upheavals against the Ottoman Empire which forces Kozanođlu and his tribe to stop being nomads and resettle around the neighbourhood, and Memed’s reaction against the feudal lords in Modern Turkey.

This lament sets an example of what Aktulum (94) calls “reference” as another means of quoting. Unlike the previous quotations, Kemal directly refers to the text producer, Dadalođlu and the name of the text, Kozanođlu Ađıdı before he introduces the text itself. Even though Kemal claims that the source for the lament is Kozanođlu’s sister, Karakız Hatun, he considers Dadalođlu to be the text producer.

Kozanođlu derler bir Bey vardı. Őimdiki Kozanda otururdu. Bařta o, bütün ařiretler Osmanlıyla dövüřtü. Osmanlı yeđin geldi. Kozanođlunu aldı götürdü. Avřarı da sürdü Bozoka. Darmadađın etti. Dadalođlu türküsünü söyler ařiret bozgununun. Bir de Kozanođlu üstüne yakılmış bir ađıt vardır.
Koca İsmail, burada susardı. Göz çukurlarına yař dolardı. Dudakları titreyerek kalın güresiyle Kozanođlu ađıdını söylerdi: (Kemal 290)

The point that should be noticed is that the three stanzas quoted in the novel also refer to the historical events that took place around the Çukurova region in the 1800s during the Ottoman era. Kemal directly refers to the historical facts about the struggle between the Ottoman forces and the tribe of Kozanođlu. On the details of the Kozanođulları, see Andrew G. Gould 491-500.

The following quotation belongs to Aşık Hüseyin. The bard tells that it is always possible to solve any problem and people need to be optimistic because he asks a question “Hangi günü gördün akşam olmamış” (Kemal 355). In the novel, Memed quotes Poor Ali who is, like Memed, a brigand. He is also a bard who often sings songs for his friends. It is understood that Poor Ali sings Hüseyin’s song before and Memed quotes Poor Ali in order to motivate his friends concerning their harsh conditions on the mountains. Kemal changes the second person singular pronoun “you” (gör-dü – n) (see + PAST + 2PS) into first-person plural pronoun “we” (gör-dü – k) (see + PAST + 1PP) as Memed needs to emphasize the solidarity between the members of the brigands. Kemal does signal that it is a quotation. He quotes the lyrics in quotation marks. However, quotation marks are not used to quote the lyrics that originally belong to Hussein the Minstrel, rather they report the statement that has been uttered by Poor Ali in the novel. Since Kemal does not make it specific by applying topographic features he has used for the previous folk songs and laments, it becomes quite hard to decide if it is an example of quoting as citation or a reference. For readers, apart from the ones who are familiar with the previously written work, it is almost impossible to see the intertextual relation.

The following song is quoted from Pir Sultan Abdal who is a poet and minstrel that revolts against the authority during the Ottoman era: “Gel benim derdime bir derman eyle / Alemler derdinne derman olansın” (Kemal 355). Pir Sultan Abdal is executed as he is considered to be the leading figure of the Alevi revolt. In *İnce Memed I*, Poor Ali steps inside the house where Memed, Cabbar and Lame Ali are waiting for him to come. Poor Ali takes down his saz (a traditional Turkish musical instrument) hanging on the wall and starts singing the song by Pir Sultan Abdal.

The poem by Pir Sultan Abdal, like many other poets or minstrels’ work, is inherited to the next generations by other bards and minstrels. Poor Ali, who is also a minstrel and a brigand, like Memed, in the novel, sings the song to dramatize his situation. Living as brigands on the mountains and trying to survive each day is a challenge and many days they are in trouble. Poor Ali, like Pir Sultan Abdal, is begging for help to get rid of all the trouble they have. It might be God, Muhammed the Prophet, or Ali (Ali bin Ebu Talib) who they are asking for help. Eyüboğlu in his work *Pir Sultan Abdal* (136) narrates the aforementioned song/poem Poor Ali sings.

In Chapter 24, Memed is very happy as he has decided to abduct Hatçe while she is being taken to Kozan Prison by the gendarmeries. Memed starts to sing the following song in a cheerful mood. It is the same song called ‘Çamdan Sakız Akıyor’ which was compiled by Muzaffer Sarısözen in 1938 (quoted in Güvenç 180). Yaşar Kemal quotes another part of the same song.

Armut dalda beşimiş
Tan yerleri ışımış
Anası yorgan vermemiş de
Ak memeler üşümüş. (Kemal 374)

Memed asks Poor Ali to play a cheerful song and Ali starts singing the following song: Vardım baktım demir kapı sürgülü / Siyah saçlar sırmayılan örgülü... (Kemal 374)

Yaşar Kemal quotes only two lines of the song. In *Türk Halk Müziği Sözlü Eserler Antolojisi 1-2*, it is claimed that the song was compiled by Durmuş Yazıcıoğlu (1997, quoted in Güvenç) in 1959 by referring to Hıdır Karaduman.

Not only does Kemal quote folk songs and laments, he also quotes folktales, myths, and legends as well. The novel is constructed over one of the well-known folktales that are called *Köroğlu*. The tale is anonymous and is passed down to future generations through minstrels and bards. As a genre, it is considered to be an epic tale. Since the oral tradition does not depend on a written source, the tale has different variations in different parts of the Turkic world. Pertev Naili Boratav (1984) was able to compile four full variants which were narrated in Azerbaijan, Uzbekistan, İstanbul, and Tobol (Kazakhstan). There are also other fragmented variants which were narrated in Azerbaijan, Yalvaç (Isparta), Elaziz (Elazığ), Urfa, Maraş, Turkmenistan, İran, and Armenia. It shows that for centuries, the story has been known not only in today’s modern Turkey but in the Middle East and Asia as well.

The novel also includes samples of quoting with specific references. As one of the explicit forms of intertextuality, quoting with references lets readers make connections between the hypertext and the hypotext(s) by referring to the name of the previously written work or just declaring the author of that text. For instance, “İlk tanıştıkları günlerde, Sefil Ali bir *Köroğlu* hikâyesi söylemişti. *Köroğlunun zuhuru: Günlerdir*, Memedin kafasında o *Köroğlu* dönüyordu” (Kemal 301). The author refers to *Köroğlu* (Koroghlu), who is in

fact a character of oral tradition in Turkish literature. In the epic, the boy of a stableman takes his father's revenge from the governor of Bolu (a state in the Ottoman Empire). Readers are familiar with the Koroğlu epic through which it is easy for them to see the intertextual relationship between the hypertext and its hypotext. Koroğlu and Memed as protagonists in two different stories take revenge from an officer of the state and a feudal lord, successively. As the Koroğlu epic is an anonymous work, it is not possible to know how the original text was composed. Pertev Naili Boratav compiles the version of the epic, and in his work, the Koroğlu Legend (1931) he claims that there are several versions of the epic, four of which with full texts, and seven with fragments. Although Boratav seems to be the producer of the text concerning Koroğlu, as the epic is a work of oral tradition, Boratav cannot go beyond being the compiler of the stories. As a result, in Chapter 24, by addressing Koroğlu nine times, Yaşar Kemal refers to the epic itself rather than its text producer.

Chapter 37 starts with a description of the horse that will be given to Memed as a gift. Big Osman from Vayvay village gets ready to take the horse to Memed to offer it as a present in exchange of what Memed has done for the villagers. Kemal describes the horse as follow:

Sağrısı toparlak değil, uzun olacak. Yumurta gibi. Kulakları kalem, alını akıtma sakar, bacakları belinin uzunluğuna bakarak kısa, rengi ne al, ne doru, ne kula, ne de kır olacak, rengi pare pare benekli demirkır olacak.
 ... Beli inceikti. Gözleri kız gözleri gibiydi. Işıltılı, kederli. Kuyruğu topuklarına kadar sarkıyordu. Süzülüyordu. Yalısı sağa yatmıştı. Koştuğu zaman dürülür, kaval gibi olurdu.
 (Kemal 432)

The following lines from Dadaloğlu describing his horse are quite significant.

...
 Atın beli kısa boynu uzun
 Kuru suratlısı elma gözünü
 ...
 Severim kır atı bir de güzeli
 Atın höyük sağrı kalkan döşlüsü
 Kalem kulaklısı çekiç başlısı
 ...
 Yalı kaval gibi yıktığı zaman
 (Öztelli 82)

Descriptions of an ideal horse made by Kemal and Dadaloğlu differ from one another in two points. While Dadaloğlu prefers a grey horse for Kozanoğlu, the hero in his poems,

Kemal, in his novel, favours a dappled iron-grey horse for Memed, the protagonist. Kemal thinks that a horse whose legs are shorter when compared with the length of its back is more appropriate for Memed. On the other hand, Dadaloğlu idealizes the horse with a short back and a long neck. Both of the descriptions have common features, though. Both prescribe the rump of the horse. Kemal writes (432): ‘Sağrısı toparlak değil, uzun olacak’ and ‘Atın höyük sağrı kalkan döşlüsü’ (Öztelli 82). Kemal narrates (432) ‘Kulakları kalem’. In the line, ‘Kalem kulaklısı ...’ (Öztelli 82) Dadaloğlu resembles the ears of the horse to a pencil, which means the ears are slim. Kemal uses the simile, *kaval gibi* (Kemal 432), which means like a reed pipe, to describe the mane of the horse. Similarly, Dadaloğlu uses the same simile ‘Yalı kaval gibi ...’ (Öztelli 82).

It is also noteworthy to point out that the grey horse is an essential component in the Köroğlu Legend as well. Boratav (1984) describes how important the Gray Horse is in the legend as follows: “Köroğlu’nun atı, Kır-at da mebdeden itibaren destanın merkezi sıklığı oluyor” (65).

Not only in the Legend of Köroğlu but also other epic stories in Turkish literature, ‘horse’ has been a popular concept. Boratav claims that the grey horse has been given great importance in Turkic legends and folk literature; however, it is because of the Legend of Köroğlu, which makes it very popular in Anatolia (Boratav 71). Unlike the Legend of Köroğlu, Kemal’s description of an ideal horse in chapter 32 does not make *horse* the core of the narration. However, Kemal uses the concept of horse to refer to the epic genre. Genette names such an intertextual relationship as ‘forgery’ which is elicited as “an imitation in a serious mode whose dominant function is the pursuit or the extension of a pre-existing literary achievement.” (Genette 85) Genette chooses the term to differ the playful and satiric modes, which are pastiche and caricature respectively, from the serious mode, which is defined as a forgery by Genette. By leaning on the characteristics of the Turkish epic in general and Köroğlu in specific, Kemal pays homage not only to Turkish epic tradition in literature, but also to Köroğlu as well.

Yaşar Kemal benefits from not only the Turkish epic tradition, but also Homer and Greek epics, the Odysey and the Illiad. Even though the term Genette offered, architectuality does not seem to be the scope of this study, the “relationship that is completely silent” (Genette 4) provides hints for readers to see the intertextual links between or among two

or more texts. The term is abstract rather than concrete and it might seem to exist through a paratextual mention. Although it is appended to the cover page like a novel, *İnce Memed* by Yaşar Kemal has a commentary on the back cover. It reads “Epik boyutlara ulaşan ...” The commentary claims that the novel is epic and such a commentary signs the secondary taxonomic characteristics of the text. Kemal’s *İnce Memed I* is a novel that predominantly relies on epic tradition. The taxonomic nature of architectuality reveals “the entire set of general or transcendent categories - types of discourse, modes of enunciations, literary genres – from which emerges each singular text” (Genette 1).

Epic tradition has a great significance for the author Kemal. In an interview, he states that in his childhood, he used to listen to the epic stories told by dengbejs (Kurdish storyteller) or bards and he was fascinated by those storytellers and his skills. He considers epic storytellers as artists. Not only the epic storytellers in Turkey but also the legendary Greek author, Homer plays an important role in Kemal’s life. He claims that his style is closer to Homer. (Kemal 153) What’s more Kemal, in an interview he calls himself Homerosoğlu (the son of Homer) (quoted in Tharaud 563) Within the previous part of the analysis, intertextual relationships between the hypertext *İnce Memed I* and the other hypotexts such as the legend of Köroğlu, Dadaloğlu and so forth have been displayed. The laments and folk songs that are the main elements of Turkic culture have been turned into a legendary novel by Yaşar Kemal. This part of the study shows that the epic genre, especially Homeric epic is one of the sources for intertextuality in Kemal’s *İnce Memed*.

The Iliad and *the Odyssey* are two texts that have been carefully studied by different researchers for years. It has long been debated whether these two texts were produced by the same author, Homer or not. Our scope is not to find if this claim is true or not; however, previous studies concerning the so-called Homeric epics, the structural and thematic characteristics of *the Iliad* and *the Odyssey* sheds light on our intertextual analysis since there is a significant common pattern in both texts. Researchers such as Sheppard (1922), Parry (1922), J.L. Myres (1932, 1952), Lord, (1960), Bowra (1961) and many others carried out careful studies concerning the Homeric texts which resulted in the conclusion that both texts have a ring formation which leads to a repetition circle. Cook argues that “The Odyssey consists of a repeated story pattern ...” (Cook 1). Likewise, Loudon asserts the same about the *Iliad*. He raises the claim that “... the epic

exists almost entirely as a series of repetitive elements.” (Louden 1). For instance, the Iliad comprises of twenty-four books and Book I and Book XXIV, Book II and Book XXIII and Book III and Book XXII function as reflectors of one another. Also, Loudon (2006, 2) puts forwards “many parallels between Diomedes’ duels and various encounters in books V and VI and those of Achilles in book XX and XXI.” *The Iliad* has a symmetrical pattern of ABCDCBA. Similarly, in *The Odyssey*, Cook (2) asserts that “a series of rings at the close of Book 4 provides commentary on the passages so related, while simultaneously announcing that the narrative starts over with the divine assembly of Book 5.” Presumably, the formulae that these two texts have is the concomitant of oral tradition as bards, minstrels, poet singers or whatever you call them to rely on refrains or repetitions. For listeners of the Homeric poems, *the Odyssey* comprising 12.110 lines, and the Iliad consisting of 15.693 lines, it is vitally important to hear those refrains and repetitions to comprehend such long texts. It is also inevitable for the bards to use the technique which depends on restating the thematic items within those long poems.

Homer’s repetitions have been scrutinized in many academic kinds of research by Van Otterlo, Parry, Bakker and many others. The details of the repeated elements of *the Odyssey* and the Iliad lead our study to digress; however, Yaşar Kemal in his work *İnce Memed I* uses thematic repetitions to narrate his novel. The epigraph through which Kemal starts his novel has an anaphoric nature.

It is a thematic anaphora because the lines below are from a folk song which is known as ‘Buhurcular Türküsü’. The folk song has several variants in different parts of Anatolia whose backgrounds are more or less the same. In this study, the source for the folk song, as aforementioned, is Seyirci and Topbaş (1985) and Bursalıoğlu (1993), and also Kemal (1995) himself. The details of the story of the folk song are not the scope of the study; however, the similarities between the story of the song and the novel, *İnce Memed I* are quite significant. Both pieces of work focus on a character with the same name who are in conflicts with individuals that are the members of a community that holds the whip hand. Both protagonists kill their enemies because the women they love are victimized. Structurally speaking, like Homer who points the Iliad’s subject overtly from the outset, Kemal foreshadows what is going to happen in his novel through an epigraph at the very beginning of the novel. In *the Iliad*, Book 1, Zeus promises Thetis that Achilles will be

honoured, but Zeus will make Hector and the Trojans victors first. Then Zeus tells Hera, as a prophesy, that Hector will keep his triumph until he slays Patroclus. It will incite Achilles to fight again as Patroclus is his beloved cousin. Finally, Achilles will take his revenge by killing Hector and Troy will fall. Zeus prophecy is unfolding in the following books of the poem. The correlation among the texts above requires an intertextual reading. Kemal's Homeric commence is a kind of homage to the epic genre and Homer himself as Kemal considers himself as the son of Homer. Kemal slightly modifies the subject of a folk song in which Slim Memed takes his revenge from the clan of Buhurcular by clinging to the Homeric pattern. The novel, *İnce Memed* ends when Memed shoots Abdi Agha in the chest and takes his revenge. In this way, what Kemal has foreshadowed on the outset takes place. Similarly, in Book I of *the Iliad*, Chryses, the priest of the god Apollo, the father of Chryseis, offers Agamemnon a ransom and begs to return his daughter as she was taken as a prize by the Greek commander-in-chief. Agamemnon turns Chryses away and threatens him. In Book XXIV, Priam, the father of Trojan hero, Hector comes to beg Achilles to give his son's dead body back. The old Trojan king is a suppliant and Achilles pities him. His speech to Priam is harsh and full of threats which makes Priam frightened. In the end, Achilles is convinced to return Hector's dead body. The parallels between Book I and Book XXIV of the *Iliad* and signalling the closure at the very beginning of *İnce Memed I* rely on the repetition which is a typical characteristic of the epic genre. Such repetitions keep on coming in *İnce Memed I*. Kemal commences the novel with the folk song above to signal that the protagonist will take his revenge as his beloved is forced to get married to Abdi Aga's nephew. Buhurcular Türküsü tells readers that love and revenge will be the themes of the novel at the very beginning. In Chapter 7, Kemal narrates the relationship between Memed and his lover, Hatçe and also her forced engagement to the nephew of Memed's archenemy, Abdi Aga. In Chapter 9, Memed shoots Abdi Aga and his nephew to take his revenge. The protagonist kills Veli but Abdi survives.

When Kemal commences Chapter 13 with an anonymous lament, he sets another example of repetition whose content does not overtly demonstrate the intertextual relationship. Two similar variants of the aforementioned lament which are compiled by Özbek (1975) and Yalman (1977) require these folk songs to be taken into consideration while interpreting Kemal's novel. Özbek (1975) states Ofo is a brigand who is appreciated by

the local people as he is considered a brave man. Local people help him hide or run away when Ofo is in a gunfight with soldiers. Eventually, he is shot and his wife Iraz laments after his death. Similarly, Yalman (1977) announces that Nurhaklı İbrahim who is a minstrel composes a lament for a man called Ofo who elopes with his lover, Iraz and then is killed by a member of his own tribe. It is obvious that the themes in both variants of the lament have a lot in common with the protagonist of Kemal's novel, Memed. Like Homer whose *the Iliad* and *the Odyssey* have structural symmetry, Kemal tries to follow a way through which the novel is constructed symmetrically. The lament which is placed into a mediate position within the novel sounds like an antecedent for what is to come. The lament has a two-folded function. It is both a repetition for Memed's story that includes the themes of love and revenge and also an anaphora for another character called Iraz. Kemal introduces Iraz to his reader for the first time in chapter 13. A woman who lives with her son, Rıza whose father passes away. After the death of the father, Iraz is forced to get married to her brother-in-law, but she resists and such a resistance turns out to be a family dispute resulting in the confiscation of some fields. When Rıza comes of age, he legally takes back the fields. It turns out to be a family feud between two families. Rıza is found dead on the field and Ali is thought to be the murderer. Nevertheless, due to the perjurers, Ali isn't found guilty. That's why Iraz wants to take her son's revenge by herself. She attempts to burn down Ali's house, but in the end, she is sent to prison. Kemal narrates a similar fate both for Memed and Rıza. Both are orphaned and both struggle for land. Memed's mother, Döne and Rıza's mother, Iraz are both victimized as women and suppressed as farmers. Kemal narrates his novel by telling his readers a similitude by applying to a symmetrical structure. Chapter 13 is a chapter which other repetitive elements take place. When Iraz is brought to prison, she is in a terrible condition. Not only does she lose her son, but also, she is in prison accused of attempted murder. Kemal describes her situation as follows: "... Şimdi perişan. Yüzü çekilip kapkara kesilmiş. Gözlerinin akı kandan görünmüyor. Gözleri ağlamaktan o derece kanlanmış. Çenesi kurumuş gibi. Dudakları kansız. Susuzluktan, yarılmış gibi. Yalnız, gene başörtüsü sütbeyaz. Lekesiz" (Kemal 213-214).

Hatçe who is also in prison feels pity for Iraz and wants to talk to her to alleviate her distress. Hatçe accompanies Iraz and offers food but the old woman is in a semi-coma condition. "Iraz, oralı bile olmuyordu. Gözleri bomboştu. Taşlaşmış. Gözlerini kırpmıyor

bile. Körlerden daha beter bir hali var. Kör gözlerde, gene bir görebilme telaşı, isteği, çabası sezilir. Bunda o da yok. Sağır kulaklarda bir çırpınma, bir gerilme, duymaya doğru bir koşma vardır. Bunda yok” (Kemal 214).

When Iraz’s mother comes to see her daughter in the prison, she tells her that Memed has been shot even though she is not sure about that information. Hatçe is devastated. This time Kemal use a symmetrical structure to describe Hatçe’s condition.

Sonra sıtmaya tutulmuş gibi titremeye, yanmaya başladı. Iraz onu kucağına aldı, getirdi yatağına yatırdı.

...

İkinci gün, yataktan ölü gibi kalktı Hatçe. Alnına kara bir yazmayı çeke çeke bağlamış. Yüzü mum rengini almış. Donuk, sapsan.

Bu haberden sonra, Hatçe iflah olmadı. Gün günü daha sarardı, daha zayıfladı. Uyku uyuyamıyor, yatağın içinde sabahlara kadar, başını dizlerinin üstüne koyup oturuyordu. (Kemal 225-226)

Iraz is in a state of desperation since her son Rıza was killed. Hatçe sympathizes with Iraz and tries comfort her. Then Hatçe feels her own devastation when Memed is told to have been shot. This time it is Iraz’s turn to comfort Hatçe. The author focuses on the theme of mourning and the structural repetitions become significant.

Tharaud (2012) claims that the ring structure and structural symmetry which can be observed in *the Iliad* and *the Odyssey* “occasionally is used effectively” in *İnce Memed*. When Iraz is brought to the prison cell, it is Hatçe, who offers her something to eat. She speaks to her, wants to hear her story and becomes a companion. On the other hand, when Hatçe’s mother tells her daughter Memed has been shot, Hatçe becomes desperate and this time, it is Iraz, who emotionally supports and consolidates the young woman. Tharaud states that such a scene “... creates an ironic parallel between Iraz's previous condition and Hatçe's present condition. The neat parallel and contrast underscore the power of imagination—an important theme throughout the work—since Hatçe is as devastated by an imagined tragedy as Iraz was formerly devastated by an actual tragedy” (Tharaud 570).

Chapter 15 sets an example of a different kind of symmetrical repetition. Unlike the previous examples above, Kemal not only puts a folk song into the novel, but he also narrates a historical fact about nomadic tribes, especially a tribe called Avşar, and its chief Kozanoğlu as well. The members of the tribes were forced to settle around Çukurova by

the Ottoman Empire which provided them land and were asked to leave the nomadic lifestyle. They were asked to stop their seasonal moving from the Taurus Mountains to Çukurova Plains. The tribe Avşar like other tribes in the neighbourhood refused to have a settled life and revolted against the authority. There was a conflict between the tribe and the Ottoman Empire, but in the end, the Ottomans defeated Kozanoğlu and made the tribe settled around Çukurova. In addition, Kemal keeps his narration with a post-Ottoman fact. When the First World War ended and the Ottomans were defeated, the Taurus Mountains were full of brigands.

After the war, the Ottoman's feudal system was abolished by the newly founded Turkish Republic. People realized the importance of having land to survive. That's why the government tried to hinder powerful landlords called agha to dispossess peasants' lands as in this new capitalist system. Those landlords asked for more. Kemal introduces one of those aghas named Ali Safa who connives with those brigands to expropriate peasants' land. Kemal also introduces three brigands, Gizik Duran, Reşit the Kurt and Cötdelek, who are real brigands, not fictional characters, yet tried to protect peasants rather than cooperate with those landlords. When Kemal refers to those brigands, it gives readers a clue to understand Memed's attitude towards brigandage. Memed is a young man who stands against aghas and other cruel brigands who torture travellers and villagers while conniving with those landholders. The aforementioned names can be meaningful only if the intertextuality is taken into account since what Memed goes through is parallel to what Gizik Duran, Reşit the Kurt and Cötdelek. For Yaşar Kemal who grew up listening to brigandage stories, Memed is the inevitable result of the oral tradition he is accustomed to. Nevertheless, it obliges his readers to see the intertextual relationships between the novel and other written and spoken texts in Turkish, Kurdish and Greek literature.

The last symmetrical repetition is observed when Yaşar Kemal refers to Koroğlu in Chapter 24. The epic story of Koroğlu and İnce Memed have the same pattern. Both of them portray courageous and fair brigands who are depicted as ideal men. Similar to what Robin Hood does, both rob wealthy merchants, landholders, aghas and pashas, and share what they get with the poor. Both stand against the authority and take their revenge. Even though the Iliad, whose plot structure in Book 1 and Book 24, Book 2 and Book 23 and so forth, has such a strict formal "architectonic structure" (Tharaud 569), Kemal does not

follow the exact strategy in his novel, but here in Chapter 24, the reference to the epic hero, Koroğlu reveals a thematic resemblance. Even though Kemal tells a short section from the Legend of Koroğlu concerning a little brave dog which defends itself against some other bigger ones, the readers of the novel can see the intertextual connection between the epic story and the novel to interpret the hypotext better. In the legend of Koroğlu, The Governor of Bolu is depicted as a cruel officer of the Ottoman Empire and he is considered to be a villain. He makes Koroğlu's father, Yusuf the Stableman blind because the Governor does not like the horses he brings. The blind man goes back home and asks his son to raise the horse he thinks will be an extraordinary stallion. When his son grows up, he vows to take his father's revenge and flees to the mountains and becomes a brigand. Similarly, in *İnce Memed I*, the main character is an oppressed young man who is forced to work under harsh conditions. Abdi Agha acts like a totalitarian dictator who forbids villagers to go to the town without permission, even decides how much a villager eats or who gets married to whom. Furthermore, it is again Abdi because of whom Memed's mother dies as she cannot stand his torture. Also, Hatçe is shot by a Lieutenant who is a state officer representing the authority. In the end, Like Koroğlu, Memed takes his revenge by firing three shots in Abdi's chest.

What binds several texts to each other in terms of intertextuality is 'generic reactivation' (Genette 210). Kemal is inspired by Homer and Koroğlu whose names are mainly attributed to epic genre. While Kemal imitates some of the characteristics of the epic genre, he exploits, modifies or changes those features as well. Genette calls this process 'serious transformation, or transposition' (212). Kemal imitates the achievement of previous epic texts, Homer's *the Iliad* and *the Odyssey*, or the Turkish epic, the Legend of Koroğlu by applying 'prosification' process as a subclass of formal transposition. It is a process through which a poetic text is converted into a prosaic text. Genette states that it is a very common process at least more common than versification "because oral (even sung) transmittal, which precedes written transmittal, requires for (mnemo) technical reasons a form of expression that is formulaic and versified (220). As aforementioned before, the Iliad with its 15.693 lines and the Odyssey with its 12.110 lines are composed in hexametric poetry form. On the other hand, the Legend of Koroğlu consists of predominantly poetic lines which are also reinforced with the prose form. Kemal is inspired by the epic features and he transposes the style in his book. *İnce Memed I* is a

novel rather than an epic story. Homer's epics and Kemal's novel bear a resemblance to each other in terms of length. With thousands of lines and many chapters, *the Odyssey* and *the Iliad* are long epics like *İnce Memed I*. In fact, the whole novel is a sequel consisting of four books with 146 chapters in total. Within his novel, Kemal moves from poem to poetry and in the sequel, he keeps a significant number of poems which reminds readers of the fact that the novel still relies on the epic tradition.

Another significant point to be discussed in terms of the intertextual relationship between Homeric scripts and Kemal's *İnce Memed I* is a digression. Gaisser (4) studies Homeric digression and defines it as "... the tales and episodes which interrupt the flow of the action to tell of events unconnected with the Trojan story or to give background information." The existence of a passage that is inserted into the text which is not written by Homer or the content of such examples of digression is beyond the scope of this study; however, Gaisser claims that, in *the Iliad* and *the Odyssey*, "... many of the digressions have been suspected as interpolations" (4). Gaisser gives numerous examples of digression under the heading of interpolation such as Ereuthalion's armour (the *Iliad*, Book 7), the genealogy of Diomedes (the *Iliad*, Book 14) or the genealogy of the seer Theoclymenus (the *Odyssey*). The Catalogue of Ships, which contains 265 lines is also given as a digression. All these parts seem to be unconnected to the main plot of Homeric texts. Similarly, there are sections in *İnce Memed* which vary in length. There is no doubt that all these sections are written by the author Yaşar Kemal, nevertheless, short or long, these narrative parts are relatively irrelevant to the main plot of the novel. In Chapter 7, Memed and his friend, Mustafa run into an old man called Ahmet on their way to the town. Kemal starts the tale of Big Ahmet who was considered to be a criminal by the government, but appreciated and loved by the public:

Koca Ahmet bu dağlarda bir destandı. ...
 ... Koca Ahmet, on altı yıl süren eşkıyalığında yalnız bir tek kişi öldürmüştü. O da kendisi askerde iken anasına işkence ederek ırzına geçen adamı... Adam Hüseyin Ağa idi.
 Çukurovanın en zengin adamını seçer, bir çetesiyle ona bir mektup yollardı. Şu kadar para isterim diye. Mektubu alan zengin adam, hemencecik istenilen parayı gönderirdi. ...
 Koca Ahmet aldığı parayı har vurup Harman savurmazdı. ... Gezdiği bölgenin hastalarına ilaç, öksüzüne öküz, fikarasına unluk alırdı. (Kemal 68 – 69)

The anaphoric tale is a digression rather than an interpolation. Like Zeus, who knows the fate of Troy and its greatest fighter Hector, the tale of Big Ahmet prophesizes what will happen to *İnce Memed*. He will turn out to be a legend, kill the man who has tortured his

mother, become a brigand like Robin Hood who robs only the rich and helps the poor. Memed is curious about the town and is on his way to visit it before he becomes a brigand, when, the tale of Big Ahmet seems to be a digression. Apart from being an anaphora, this tale has another function as well. The tale sets an example for the ring composition which is a remarkable feature of Homeric texts and especially epic oral compositions. Joseph Dane (61) defines ring composition as “the repetition and sequence of motifs that lead into and out of a digression in a narrative text, ... the sequence of motifs within those digressions.” Like Homer, Kemal also aims to commute between a digression and the main narration.

Readers can see another digression in Chapter 11 about a character called Mad Fahri, who works as a petition writer on the street. After Abdi’s nephew, Veli is killed by Memed, Abdi suborns some villagers to perjure against Hatçe and the girl is sent to prison based on the false testimony. Hatçe’s mother does not believe in her daughter at first, but then when they talk about what has happened, the mother decides to have Mad Fahri write a petition to apply to the court. The tale of Mad Fahri, in which Kemal narrates what he has gone through, is a digression because it is irrelevant to the main narration here. “... Deli Fahri, yıllar önce, zabıt katipliğinden rüşvetten dolayı kovulmuştu. Kovulduğu günden beri de arzuhaleilik ediyordu. Arzuhalcilikten, zabıt katipliğinden kazandığının iki üç misli kazanıyordu. "Avukattan daha dirayetlidir," diye de ünü yayılmıştı. Gece gündüz sarhoştı. Dilekçeleri sarhoş sarhoş yazardı” (Kemal 151).

Another digression is the interpolated tale of Iraz. There is a close parallelism between her tale and the main plot of *İnce Memed I*. As mentioned beforehand, Iraz tries to avenge the murder of her son, Rıza but she is sent to prison before she succeeds. In prison, she becomes Hatçe’s companion in misfortune. The interpolated tale lasts for eight pages and it is the longest digression in the novel. It even includes her son’s land dispute struggles against his uncle and cousin. In order to evaluate the position of the tale in the context, it is better to pay attention to the intertextual relationships again. Like Homer, Kemal heavily depends on repeated themes in his novel. Iraz and Memed both have terrible fates. Both, along with the other people around, are submissive and oppressed. They rebel against the authority and look for revenge.

In Chapter 15, Kemal narrates the tale of Kozanoğlu along with the political history of Cukurova which includes migration, exile and the clash between the Ottomans and the nomadic tribes that used to live around Cukurova. Tharaud (567) claims that the Catalogue of Ships in the *Iliad*, Book 2, which is “a geographic and ethnographic survey of late Bronze Age culture that forms the context of *the Iliad*” and Kemal’s description of the history of the area covering the era between the late 19th century and the early 1930s display common points since Kemal also gives the historical, political and geographical background for the novel. With the fall of the Ottomans and the newly founded Republic of Turkey, Cukurova and its fertile lands become the core of the new system of capitalism. It leads to the emergence of a powerful group of people who are called as aghas, feudal lords. Here in the same chapter, Kemal narrates the tale of Ali Safa who manipulates peasants in villages and the brigand in the mountains to possess more and more lands. He represents the tyranny, the relentless authority and greed. The tale is an obvious digression since the main villain in the first book is Abdi Agha and instead of giving the genealogy of Abdi or providing the reasons for him to be such a cruel man, Kemal prefers to narrates Ali Safa’s personal history. In fact, Kemal shoots Ali Safa within the second book of the sequel. It seems unnecessary to narrate his tale in the first book. Nonetheless, it is crucial for Kemal to introduce a new enemy as when Memed kills Abdi Agha, it looks like an act of ordinary revenge. On the other hand, Memed’s shooting another feudal lord makes him the man who is committed to his cause. Instead of pursuing personal revenge, Memed dedicates his whole life to protecting villagers because he is not against an individual, but against the capitalist system represented by feudal lords.

While the architectonic structure of *the Iliad* and *the Odyssey* which is based on the ring composition is solid, Kemal does not construct such a rigid system in his novel. On the other hand, plot symmetry which can be observed in several cases throughout the novel corresponds to those Homeric texts. In Chapter 17, Kemal narrates the tale of Yellow Bekir. The author digresses from the main plot and introduces a new character called Bekir. Kemal depicts Bekir as a fearless and honest man. He never tells lies. He is the one who stands against Ali Safa and his plans to seize the peasant’s lands in the village.

... Kasaba mektebinde okuduğu sıralar, zekasıyla ün salmıştı. Yürekliydi, ataktı, doğruydu. Ağzından yalan namına yalan çıkmamıştı. Uzun boylu, sırm gibiydi. Güleç yüzlü, çocuk gibi saf, temizdi. Bekir, Ali Safa Beyin karşısına dikilen bir engeldi. O olmamış olsaydı Ali Safa Bey Karadut köyünün tarlasının tümünü çiftliğine katabilirdi. Önüne dağ gibi dikildi.

Kendi tarlasını, köylüsünün tarlasını savundu. öteki köylülere hiç benzemiyordu. Köylüler onu çok seviyorlar, dediğinden çıkmıyorlardı. (Kemal 312 – 313)

Using similar motifs and plot structure continues here in the tale of Yellow Bekir. Like him, Memed is depicted as a child because the simile is used to reflect the innocence of the protagonist. Also, he is the only person who is brave enough to defy the authoritarian agha. He stands against Abdi not only for him but also for other villagers. He devotes himself to set them free from the agha's tyranny.

The last interpolated tale that is narrated by Kemal is the tale of Horalı. He is one of the brigands in Mad Durdu's gang. When the gang leader is dead, Horalı joins another gang whose members work for Ali Safa. He gets involved because he realizes that the conflict between Memed and Abdi Agha is not something personal but instead a class conflict. Ali Safa wants Memed killed and Horalı is assigned to set a trap so that the gang can shoot him in an ambush. During the ambush, Horalı is shot by Memed's friend, Cabbar. In Chapter 19, Kemal narrates a tale about this minor character, which is subsidiary to the main plot. Kemal even describes the bees in the garden where Horalı works before he becomes a brigand. "Bostanın bekçisi Horalıdır. ... Arılar da türlü türüdür, balarıları, kara arılar, boncuklu arılar. Arıların rengi, parlayıp, güneşte yeşile döner. ... Sonra birdenbire duyuldu ki, Horalı eşkıyalara karışmış! Duyanın parmağı ağzında kaldı. (Kemal 333 – 334)

3.3. EXPLANATIVE LEVEL

In this level, the aim is to seek the discourse as a part of a social process. The question is how social and cultural structures within the novel influence and steer the ongoing discourse. The explanation part of the analysis is directly related to the historical, social and cultural contexts of the novel.

3.3.1. Socio-cultural and Historical Context

The novel takes place between 1923 and 1933, at the very beginning of the newly founded Turkey. Even though there is no specific time expression when the novel starts and all these events take place, Güvenç (127) claims that the following part of the novel is a clue for the period in which the novel takes place: "İsmet Paşaylan konuşmuş. Bu güz

bayramda... Yani hükümet bayramında büyük af çıkacakmış.”
(Kemal 426)

The historical figure, İsmet Pasha is one of the generals in the Turkish army. He was actively involved in several battlefronts between 1920 and 1923. After the war he transitioned from a general to a politician. He served as the Prime Minister between 1924 and 1937. The second clue is the statement ‘Yani hükümet bayramında büyük af çıkacakmış.’ Historically speaking, the Turkish government granted a great amnesty on the 26th October in 1933 to honour the tenth anniversary of the proclamation of the republic. It is thought that Memed is to be pardoned by the government if he surrenders, but he decides not to do it. Based on the several pieces of chronological proof from different chapters, Güvenç (127) claims that the novel starts when Memed is eleven and ends when he is twenty-one, which covers ten years between 1923 and 1933. It is not the scope of this study to specify the protagonist’s age; however, it is important to note that the novel takes place in the early republican years of the Republic of Turkey. Having said that the novel is plotted around two discourse types. One is the oppressor discourse of power that represents Abdi Agha, Ali Safa Bey and brigands, and the oppressed discourse that represents Memed and all the other peasants. As Fairclough states (23) both discursive practices are socially shaped and in return social effects shape the discourse. After the proclamation of the republic, the newly founded Turkish economy depends on agricultural products. People realize that having their own lands is the key to survival in this capitalist system. It leads to the emergence of two major classes. One is the class who claims the ownership of ploughlands, and the other is the one who works for the owners of these lands. The oppressors are the landlords and the oppressed are the peasants.

Abdi Agha, who is depicted as the main villain in this novel, has ploughlands in five villages. At the very beginning of the text, the writer states that Abdi is the owner of these lands. The peasants in these villages consider Abdi as their agha, someone who is above them, and acts as a local authority who also makes life decisions for the peasants. Nobody can leave the villages without his consent. In chapter 7, an old man claims that Abdi, who tortures people in the villages, is a kind of the governor, a king of the villages. He says, ‘Diyorlar ki Abdi köylerde, sopayla döve döve adam öldürürmüş. Beş köyün hükümeti, padişahı Abdi imiş.’ Besides, the author introduces another landlord, Ali Safa Bey, who

is described as a man socially more powerful than Abdi. As an educated intellectual, Ali Safa is almost always introduced to the reader with his title Mister. He starts working as a lawyer, but then he also realizes the importance of having lands and becomes the landlord. Different from Abdi, Ali Safa is a cunning and greedy man who has an insatiable appetite for acquiring lands. He plays various tricks to confiscate peasants' land and he even sees no harm in cooperating with brigands to intimidate those poor villagers. Both Abdi and Ali Safa are on good terms with governmental officers such as the district governor, prosecutors, the commander of the gendarmerie and other soldiers, as well as, different gangs. Both have those gang members at their service.

On the other hand, the peasants, throughout the novel, can be categorised into two groups. The first group consists of the peasants like Mehmed who have no lands to plough. They are roundabouts having to work for Agha. They are at the mercy of their employer, Abdi Agha. After working on farms and in the fields, they have to accede to their master's decision when Agha distributes wheat among the peasants. There is no legal or predetermined scale to do it and it is the agha himself who can alter the ratio when he distributes the harvest as an exchange of labour. In chapter 5, Abdi Agha orders his men, 'Dörtte üçü bize, birisi de Döneye.' Döne tries to resist but eventually she has to be constrained to what his master says. Abdi is the authority and he can alter the customary practices as he wishes.

The second group involves the peasants from Vayvay villages. They plough supposedly their own lands but Ali Safa Bey wants to confiscate their lands based on some deeds. Abdi claims that the deeds Ali Safa's father has are the ones which cover all the lands within Vayvay village. There is a disagreement and that's why Vayvay villagers and Ali Safa struggle to get the possession of these lands. Those villagers are a bit different from the first group as they can act together and defy Ali Safa Bey to get their lands back.

Memed is one of the members of the first group of peasants. He is the representative of poor villagers in 1920s and 1930s Turkey. At first, he seeks personal revenge, but then he turns out to be a man who revolts against the oppression and injustice. When his fiancée is forced to get engaged to Abdi's nephew, he shoots Abdi and his nephew and then becomes a brigand. There are two types of brigand in the novel. The first one consists of the men who cooperate and work for the ruling class by torturing the villagers in order

to obtain more lands for the aghas. And the other involves Memed and his companions who revolt against the ruling class and his collaborators. Memed is forced to be a brigand after he shoots Abdi and his nephew. In order not to be arrested, he joins a gang and then observes how these gang members mistreat other villages. Such a realization makes him a brigand like Koroğlu, a renowned, admired and respected brigand whose epic has been narrated since the 18th century spanning the area from modern day Turkey to Uzbekistan. Like Koroğlu, Memed seeks to avenge a wrong. His problem turns into a national and maybe an international struggle when he decides to fight for villagers and his lands. At that moment, land property was one of the most agonising issues in Turkey in the 1930s. In her dissertation, Kaplan (34) claims that this issue was considered a vital problem in countries especially in Bulgaria, Yugoslavia, Romania, Greece, Poland and Russia before and after World War I as the economy in these countries used to depend on agricultural activities. However, it had not been on the agenda in Turkey until 1930. Modern time squires wished to possess fertile lands as their capitals while poor peasants strived to survive in this system. Laws concerning land property needed to be regulated and also agricultural reforms were necessary for the prosperity of the young nation. Nevertheless, the political environment did not let them happen until 1945. When the professions of the MPs on duty between 1923 and 1931 are taken into consideration, the political reason for the delay of the concerned law becomes obvious. Önal (156) claims that out of 668 members of parliament who served between 1923 and 1931, 219 members were farmers, merchants or both. Önal also quotes a deep note saying that the word, agha is officially used to define a member of the parliament as a farmer. (“Bir milletvekilinin çiftçi olarak tanımlanması için biyograsinde ağa, çiftçi, ziraat, bağcılık, tarım gibi mesleklerden bir tanesi bulunmalıdır.”) It means that the state did not seem to prioritize peasants rather favours the landlords. In the novel *İnce Memed*, governmental officers such as the district governor and the prosecutor always decide in favour of those landlords. Such a political environment leads to a fierce struggle between the oppressor, the ruling class, and the oppressed, Memed and the peasants. Memed becomes a brigand and tries to secure justice in his own way. He tries to naturalize the oppressor’s discourse. Then the power shifts from the landlord towards Memed, the brigand. This time, Abdi along with Ali Safa Bey try to secure their previous prestigious positions by naturalizing Memed’s discourse which can be classified as the discourse of a virtuous outlaw like Robin Hood. The text

producer refers to mistreatment, false accusation, injustice, consternation on one side, rebellion, prison, instability revenge on the other side. Discourse apt to change due to several processes of social combat and the struggle affect the reproduction of these discourse reciprocally.

As a result, reading and interpreting the novel *İnce Memed* becomes a multi-layered process which necessitates bringing about the correlations between the novel and previous texts, written or spoken such as the *Iliad*, the *Odyssey*, the legend of *Köroğlu*, *Dadaloğlu* or the other Turkish and Kurdish folk songs, laments and others.

CONCLUSION

It took Yaşar Kemal thirty-two years to complete the tetralogy, but since the publication of the first book in 1955, the books have been considered by many to be the greatest examples of Turkish literature. *İnce Memed I* is the book in which the epic journey of the character, Memed the Slim commences and evolves into a legend. The main character Memed cannot bear the oppression and flees to the mountain to take his revenge. His individual struggle turns out to be a class struggle and in the end, he shoots his master. This study aims to critically analyse the discourse of the novel and scrutinize the intertextual references throughout the novel. For this reason, Fairclough's three-dimensional model of CDA is utilized and the results are as follows:

The first level of the analysis is the descriptive level which is also known as textual level. The first criterion under this heading is transitivity through which the patterns of verbal processes are shown. Adopting a purposeful sampling technique, this study randomly selects twenty pages to analyse the verbal patterns. It is clear that the author of the novel predominantly utilizes material verbs and their transitivity and intransitivity forms directly demonstrate the power relations in the book. In total, 489 material verbs are scrutinized and while 205 of these material verbs are transitive, 284 verbs are intransitive. At the beginning of the novel, intransitive verbs outnumber transitive ones. Themes in almost all sentences with an intransitive verb are either Memed or one of the downtrodden like Döne, Süleyman or villagers. In a few sentences, the agents are non-human, inanimate subjects or Memed's body parts. Transitive verbs demonstrate some other facts on power relations, though. In sentences whose agent is Memed, verbs are repeated several times or the number of such statements is only one or two. Intransitive structures tend to employ the oppressor as the agent. For example, Abdi, his men or God play the part of the agent in these sentences. The author distributes roles to characters in the novel and power holders especially Abdi does not play the agent role in any intransitive verbs at the very beginning of the novel.

Transitivity analysis for page 49 reinforces the previous results, but it also adds a new dimension to the analysis. Still, transitive verbs are few in numbers. Nevertheless, out of nine, the actors in six statements are all Memed and the goals in these structures are agriculture-related objects such as harvest, flail and so forth. Here, Memed becomes an

actor who controls nature and changes the environment as he wishes. This is a discrepancy as the author tends to use Memed as the agent who does not have the competence to change the courses of actions. The author favours Memed in his struggle against nature as the aforementioned sentences show, but intransitive verbs whose agents are Memed and the other members of the working class annihilate the previous favour.

The analysis illustrates similar results in the following sections. Intransitive structures consistently refer to the oppressed on pages 65 and 104 in the novel. However, the structures on pages 85 are the turning point for the development of the novel. Even though there are fewer transitive verbs, all refer to the oppressed party of the novel. Transitivity makes Memed an actor who is competent enough to alter the things that are happening around him. There are more structures with a transitive verb since Memed, as the agent, has to take the responsibility of the actions that he is involved in. Memed is the agents of two intransitive verbs, though. Ten structures refer to inanimate objects. What is more, for the first time in the novel, mental verbs are associated with the protagonist to such an extent. Six mental verbs illustrate that Memed takes the responsibility for his actions and starts to think about the world he is in. A similar pattern is available on page 116, too. It reveals that power struggles are about to change because the author adopts different linguistic choices to tell what the protagonist is going through.

The author narrates the part in which Hatçe is being questioned by the magistrate after she is framed by Abdi. The author Yaşar Kemal depicts a woman character who is victimized by the agha. Therefore, linguistic items are constructed accordingly. Three transitive verbs used in this section of the novel refer to the magistrate and the gendarmeries. The only verb whose agent is Hatçe is uttered by her because she produces a rhetorical question after she is accused of shooting Abdi's nephew. On the other hand, Hatçe becomes the actor of the majority of the intransitive structures. There are also passive structures that are purposefully used in intransitive forms to cover unethical behaviour related to the authorities. The feast that is arranged on their behalf is narrated through intransitive verbs on page 148 so that their biased attitude can be hidden behind the linguistic curtain. It is also noteworthy that the author utilizes the mental verbs in a manner that it creates a vision of a woman character that does not have complete control over her actions. The majority of the mental verbs have a negative connotation or is either

constructed with the negative suffix –mA, which depicts a weak, coward and helpless woman.

Transitive and intransitive verbs on page 169 illustrate that there is a power shift between the opposing sides of the novel. While Memed is the agent of almost all transitive verbs on this page, none refers to him as the agent in intransitive structures. He is not an oppressed anymore, instead he becomes the competent doer of his actions.

On page 212, the author adopts a digression to his main character's story. It is Rıza's tale which resembles that of Memed. A new character, Rıza is a peasant who endeavours to get his fields back from his uncle and his cousin. The struggle ends when he is killed by his cousin and Rıza's mother, Iraz tries to take her son's revenge. It seems that Memed's story is, in a way, being repeated. As members of the working class, downtrodden and neglected, both mother and son are the actors of intransitive structures, which makes them incapable characters. Three transitive verbs refer to Ali representing capitalism as he is the owner of the fields. There are three transitive verbs whose agents are Iraz but Iraz did them all after a nervous breakdown, which once again demonstrates that these are not intentional and the themes of the structures, in these cases the subjects, are still far away from taking control of her actions.

The most significant part that shows the transition of the protagonist takes place on page 241. There are twice as many transitive verbs as intransitive ones. The goal position of the oppressed is abolished and two-thirds of the transitive verbs assign Memed and his gang the agent positions. A similar tendency is available on page 274. Once the actor of the transitive structures, Memed occupies the actor position, Abdi takes his place in the goal position.

The reason for the author to go back where he has started in terms of transitivity is that in the following chapters of the novel, he focuses on-field issues and introduces a more powerful landlord Ali Safa Bey. The actions of the ruling class, namely feudal lords, aghas, gangs, Ali Safa and his father are narrated through transitive verbs, which signals the power relationships in society whereas intransitive verbs are used to narrate the historical facts about the beginning of the twentieth century around Cukurova. In this way, the author of the novel sounds like he is giving a lecture to his readers about the

socio-economic changes. Intransitivity lets the author adopt an objective perspective as if he was in the domain of narrative history.

Page 300 sets examples of the distribution of transitive structures among Memed, Ali Safa and the government. Apparently, Memed is one of the oppressors here. Abdi is victimized as he feels the anxiety of being slain by his archenemy, Memed. A reader cannot see many intransitive structures with Memed in the agent positions. The actors of these intransitive verbs are inanimate agents, villagers, soldiers, Ali Safa or his wife. It reveals that Memed is sharing power with the other members of the ruling class. The only difference is that he becomes an oppressor without converting himself into the ruling class. Towards the end of the novel, the numbers of transitive and intransitive verbs vary, but the pattern remains the same. Memed who starts his journey under the hegemony of the landlords and is the goal of the transitive verbs and the agent in intransitive verbs turns into a hero admired by the working class. It makes him the actor of more transitive verbs that refer to a character who gains the power to change the courses of actions.

The analysis of the passive structures in the novel indicates that the author uses passive voices mainly for transforming transitive verbs into intransitive ones. The oppressed characters are depicted in passive voices because they are far removed from having a direct impact on the activities they are doing, rather they are the affected parts of the actions. Hegemony is observed in passive voices and the struggle for a change is seen the transition of the passive verbs used to narrate the oppressor and the oppressed. The number of passive forms Memed involves is decreasing while he is gradually becoming a champion for the oppressed as he is obtaining power in society. In *İnce Memed I*, one pattern for nominalization is quite distinctive. The author repeats this pattern 167 times by adding baş-la-dı (began) to a verb. Kemal does not use all these structures with the same purposes but nominalized verbs nullify several transitive forms and make them intransitive. For instance, Yaşar Kemal notes down the statement, ‘Kendini de insan saymaya başladı.’ Instead of ‘Kendini insan sayıyordu.’, the author nominalizes say-mak (to consider) and adds the verb, baş-la-mak (to begin) to it. Such a stylistic choice turns a transitive structure into an intransitive form. Therefore, it annihilates the competence a transitive verb provides the agent with. Kemal seems to repeat the linguistic tendency (narrating the actions of the working class through intransitive verbs) he leans on when

Memed involves in actions. Once again, readers see a novel character who cannot influence the goal of a sentence, but rather an affected party of the same structure.

Yaşar Kemal utilizes passive sentences to delete the agency as well. When the doer is not explicitly defined, passive voices let the author switch to a different discourse. For instance, when Kemal provides his reader with some social, cultural and geographical facts about the setting of the novel, he favours passive voices over active forms and makes a transition to narrative history discourse. The most common herbs or weeds in Cukurova region, geographical features or the folk music are sometimes narrated through passive forms as if they were from a history or geography book, which boosts the authenticity of the novel.

Yaşar Kemal also tends to nominalize the verbs or adjectives throughout the novel. He reifies the verbs or uses reification as a concept to manipulate them linguistically to turn the congruent verb forms into the topical themes of the statements or to make those nominalized structures as background information for the following new information. Also, the author benefits from the nominalization process by transforming verbs into so-called concrete forms. Nouns and noun phrases obtain, with Bilig's own words, 'a real and necessary existence' (Bilig 786) since the author makes them entities.

The lexical choices the author makes while narrating the protagonist also illustrate interesting facts concerning the interpretation of the novel. The topic is a broad one and it is possible for a researcher to include countless lexical items or lexical categories, but the lexical items Abdi the antagonist utters to address Memed is the focus of this analysis and it gives remarkable results in terms of hegemony and power relations in the novel. There are 148 statements in which Abdi refers to Memed, directly or indirectly. When directly addressing Memed, Abdi uses the second person singular form and indirectly, the third person singular form. Apart from these two forms, around 30 % of the addressing terms comprises of negative connotations such as curses, swears, nametags, which indicates that Abdi considers himself superior to Memed and he sees no harm in referring to Memed with these utterances or expressions. Besides, how Abdi changes the way he addresses Memed shows when the hegemony is challenged and how linguistic choices are transformed. After Memed defies his master and becomes a brigand, Abdi's offensive and insulting attitude at the beginning of the novel swaps with relatively neutral

expressions. Towards to end of the novel, Memed, who is once considered as a serpent, becomes a person as dominant and powerful as ‘the government’.

A mood analysis also helps the study interpret some of the interpersonal relations in the novel. The focus is the one between Memed and Abdi Aga, the representatives of the working class and the ruling class, subsequently. In total, Abdi utters 110 declaratives, 21 interrogatives and 24 imperatives when he addresses his archenemy. Declarative sentences also include threats, swears, curses and insults. From Chapter 3 to 11, commissives dominates declarative structures. Chapter 11 is the section where representatives are predominantly used. From Chapter 11 to 14, Abdi and Memed do not participate in any conversations and Abdi does not refer to Memed. However, the antagonist uses declarative structures in the form of assertions, descriptions and other statements. It is not possible to see any threats or insults as the roles in society have already changed. Therefore, the way Abdi uses speech acts also as change and expressives are used to show the antagonist’s mental situation. Interrogative structure, especially yes/no questions are also used for different purposes such as expressing a surprise or vow, and seeking agreement rather than declaring polarity. Tag questions are also used as declaratives in which Abdi is looking for a desired response from his listeners. Imperatives, on the other hand, follow a familiar pattern throughout the novel. at the beginning of the novel, Abdi’s social position as the ruler of the villagers allows him to utter commands, orders and summoning through which he exploits the downtrodden. Nevertheless, when Memed revolts and becomes a brigand, Abdi avoids using such speech and tends to use fewer imperative structures. When Memed addresses Abdi, figures illustrate that the protagonist addresses the antagonist in sixty-five statements and except one, none of them directly refer to Abdi in a conversation with him. He is the third party in dialogues between Memed and other characters in the novel. Memed seems to avoid conversing with Abdi. The only one Memed refers to Abdi by calling him Ağa is at the end of the novel as a confrontation. Interrogative sentences are also used with different purposes such as for expressing surprise or rejection rather than asking for missing information. Memed never asks a wh-question to Abdi and the only interrogative form used by the protagonist is yes/no question form. When Memed prefers a yes/no question, it is for polarity and the question is asked to third parties. Memed and Abdi do take turns in dialogues but when one is started, Memed’s reaction to Abdi’s questions,

orders or curses is silence. It shows that Memed admits the hegemony and his position in society. But after he revolts against the authority, his role changes along with the mood.

The intertextual analysis is the main focus of the analysis section and it is clear that the novel is full of intertextual references. The text starts with an epigraph that refers to a Turkish folk song which is about a man called Slim Memed. His story is almost the same as that of the protagonist in the novel. In the following chapters of the novel, the author refers to different folk songs or laments the contents of which are very similar to that of the novel. Either there are characters with the same name or the heroes or heroines in the songs and laments share a similar fate to what these novel characters go through. The most iconic intertextual reference is the one to the Legend of Koroğlu. The references to Dadaloğlu (under the name of the lament of Kozanoğlu) are quite significant. Those are, with Genette's term, a forgery which is defined as imitations in the serious mode. Yaşar Kemal' novel relies on the legend of Koroğlu in particular and the features of Turkish epic tradition in general, as well as, expresses homage to the epic genre. Kemal also sends his best regards to Homer and his Iliad and Odysseus and he resonates this old tradition. The chorus which is not common in Turkish epic tradition find a place in Kemal's novel as an allusion of Homer and his masterpieces.

Finally, the socio-cultural and historical context helps the reader interpret the novel in the best manner. Readers who understand the importance of the epic genre in Turkish literature can observe the cultural references better. Not only the stories people are familiar with but also the stylistic features of the genre reflect on the pages of the novel.

LIMITATIONS OF THE STUDY

İnce Memed is a sequel consisting of four volumes. This study focuses only on the first book of the quadrology. *İnce Memed I* has been analysed critically in terms of textual and intertextual aspects through Fairclough's Three-dimensional approach. Another limitation is in the descriptive level analysis. Even though there are other criteria to carry out the analysis in the textual basis, only transitivity, passivization, nominalization, lexical choice and mood have been taken into account as they provide satisfactory data to get an insight to interpret the novel concerning hegemony and power relations. It is important to note that when analysing textual features, purposeful samples have been analysed not the whole data in the novel. This study is just a preliminary step for the critical analysis of *İnce Memed I*. Future studies may study Halliday's other criteria such as theme and rheme, ideational metaphor and circumstantial elements. Even though this study offers a comprehensive intertextual analysis of the first book of the quadrology, further studies should focus on other three books; *İnce Memed II*, *İnce Memed III*, and *İnce Memed IV* as well.

REFERENCE

- Aktulum, Kubilay. *Metinlerarası İlişkiler*. Öteki Yayınevi, 2007.
- Allen, Graham. *Intertextuality*. Routledge, 2000.
- . *Roland Barthes*. Routledge, 2003.
- Bakhtin, Mikhail M. *Problems of Dostoevsky's Poetics*, edited and translated by Carl Emerson, University of Minnesota, 1984.
- . "Discourse in the Novel". *The Dialogical Imagination*, edited by Michael Holquist, translated by Carl Emerson and Michael Holquist, University of Texas Press, 1981, pp 259 – 422.
- . "The Problems of Speech Genres." *Speech Genres and Other Late Essays*, edited by Carl Emerson and Michael Holquist, translated by Vern W. McGee, University of Texas Press, 1986, pp. 60 – 102.
- Barthes, Roland. *Elements of Semiology*. Translated by Annette Lavers and Colin Smith. Hill and Wang, 1986.
- . *Image Music Text*. Translated by Stephen Heath. Fontana Press, 1977.
- . *Mythologies*. Translated by Annette Lavers. The Noon Day Press, Farrar, Straus & Giroux, 1972.
- . *The Rustle of Language*. Translated by Richard Howard. First California Paperback Printing, 1989.
- . *Writing Zero Degree*. Translated by Annette Lavers and Colin Smith. Hill and Wang, 1970.
- Bilig, Michael. "The Language of Critical Discourse Analysis: The Case of Nominalization." *Discourse & Society*, vol. 19, no.6, Nov. 2008, pp.783-800, doi: 10.1177/0957926508095894. Accessed 11 Oct. 2020.
- Boratav, Pertev N. *Köroğlu Destanı*. Adam Yayıncılık, 1984.
- Bursalıoğlu, Nazım. *Afyonkarahisar Yöresi Türküleri (Second Edition)*, Kültür Ofset, 1993.
- Cook, Erwin.F. "Structure as Interpretation in the Homeric Odyssey." *Defining Greek Narrative*, edited by Douglas Cairns and Ruth Scodel, pp. 75-101. Edinburgh University Press, 2014.
- Dane, Joseph A. "The Notion Of Ring Composition In Classical And Medieval Studies:

A Comment on Critical Method and Illusion.” *Neuphilologische Mitteilungen*, vol. 94, no. 1, 1993, pp. 61–67. *JSTOR*, www.jstor.org/stable/43345928. Accessed 31 Mar. 2020.

De Beaugrande, Robert and Wolfgang U. Dressler. *Introduction to Text Linguistics*. Longman, 1981.

Derrida, Jacques. *Writing and Difference*. Translated by Alan Bass. Routledge, 2005.

Erlich, Viktor. *Russian Formalism*, edited by C. H. Schooneveld. Mouton Publisher, 1980.

Eyüboğlu, Sabahattin and Yaşar Kemal. *Gökyüzü Mavi Kaldı*. Yapı Kredi Yayınları, 2015.

---. *Pir Sultan Abdal*. Cem Yayınevi, 1993.

Fairclough, Norman. *Critical Discourse Analysis*. Longman, 1995.

---. *Language and Power*. Longman, 1989.

Foucault, Michel. Translated by A. M. Sheridan Smith. *The Archaeology of Knowledge & The Discourse on Language*. Pantheon Books, 1972.

Gaisser, Julia H. *A Structural Analysis of the Digressions in the Iliad and the Odyssey*. 1965. University of Edinburgh, PhD dissertation.

Genette, Gérard. *Palimpsests: Literature in the Second Degree*. Translated by Channa Newman and Claude Doubinsky. University of Nebraska Press, 1997.

Gould, Andrew G. “Lords or Bandits? The Derebeys of Cilicia.” *International Journal of Middle East Studies*, vol. 7, no. 4, 1976, pp. 485–506. *JSTOR*, www.jstor.org/stable/162506. Accessed 13 Nov. 2020.

Göksel, Aslı, and Celia Kerslake. *Turkish: A Comprehensive Grammar*. Routledge, 2005.

Gramsci, Antonio and David Forgacs. *An Antonio Gramsci Reader: Selected Writings, 1916-1935*, edited by David Forgacs. New York University Press, 2000.

Güvenç, Ahmet. Ö. *Yaşar Kemal’in İnce Memed Romanı Üzerine Oluşumsal Yapısalcı Bir İnceleme*. 2009. Atatürk Üniversitesi, Phd dissertation.

Habermas, Jürgen. *Knowledge and Human Interest*. Translated by Jeremy J. Shapiro. Polity Press, 1987.

Halliday, Michael A. K. and Christian M.I.M. Matthiessen. *Halliday’s Introduction to Functional Grammar*. Routledge, 2014.

- Jakobson, Roman. "Linguistics and Poetics." *Style in Language*, edited by Thomas A. Sebeok, pp. 351-377. The Technology Press and John Wiley & Sons, Inc., 1960.
- Kaplan, Hatice. *Ömer Lütfi Barkan'ın Tarih Anlayışı*. 2008. Atatürk üniversitesi, Master thesis.
- Kemal, Yaşar. *Ağıtlar*. Yapı Kredi Yayınları, 2017.
- . *İnce Memed I*. Yapı Kredi Yayınları, 2017.
- . *Yaşar Kemal Kendini Anlatıyor Alain Bosquet ile Görüşmeler*. Yapı Kredi Yayınları, 2017.
- Kristeva, Julia. "Bounded Text". *Desire in Language: A semiotic Approach to Literature and Art*, edited by Leon S. Roudiez, translated by Thomas Gora, Alice Jardine and Leon S. Roudiez, pp. 36 – 63. Columbia University Press, 1980.
- . "Word, Dialogue, and Novel". *Desire in Language: A semiotic Approach to Literature and Art*, edited by Leon S. Roudiez, translated by Thomas Gora, Alice Jardine and Leon S. Roudiez, pp. 64 – 91. Columbia University Press, 1980.
- Kuribayashi, Yuu. "Transitivity in Turkish—A study of valence orientation." *Asian and African Languages and Linguistics*, vol. 7, 2012, pp. 39-52.
- Lewis, Geoffrey L. *Turkish Grammar*. Oxford University Press, 2001.
- Louden, Bruce. *The Iliad: Structure, Myth, and Meaning*. The John Hopkins University Press, 2006.
- Marx, Karl. *A Contribution to the Critique of Political Economy*, translated by N.I. Stone. Charles H.Kerr & Company, 1904.
- Önal, Nevzat E. "Osmanlı İmparatorluğu'ndan Cumhuriyet'e Geçişte Büyük Toprak Sahiplerinin Sınıfsal Rolü ve Dönüşümü." *ODTÜ Gelişme Dergisi*, vol. 39, no. 1, April 2012, pp. 137 – 169.
- Özbek, Mehmet. *Folklor ve Türkülerimiz*. Ötüken Yayınları, 1975.
- Özgül, Mustafa, Salih Turhan, Kubilay Dökmetaş. *Notalarıyla Uzun Havalarımız*. Ankara: n.p., 1996.
- Öztelli, Cahit. *Köroğlu ve Dadaloğlu Hayatı Sanatı Şiirleri*. Varlık Yayınevi, 1962.
- Riffaterre, Michael. *Semiotics of Poetry*. Indiana University Press, 1978.

---. *Text Production*. Columbia University Press, 1983.

Saussure, Ferdinand. *Course in General Linguistics*, edited by Charles Bally and Albert Sechehaye, translated by Wade Baskin. The Philosophical Library Inc., 1959.

Seyirci, Musa and Ahmet Topbaş. "İnce Memed Üzerine". *Folklor ve Etnografya Araştırmaları (FEA)*, no:12, pp. 329-337, Anadolu Yayınları, 1985.

Schutt, Russell K. *Investigating the Social World: The Process and Practice of Research (Ninth Edition)*. Sage Publications, 2018.

Tharaud, Barry. "Yaşar Kemal, Son of Homer." *Texas Studies in Literature and Language*, vol. 54, no. 4, 2012, pp. 563–590. JSTOR, www.jstor.org/stable/41679924. Accessed 10 Sep. 2020.

Williams, Raymond. *Marxism and Literature*. Oxford University Press, 1977.

Wodak, Ruth and Michael Meyer. "What CDA Is About - A Summary of its History, Important Concepts and its Developments". *Methods of Critical Discourse Analysis*, edited by Ruth Wodak and Michael Meyer. SAGE publications, 2001.

Yalman, Ali R. and Sabahat Emir. *Cenupta Türkmen Oymakları*. Kültür Bakanlığı Yayınları, 1977.