

AKAKI TSERETELI STATE UNIVERSITY

FACULTY OF ARTS

*With the right of manuscript*

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Structural –Semantic Analyses of Orhan Kemal's  
Novels

AN ABSTRACT

From the presented dissertation for obtaining the  
academic degree Doctor of Philology

1005 – Philology

Kutaisi

2015

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The work has been conducted at the Department of Oriental of Akaki Stereteli Kutaisi State University

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The defense of the dissertation will take place on 4 July 2015, at 12:00 at the meeting of dissertation board of the Faculty of Arts at Kutaisi AkakiTsereteli State University

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The dissertation can be read in the library of the Faculty of Arts at AkakiTsereteli State University (4600, № 59 Tamar Mepe str. Kutaisi.)

The abstract has been sent out on 2 June

The secretary of the Scientific Board

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### General Description of the Work

**Actuality of the work:** Orhan Kemal is worthily placed among acknowledged masters of the Turkish prose of the XX century. It is impossible to study the current processes of the Turkish literature and the development of critical realism without taking into account the works by Orhan Kemal.

Since the 40-es of the XX century, the Turkish novel is characterized by focusing on the orientations of the Anatolians and social realism. The creative work of Orhan Kemal is closely connected with the process of creating realistic novel. His novels are best examples how to give literary life to ordinary, hard-working people and how to give literal fulfillment to their social reality. Kemal's novels have had an important influence on the further development of Turkish literature. In spite of more than one theoretical definitions of the novel as a literal genre, there have never been done structural-semantic analyses of the novels by Orhan Kemal. Therefore the aim of the dissertation is to perform the structural-semantic analyses of Orhan Kemal's novels ("My Father's House", "The Idle Years", "Murtaza", "On Fertile Lands", "Junk Dealer and His Sons") for the first time with the help of other theoretical definitions of the novel as a genre.

**The history of studying the topic:** There are researches on creative work by Orhan Kemal including quite wide range of information.

While working on the dissertation we mainly used the works by Turkish and European authors.

We found helpful and valuable the work by R. Bourneur, R. Quillet "The art of the Novel" for the theoretical study of the material. In this regard we cannot stop mentioning the works by G. Lukasc, F.K. Stanzel, P. Stwich, R. Wellek, & Aust. Varren, Sh.P. Chichua, P. Jorbenadze, E. Forstere, S. Uturguari, M.H. Abdullah, H. Bahravi, F.L. Elcabri, M. Bahtin, and others.

There are a lot of serious researches about the novels by Orhan Kemal we could not stop mentioning some of them like M. Narlı, A. Bezirci, M.

Gultekin, M.Uyguner, A. Makal, A. Oktay, N.S. İleri, H. Altinkaynak and others.

In general we can say that the creative work by Orhan Kemal plays an important part in the history of Turkish literature. In spite of that fact the structural-semantic characteristics of his novels have never been the object of scientific research.

**The aim of the research:** The aim of the dissertation is the structural-semantic analyses of Orhan Kemal's novels taking into account the factors influencing the social-historical development of Turkish literature. Orhan Kemal plays an important role in the development of critical realism in Turkish literature within the 50-s of XX century. His first novels are of autobiographical. His later novels are much colored with plots and characters.

The given thesis describes genre and structural specifics of Orhan Kemal's novels. The thesis studies his autobiographical novels ("My Father's House", "The Idle Years"), satiric novel ("Murtaza"), and social novels ("On Fertile Lands", "Junk Dealer and His Sons"). The novels in the dissertation are grouped chronologically.

**Scientific novelty of the research:** The given thesis is the first attempt to study structural-semantic, thematic and genre characteristics of Orhan Kemal's novels. One more scientific innovation of the thesis is the research of the factors like semantic-narrative schemes of the novels, time, space, and a wide range of characters, point of view and a narrator.

The Turkish novel, which was developed in the XX century, reflected the traces of wars, conquest, and the establishment of other events. The writers of critical realism appeared on the literary arena. Orhan Kemal is one of the most distinguished writers among them. Literal tradition of realism used to be displayed by social realism with the soviet period. But Orhan Kemal's writings are more appropriate to be called critical realism.

The dissertation is devoted to the semantic-structural analyses of Orhan Kemal's novels which has not been performed yet. The novels clearly show the changes undergoing into the creative work of Orhan Kemal in

terms of contents and the development of the plot. There is no doubt that all the novels by Orhan Kemal carry important artistic value but unfortunately we could not cover all of them and only chose five of them that were thematically close to each other.

**Theoretical and practical importance of the research:** The material analyzed in the research is important for both theoretical and practical points of view.

The results, arguments and critical remarks given in the dissertation are valuable and important issues for different branches of Humanitarian sciences, especially for people interested in Turkish studies. The materials analyzed in the work and the results of the research could be used by the university students and especially by the researchers who are interested in Turkish literature. The work will help interested people to better study and analyze the literary heritage of Orhan Kemal.

**Methodology of the research:** To study and analyze the problem given in the dissertation we used the descriptive and historical-comparative, typological, structural research method and the method of systemic analyses

**The structure of the research:** The research consists of 171 computerized pages. It consists of an introduction, three chapters and general conclusions. The list of references and other resources are attached (124 units).

**Approbation of the dissertation:** The work has been conducted and discussed at the Department of Oriental Studies at Akaki Stereteli Kutaisi State University. The main points of the research have been reflected in the papers at different scientific conferences and have been published as articles.

## Main Content of the Dissertation

### Introduction

Introduction of the dissertation proves the actuality of the problem, its scientific novelty, general notion of the material to be analyzed and the history of studying the issue. The introduction describes the aim of the work, theoretical and practical importance of the research, methodology of the research and the structure of the dissertation.

The work consists of introduction, 3 chapters, and conclusions.

Chapter I – "The life and artistic mastery of Orhan Kemal" consists of three sub-chapters: 1. The novel during the republic period in the Turkish literature; 2. The life and heritage of Orhan Kemal; 3. Artistic world of Orhan Kemal.

Chapter II – "Semantic analyses of Orhan Kemal's novels.

Chapter III – "Structural analyses of Orhan Kemal's novels". It consists of 5 sub-chapters: 1. Denouement; 2. Characters' gallery; 3. Time and space; 4. Language and Expression; 4. Outlook and a narrator.

Five novels are analyzed in the dissertation.

### Chapter I

#### The life and artistic mastery of Orhan Kemal

##### 1.1. The novel during the republic period in the Turkish literature

From the very beginning up to now the novel of the republic of Turkey has always been characterized by observation of the events, description of personal lives of writers and realism. The interest towards the description of a life of an Anatolian man started in the republic of Turkey that was strengthened and developed by Halide Edip Adivar, Yakup Kadri Karaosmanoğlu, Reşat Nuri Güntekin and the other writers.

Novelist writers mostly aimed to describe their country and the human reality, the social relationship of people living in the countries and cities. The novels of this period described all layers of the country, all paths of life – from Çukurova to Aegean Sea, from Southern Anatolia up to slums (so called *gejekndü*) of big cities. They covered the stories of the front-line fighters, cotton, tobacco workers and factory workers, prisoners, overseas residents and about others.

We can say that the main lines of the novels of republic of Turkey are socialist and realistic.

The number of realistic novels that were characteristic for the republic period increased in the 50s of the XX century. Turkish novelists described the lives of Anatolian villages of that period in a very expressive way.

The novels of that period are characterized by the fact that they focused mainly on realistic life of an Anatolian man. Orhan Kemal is one of the writers who played an important role in the development of realistic novel in the Turkish literature. He is the most famous author in the social realism Turkish literature known by his mastery description of social reality of real working people.

##### 1.2. The life and heritage of Orhan Kemal

Orhan Kemal worthily takes an important place in the Turkish literature as he honestly described the social reality, the relationship between a person and society using a simple language easily understandable for everybody. His real name is Mehmet Raşit Ögütçü. He got his secondary education in Adana, Ceyhan. Kemal's father was obliged to flee Turkey for Syria where Kemal remained with him working in factories and plans. In 1950 he settled in Istanbul living on income from his writing. His first literary work was a poem though he became popular with the stories and

novels generally depicting the lives of ordinary working people. The real-life stories are told in simple and colloquial language.

### 1.3. Artistic World of Orhan Kemal

Within 1940-1970 Orhan Kemal developed realistic trends in the Turkish literature and played an important role in the development of the Turkish novel. In general the main characters of his novels are clerks, farmers, field workers, drunkards and the homeless. The basics of Orhan Kemal's aesthetics are the people of different class inequality, especially the poor.

In spite of the fact that the village and village life are very important aspects of life, we can say that Orhan Kemal is not a rural novelist. The stories narrated by Orhan Kemal describe the social transformations, capitalistic relationships, and the relationship of exploited people with the outer world. He aimed to present an optimistic view through the heroes of his stories. He never changed his simple exposition and thus became one of the most famous names of Turkish stories and novels. In spite of the fact that his stories can be said to be subjective they are not utopic. All the stories given in his novels are so realistic that you see the poor condition of those people and their battle for the better future. Orhan Kemal described the lives of industrialized workers and field workers fighting against capitalist market interests that were so different from the stories described by Sabahattin Ali, Sadri Ertem and others. By the novels about the poor regions he was trying to show the class differentiation.

In Orhan Kemal's novels, the characters pay a great attention to their family origin, ancestry, ethnic, cultural and class distinctions. All characters of each novel describe their personal lives. It is noteworthy to say that a man who described reality has always considered to be a problem in Turkish literature beginning from the period of Tanzimat. Orhan Kemal totally

changed the attitude as majority of his characters are real and they describe reality.

Orhan Kemal is not the first Turkish writer who realistically described the problems of workers and peasants. Mahmut Yesari's *Çulluk* (1927) described the life of tobacco workers earlier in his novel. But Orhan Kemal suggests absolutely new viewpoint to display a changeable, transformed social structure.

The writer talks about the practical value of the literature and the novel; He believes in a role of a writer in the process of 'renaissance'. He thinks that the aim of art is the need of work for happiness of the "human race" through rational and scientific development. He believes that an artist should always be on the side of the oppressed. He says that a writer should always support the oppressed and the poor are exploited by the rich. But at the same time authenticate a referral of a novel and a short story language is different. Orhan Kemal believes that there is no real life without class relationship. In spite of the fact that his constant characters are the poor the workers and the peasants; he displays the lives of other class representatives as well. When the author explains class relations in the city, tries to be in close contact with the social reality; he believes that there must be a close contact between the viewpoint of a character and a novelist. Orhan Kemal believes that a "positive character" in a novel is the author himself. Here positive part is the environment in which the writer lives and it is related to his outlook.

Orhan Kemal is the first writer who described the life of a poor woman from the working class in Turkish literature. He showed both economical and personal problems of a woman in those days' society. Despite the uneven labor exploitation, he recognizes the impact of Labor in shaping the women's personality. The process of personification was seen in the characters of women, most of whom are working in the factory. The female characters in novels express their own and class consciousness. Orhan Kemal discusses the class relationship without considering the differences between rural and urban areas as he believes that exploitation

exist everywhere. "Ağa" (Master) rules over the poor not only the village, but also in cities.

The characters in Orhan Kemal's novels are as clear and easy to understand as their living conditions. The author does not try to draw their mixed type. Berna Moran notes that Orhan Kemal describes his heroes without much intervention into their inner world. These characters are used to convey something about the state of the novel, as the pillars of the action. Even Murtaza, one of the well-known characters is far from being a mixture of different characters.

Orhan Kemal's novels are full of humanistic ideas. Wherever the characters are from Istanbul, Adana, or Beirut, they are described from class differentiation point of view and there is no ambiguity. External factors are not given a great importance. In his novels and stories dialogues are used for the purpose of psychological analyses. The conversations as well as the feelings of characters in his novels and stories are used to better understand the public relationships. For instance in the novel "Murtaza" as well as in his other novels the dialogues show who belongs to what class.

Orhan Kemal describes the modernized, changing social structure, equality, living conditions of the poor and peasants in the capitalist world. Apart from mere description the author uses real facts to make the case stronger. He tries to show the reality and the tragedy of the poor class representatives. The multiplicity of stories in Orhan Kemal's novels takes the resemblance with Ahmed Mithat or Hüseyin Rahmi Gürpınar. The novels by Orhan Kemal are somehow connected with each other. The plots, the development of events and characters are so called "constant" in his writings.

The time, the environment and a person are related to public rules in Orhan Kemal's novels. The fact that Orhan Kemal lived in the period of great anxiety and unpredictability, had a great influence on his way of writing which is so realistic.

According to Orhan Kemal "the positive character" fights against the existing conditions, s/he is brave, understands and appreciates the reasons of his poverty and tries to fight against it.

## Chapter II Semantic Analyses of Orhan Kemal's novels

Plot is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, how the reader views the story. The plot tells us a story by combining the parts that sometimes confront each other. Every plot describes social cultural problems and a lifestyle of a certain epoch. It expresses the reality through the conditions existing in that epoch. The plots in almost all Orhan Kemal's novels describe the "violated public order" or are linked to the struggle for physical survival, social injustice, degradation, money fetishism of dialectic-materialistic point of view.

In almost all the novels Orhan Kemal describes the lives of workers and small shop owners living in Chuqurova, their struggle for justice and their everyday problems. His characters and his novels have much in common. From the republic period up to the 50s of the XX century the formation of agricultural industry supported the development of industrial capitalism. After World War II the situation put the people who were unable to make a living off their income (small craftsmen, farmers, small farmers) under a pressure. Economic structure started to create three types of people: the rich, unscrupulous people who can concede everything in order to become rich and the diligent workers to fight for their existence to be able to make the ends meet.

There are several classifications of plots of Orhan Kemal's novels that describe the epoch. According to semantic-narrative point of view the plots of his novels could be divided as following:

- Facts of moving from the village to the town: "Foreign Birds".
- The influence of Chuqurova economic and social structural changes on the local people: "On Fertile lands", "Something Has Happened", "Lady's Farm", "Smuggling", "Bloody lands", "Junk Dealer and His Sons".
- The influence of poverty on a family life: "The State Bird", "There was a Twig", "One of the Houses".
- Girls in bad situations for the different reasons and their attempt to escape from the situation: "The Vagabond Millionaire", "Liar World", "Bad Road", "A Girl of the Streets".
- Too much responsibility towards duty: "Murtaza".
- The accused children and the reasons causing the crime: "The Guilty", "Chocolate".
- Misunderstanding between a mother-in-law and a daughter-in-law: "The Foreigner's Daughter".
- Deception and Politics: "Inspector of Inspectors", "Liar World".

Thematic structure is the same in Orhan Kemal's novels: struggle for minimal necessity for physical survival. Some of his novels describe the struggle for everyday needs or the struggle of the youngsters against the injustice they live in; others describe the peasants in the period of agricultural industrialization who had to become workers to make the ends meet. Some of his novels describe the lives of people who immigrated to Istanbul and depict characters who form the immigrant quarters. Kemal described the social structure, worker employer relationships and the daily struggles of petty people from industrialized Turkey.

The novel "My Father's House" describes the current situation of an impoverished family. In this novel the fight for a bite of food, carries other meanings as well. In another novel "The Idle Years" the head of the family, the son of the narrator, the hero is not yet aware of the causes of poverty.

In the novel "My Father's House" the poverty starts with his father's exile. The story takes place during a period of abrupt transformation when the Republic of Turkey is adapting to oppressive conditions introduced by a burgeoning capitalism. The family used to belong to upper class from the

economic point of view. The father bought a publishing house, they had servants. Their life in exile living as impoverished political refugees was, for the whole family, a harsh contrast to their former life where they had lived comfortably and commanded the respect of those around them.

The second novel of the series "*The Story of a Small Man*" is called "The Idle Years". As well as "My Father's House" it describes not only the poverty of the family but also it tells the story of a narrator as well. In the novel "My Father's House" we see that the narrator himself was not born in the poverty. He remembers that his father used to have a 1927 Ford, he used to sit in a car with his father and when his father used to smoke, he was holding the steer. Owing a car right after the national-liberation movement, at early years of a new Republic of Turkey, was a sign of richness. They used to have lands in "the settlement full of crows". When his father ran away, the state sequestrated their property and the peasants unfairly seized everything.

Apart from the main stream there is an inner topic in the novel. We can trace the fair and distrust in the novels ("My Father's House", "The Idle Years") through the behavior of the narrator, through his inner monologues and dialogues.

The novel "Murtaza" is imbued with humorous elements. It is a story about a watchman. Murtaza is the most important character in the Turkish literature in terms of the reality described in the novel and taking into account the mentality of that period. Murtaza is a tragic hero of that society.

The plot of the novel describes the main character's Murtaza's love towards obligation which makes his behavior humorous. Duty, patriotism, conscience-conscience, conscience, belief and ideology in the broadest sense of life are emphasized in the novel.

The fifth novel of Orhan Kemal "On Fertile Lands" is the first novel that describes Chuqurova's factory and the cultivated farm laborers. The fight for food, far from home and family, in a strange place, the poverty of an Anatolian peasant creates thematic nodes. Men from a 80-family district of Anatolia went to different regions to find some work: 8 of them went to

Kayseri knitting factory, 5 of them went to Sivas cement factory and three of them set off to Chugurova.

Involved in the fight for daily bread, these people who are not fully aware of the value of hard work, have to obey the rules of hard work and adapt the horrible working conditions. They are robbed not only by the capitalist employers but also by their peers; by the people with no moral values who are ready to betray everything in order to get rich. Poverty and endurance of abuse is like a fate. The poor, who are unable to protect the dignity and existence, only show passive rebel. In his novel "On Fertile Lands" Orhan Kemal Novel described the people involved in the fight for daily bread, the loss of their dignity, duplicity, to adapt to the situation of the dramatic social situation in order to represent the characters. The story became a legend about village farm labourers, their merciless conditions, their hopes, their pain and their golden hearts.

The labourers and peasants live in merciless conditions, in poverty but they do not realize the reasons of their misfortune, they do not see the reasons that caused their bad conditions. They patiently accept the reproach towards them and the fear of punishment makes them an obedient mass.

In the novel "Junk Dealer and his Sons" that was published in 1962, the author retells us a tragedy of a family and shows the influence of the society on them. The story analyses the reasons of their tragedy and their poor existence.

There are two topics in the novel "Junk Dealer and His Sons": 1. Inner conflict of a family under a traditional and authoritarian father's oppression, which resulted in the collapse but was reunited by love at the end. 2. The family, which runs a junk shop but cannot succeed due to the existing economic policy and tries to keep pace with the new socio-economic conditions.

### Chapter III Structural Analyses of Orhan Kemal's Novels

#### 3.1. Exposition

The plot in the novel is formed through the sequence of events in the novel, the story of cause and effect connection between the events.

Orhan Kemal framed all his works into the adventure through individualization of "a small man". He described the personal destruction caused by negative aspects of social life. All his novels are based on classical sequence of a plot. All his novels tell the story; all the plots are based on stories; all the stories happen in a certain period and environment. In all his stories the exposition and the casual relationship of cause and effect concept make the story stronger.

Life stories of people desperate for solutions were united in a series of novels called "The Story of a Small Man" it includes the following novels: "My Father's House", "The Idle Years" and "Cemile". The first book of the series is "My Father's House". It is a story of a man living under family pressure. Orhan's father who was a lawyer went to the national-liberalization war to flee Turkey as a volunteer. He was obliged to go to Beirut after the war due to the disagreement with the government. He opened a small canteen there and started to work with his two sons. However the business did not seem to be successful and the family found it difficult to support themselves. Besides the father got seriously ill; with the ultimate demise of their business, the family was reduced to even more abject poverty with long periods of unemployment; the older son of the family was dismissed from the work and he found it very difficult to live with his brother and under his father's pressure. He managed to make his father let him come back to his hometown Adana. He is penniless again but happy to be free from his family pressure. Love to life came back to him.

In the first novel of the series "The Story of a Small Man" the author describes his childhood and adolescence. In the second book of the series "The Idle Years" the author tells us how his father left the house, how he



wondered alone, the marriage and chaotic years of his adulthood. He returns ostensibly to Adana from after two year in Beirut to continue with his education, but finds much has changed in his hometown and instead becomes, like many a teenage boy all over the world, more interested in playing football and spending his time in pubs. He tries to save some money to go to his dream town Istanbul. He used to work in a weaving factory but still finds to make the ends meet. He is still unemployed and started doing nothing again. The grandmother who was very much worried about the situation decided to give him money brought by his younger daughter and sends him to his aunt who lived in a region near Istanbul. But the boy ran away to Istanbul with the money even paying for his friend's travel expenses. But the refugees could not stay in Istanbul for a long time and both of them returned back to Adana. The mother who was in Beirut returned back to Adana and the family found more difficult to survive. The boy left school again and started to work in a weaving factory again as a receptionist this time. Soon he fell in love with a girl who used to work in the same factory as a worker. She fell in love with him as well. In spite of the resistance from his grandmother, they got married. The granny seemed to borrow the thing from the neighbors to show the honor and dignity but all of the items were taken back right after the wedding. In spite of that fact the newly married couple was very happy.

Orhan Kemal's novels were successfully adapted to films. All of them appeared to be effective but "Murtaza" is the most famous. Some critics found compared Murtaza with Don Quixote. It is a story of an immigrant warden who is known by putting his sense of duty before anything else. There is a great disagreement and misunderstanding between the warden and the society. His bitter feelings are expressed in a humorous way.

Orhan Kemal's another novel "On Fertile lands" tells the story of three friends who left the village for the city to earn some money *Yusuf*, *Pehlivan Ali* and *Köse Hasan* leave their poor and infertile hometown for Chuqurova. They leave their village with the expectation of getting a job in the city. Although the narrative tells us their adventure of the pursuit of

hope, happiness and a future in the city, they differ dramatically in the way they construct their universe. In spite of all the glimmer and charm that the city offers the immigrants, the city is represented as a giant, all-consuming machine while the countryside or the village is conceptualized as a space of relief and home in spite of its poverty and deprivation. It became almost impossible for them to work in the factory. The city did have a great influence on them but Hassan found it very difficult to get accustomed to the harsh conditions of the factory and died due to lack of proper care during his illness in misery. Two of his friends rebelled against the unbearable conditions of the factory and they were not followed by others and were dismissed. They keep looking for jobs, ready to accept any work offered. Ali was involved in love affairs with a woman who spent all the money he earned; soon he is sacked and is left without anything.

City dwellers made the peasants work very hard. Ali was not an exception. He had to work on a machine to gather the harvest. Once he was accidentally involved in a car accident and was injured in both his feet. He was bleeding profusely and died.

As for Yusuf, he saves money to go back to his village. He became a skillful wall maker. He returned to the village and often talked to his village dwellers and told the stories from his personal experience.

"The townsman makes the peasants paralyzed."

"The townsman is a genie."

"My uncle said to treat the townsman according to his appetite. If he says white, do not say black."

"The townsman is accustomed to bribery. My uncle said not to forget to bribe the townsman." "This is the city, the factory. It does not look like the village. Your fellow countryman or any other... It does not work here."

"My uncle said not to be misled by the townsman. They make you needy for a piece of bread."

"My uncle said to handle the townsman with tact. The only thing he does is praise of himself."

"The city is depicted as a place where people live for money and do not move a finger for anything unless it is to their advantage. The townsman's indifferent and distant behavior in the novel discloses itself when Yusuf asks a man passing by in a hurry on the street whether he knows their fellow villager or not. The man is irritated by the over-familiarity in Yusuf's attitude. He pushes him away and says: "don't get too close, stay away!"

This attitude of the townsmen is called "reserve".

"Junk Dealer and His Sons" describes the generation conflict and individual troubles within a family that gets more and more needy every day, living in a society on the way of mechanization to replace labor and craftsmanship. Junk dealer Topal starts a new life under changing conditions. He opens a shop but with no success. It's a story about people trying to do their best to survive.

### 3.2. Characters' Gallery

Five-researched novel structure of the main and secondary characters could be divided into the following categories:

**"My Father's House":**

The narrator of the novel - There is no name of a young character of the story. The main hero of the novel is 4-18 years old. He does not try to learn himself better or people around him; he lives superficially without deep thoughts and feelings.

The father of the narrator - A person who is behind the scenes with a great authority; he is a clever lawyer.

Helen - She is the first woman who makes the main character of the novel feel what is love; she is a poor, refugee worker's daughter.

Niaz - He is the brother of the main hero; he trades in the street to feed his family.

**"The Idle Years":**

The narrator of the novel - The main character with no specific profession. He does not like himself; lacks self-confidence.

Izzet Usta - A helper and a guide with no certain job but with a good knowledge of many things.

Cemile - A 14-year old Bosnian girl; She works in the factory and is in love with the main hero of the novel. She lives in a poor district with his family; she lives under pressure from her father and older brothers. At the end of the novel Cemile marries the main hero of the novel.

**"Murtaza":**

Murtaza - The main character, a warden, honest, comic, authoritative.

Locals - Opponent strength, thin or unemployed handyman; uneducated, gossipy.

Controller Nuhi - Opponent power, control in the factory. The first boss of Murtaza, a scientific director and Murtaza's enemy.

Murtaza's uncle (from his mother's side) - A guide, not in action.

**"On Fertile Lands":**

Disgraced Yusuf - A rural worker, obedient, knowledgeable, and direct.

Wrestler Ali - the main character, Pure, righteous, illiterate.

Kosa Hassan - the main character, rural workers, submissive, uneducated and righteous.

Laz Çelik Usta - A guide, road indicator, wall maker, idealistic, straightforward person.

Zeinel - A secondary character, cutting-threshing machine worker, rebellious, brave and straightforward personality.

Hidayettinoğlu - A bad person, a real parasite, unemployed, not willing to work.

Fatma - Adesirable woman, a housewife, a servant with sexual attraction.

**"Junk Dealer and His Sons":**

The junk dealer - The main character a lame junk dealer is a craftsman from a rich family. He lost his fortune.

Ali - The main character, younger son of the junk dealer, a craftsman, laborer, rebellious person.

Mehmet - The main character, the older son of the junk dealer, obedient, almost a perfect person.

Unal - The secondary hero, laborer, the junk dealer's son-in-law, an obedient, knowledgeable person.

The junk dealer's wife - The secondary character, a housewife, an honest person.

### 3.3. Time and Space

**Time:** The story in the novel "My Father's House" covers the period 1924-1933. It is the most important autobiographical novel which enables us to date the events in the novel.

To identify the date of the novel "The Idle Years", it is essential to determine when the story takes place in his first novel "My Father's House". The narrator of the story lives in Beirut. In June, 1932 he returns to Adana and tries to continue his studies at school. But he does not succeed; instead of going to school he spends all his time playing football and wandering out. The novel tells us a story of a 19-year-old teenager going through the period of being very young and irresponsible to the period of becoming an adult and responsible. Considering that the narrator is Orhan Kemal and the events that are described in the novel end in 1937, we can say that the narrator tells us his life story happening during 1933-1937.

It is difficult to identify the exact time of the events described in "Murtaza". The only information about the time is given in the story told by Murtaza to the craftsmen. Murtaza says that he used to be in the army during the Second World War but he returned back before the novel was published. The novel was published in 1952 so that means that the events that are described in the novel happened during 1941-1947.

The novel "On the Fertile Lands" describes 1946-1950 in Turkey. It covers a short period of when the country was ruled by the public-

republican party. It describes the economic, social and historical processes of that period.

Like other novels by Orhan Kemal, the novel tells the stories describing the social-economic conditions of Çukurova. It demonstrates the time when political structures were being created and conveys the ideology of that period. It also shows the influence of politics and ideology on social structures; the focus is made on the poor being pressed by the economic conditions.

The story starts in autumn and chronologically it lasts for a year. The plot describes the events in an uneven way-the time goes forward sometimes, sometimes it stays back.

No exact time is given in the novel "Junk Dealer and His Sons". The real time could be identified by the passages given in the novel. The first part of the novel is dedicated to the past of the junk dealer and describes prior time. He seems to be serving in the army during the World War I where he lost his leg. After the national-liberation war he returned back to his wife and sons and started to work again. He rented a junk shop and began a quiet life. His older son Mehmet started to work in a factory. The junk dealer himself settled in the village with other members of the family and took up blacksmith's work. After the war he went to the city again and became a shoe-maker. The business seemed to go well till 1945. 1946-1948 were difficult years and the business started to lose for the junk dealer. No Germans any more. The period of Americanization started. Colorful tractors appeared in Çukurova. There were lots of red, green, blue and yellow toys on the lowlands. The price of cotton has risen to seven to eight lire, apartments suddenly proliferated like mushrooms... Dynamic period of agriculture has started with the machines from America. After returning from the village the junk dealer stopped working due to a severe competition.

Apparently, there are quite a number of digresses in the novel in respect with the real time. The real time coincides with the period of the

end of the World War II and the end of the Korean War; in other words this is period between 1953-1955.

Space: In narrative fictions any event is presented by a certain time and space. The space along with the action and time is used to better use the inner world of a character. There are some fictional names along with the real ones. That means that the environment in the fictional text is "real" and "fictitious" at the same time. The place where the action takes place is "conditional".

The description of the space gives us the possibility of interpreting the social-psychological conditional character. In addition, the variability of the space gives a new weight to the rules of the behavior of a character in the story.

The novel "My Father's House" covers two large spaces. The first one is Adana, where the main character used to live in his young age and another one is Beirut where his father took his family as refugees.

The space in the novels "The Idle Years" and "Murtaza" is Adana like in many of his novels; although the city does not play any important role in the novel. The real space where the action takes place is "Murtaza's poor house and the factory where he works as a watchman. This space is not related to the general description of the novel, but the space between the lines and dialogues is given like the reference.

The novel "On the Fertile Lands" covers a larger space, the city of Adana. The fields, the factory and other working buildings are used to represent close spaces.

In the novel "Junk Dealer and His Sons" the actions take place in Adana and Chuqurova. The junk dealer and his sons earn the living on making shoes. The novel also describes Chuqurova's cotton fields, working machines, the workers' tents, and the views of Chuqurova's traditional agricultural lands.

#### 3.4. Language and Expression

The word expression means conveying the thoughts and feelings through words, behaviors, gestures or mimics to let the listener understand you. In artistic work the narration of the events goes on around one event. The text describes a variety of situations and people's spiritual conditions. The writer uses a narrator to give the story. The reader learns about the events with the help of the narrator. The narrator is a fictional character. His duty is to tell the reader about the events undergoing in the novels. The narrator has his own point of view and his own attitude towards the events.

In the novels that we have analyzed the plot has a classical development; in other words it goes as following- exposition, climax and dénouement. The stories in the novels that we studied begin either by determining the time or introducing the characters. For instance "My Father's House" begins with some facts from the author's autobiography: "When I was born..." (pg. 7); as for "The Idle Years" it begins with the words: "After closing Yeorgi Kepekçi's barrelhouse..." (pg. 5). The time in autobiographical novels is determined in the following way - The time of the event is identified with the narrator's time. While saying "when I was born" or "I was 19 then" he indicates the certain period in his life.

In the novels "On the Fertile Lands" and "Junk Dealer and His Sons" the characters are introduced in the first two chapters. The author describes the ways these characters are connected with each other. For instance the novel "On the Fertile Lands" begins with the description of three friends İbrahim Yusuf, Pehlivan Ali and Köse Hasan who leave for Chuqurova to find the work. Through dialogues we can see the difficulties they might come across while travelling by train. In the first two chapters of the novel "Junk Dealer and His Sons" we meet a lame junk dealer and his sons- the younger and the older one. His old son Mehmet lost the job in the factory and now earns a living from his father's barrelhouse. The father describes the condition of his own son with the words - "let him support himself

somehow to survive". With these words the author gives the hint that the young man has some problems.

As for his novel "Murtaza" the first chapters are very short and complicated. The events are intertwined with each other. At the beginning of the novel the characters, place and space are not thoroughly described. First we get to know the characters through very brief events. The novel "Murtaza" begins with the description of the following event – the watchman Murtaza arrests a drunken man crying in the street.

Dialogues play an important role in Orhan Kemal's novels. Orhan Kemal mostly uses dialogue to convey the events. We can see the dialogue on almost every page of the novels we have analyzed; in other words there is almost no page without a dialogue in Orhan Kemal's novels. For instance, there are 133 pages in the novel "The Idle Years" and there are only 8 pages where no dialogues can be found. "Murtaza" consists of 300 pages with only 5 pages without a dialogue. There are 498 pages in the novel "On the Fertile Lands" and only 12 pages are left without dialogues. The novel "Junk Dealer and His Sons" is an exception. Fewer dialogues are found in it. There are 369 pages in the novel and no dialogues can be found on 33 pages at all. As for the rest of the pages the correlation between the narration and dialogues is half-in-half. As we have already mentioned the author conveys the events through dialogues. He also describes the relationship between people through dialogues. The author also uses dialogues to describe the character of heroes; even talking to himself is conveyed through a dialogue. The writer points out that the dialogue as one of the artistic methods is deliberately used to convey the events. This is what he writes in one of his letters: "Dialogues are widely used in my novels. This is not accidental. I believe that a dialogue is a better way to convey the meaning and thoughts. Even if I had thoroughly described the spiritual conditions of the heroes I would have never received the same results. It can be explained by the fact that the inner world of the hero could be more naturally conveyed through a dialogue. I want to enter the soul of a person with the help of a dialogue;

in other words I want to study and analyze his soul. Of course it is difficult. It requires a talent."

The plot development goes to one direction in the following novels- "My Father's House", "The Idle Years", "Murtaza" and "Junk Dealer and His Sons". All events are associated with the main characters, and everything revolves around him. Everything that happens in "My Father's House" and "The Idle Years," refers to the narrator who relates his memories. Everything revolves around a lame junk dealer and his sons in the novel "Junk Dealer and His Sons". The father leaves his two sons in the field and leaves for the city. But a month later the children become ill and the father returns back. So the story is not developing in two directions.

The plot is developing in three directions in the novel "On the Fertile Lands". At the beginning of the story there is only one plot line. Three friends are not separated until they start to work in the factory. But in chapter nine the plot is divided into two lines; the story is still developing in two more directions after chapter 14. As for "Murtaza" everything revolves around Murtaza; every event, every action is related to the central figure.

Before we start to talk about the linguistic characteristics of these five novels, we need to point out the following: all heroes talk differently according to their level. Their levels defer according to their location and social status. For instance, the language and conversation of heroes in the novels "My Father's House", "The Idle Years" and "Murtaza" are more sophisticated than in the novels "On the Fertile Lands" and "Junk Dealer and His Sons". The bad language in the novels "My Father's House", "The Idle Years" and "Murtaza" do not convey the sexual and religious assault unlike the novels "On the Fertile Lands" and "Junk Dealer and His Sons". It should also be noted that in the last two novels the action takes place in Adana which is famous for its swear words. Even today the local population still swears while speaking.

Murtaza reminds us Don Quixote with his decency, honesty, loyalty and devotion to obligations. He speaks about all these things most of the time.

Despite these differences, while we examined the five novel, the writer mainly uses natural, plain, understandable language. The heroes speak the language, which is rich in proverbs, folk expressions, original forms, dialect. The writer uses the local dialect and dialogue in the narration which makes it more alive. The dialect makes it clearer which social class the hero belongs to. The street language enters the novels:

“...Oooo Derviş! Hodivamodattineşkokajem! Evooeo. (“The Idle Years”, pg. 95).

“Aloo,” dedi “Neresi orası? Çıçırılar mı? Bana gönderin ırgatbaşıyı, çok acele. Evet çok acele. Kapıya derhal! Var çok mühim talimatları ağamızın!

“Tebliğ etmek için ağamızın emrini, yaptım telefon! Şimdi gelecek ırgatbaşı...”

“Durmayın burada, çıkın dışarı, şurada durun, diyil orada, şurada, az daha şurada, hah, oldu şimdi!” (“On the Fertile Lands”, pg. 45-46).

The dialects of Southern Anatolia and other regions are used in Orhan Kemal's works. There are the words that are not used in the modern Turkish language any more. Here are some of the examples:

**Tiritilmek** – is used to mean enrichment, to be in a good condition; **İğva** – meaning temptation; **İşkilli** – meaning to be suspicious about everything; **Bir tevîr** – meaning strangeness; **Zambur** – meaning nerves, being nervous; **Çip** – meaning the whole. It also has many other meanings.

Proverbs are often found in Orhan Kemal's writings. The writer uses them to give us some advice on a particular matter or to teach us the way to the right decisions. The heroes use proverbs a lot while talking. It is characteristic to the culture they live in. The following proverbs can be found in the novels we have analyzed:

**Her koyun kendi bacağından asılır** (*All sheep will be hung with his leg*): The idea of this proverb is that every individual is responsible for his actions, will be responsible for all its mistakes („The Idle Years” pg. 51).

**Kuri kocayınca köpeğin maskarası olur** (*When a wolf grows old, the dog will start laughing at him*): This proverb is used to convey the thought that when people lose power and talent, unwittingly becomes the object of ridicule („The Idle Years” pg. 51).

**El öpmekle ağız aşınmaz** (*The lips will not wear out kissing a hand*): The idea of this proverb is that while doing a very important work you might need ask other people for help or even beg if it is necessary („On the Fertile Lands” pg. 40).

**Otu çek köküne bak** (*Pull the grass towards you and inhale it*): The idea of this proverb is that one can never know a person without knowing his or her ancestors („On the Fertile Lands” pg. 75).

**Ölmüş koyun (eşek) kurttan korkmaz** (*Dead sheep (donkey) is not afraid of the wolf*): The proverb conveys the meaning that a man who has nothing to lose is not afraid of his enemy any more („On the Fertile Lands”, pg. 103).

**Camı yanan eşek attan yüğrük olur** (*An angry donkey runs faster than a horse*): The essence of the proverb lies in the fact that when people are in bad positions, they can do everything to avoid this situation („On the Fertile Lands” pg. 233).

**Sen ağa ben ağa, bu ineği (koyunları) kimi sağa?** (*You master, I master, who can ferment the sour milk*): The proverb is used when everybody wants to dominate and nobody wants to do the actual work („On the Fertile Lands”, pg. 363).

**İyi olacak hastanın doktor ayağına gelir** (*The doctor goes to the patient himself when he sees that the patient is going to recover soon*): Proverb means the following: if God wants something to improve, the doctor will appear immediately („Junk Dealer and His Sons” pg. 78).

**Tavşan dağa küsmüş, dağın haberi olmamış** (*The hare got angry with the mountain but the mountain knew nothing about it*): The idea of the proverb is that sometimes an ordinary person might take an offence with an important person and that important person does not really care about it.

One can often find figurative expressions in Orhan Kemal's works. These expressions are used by his heroes in their everyday conversations. Here are some examples from the five novels we have analyzed:

**Ağız yapmak:** The word is used when someone tries to convey his own thoughts and feelings differently in order to cheat someone or mislead ("The Idle Years" pg. 53).

**Başını taşın taşın vurmak:** Being in despair, regret something ("The Idle Years", pg. 119).

**Har vurup horruza savurmak:** spend money recklessly, waste money ("The Idle Years", pg. 125).

**Kör itin öldüğü yer:** a very distant place ("Junk Dealer and His Sons", pg. 88).

As we have already mentioned Orhan Kemal uses swear words and slang a lot in his novels. Swear words and slang is found in every piece of his writings. The fact can be explained by the point that Orhan Kemal sees a strong connection between a person and his manner of speech. A speech displays an inner world of a person. If we take into account the community and the environment Orhan Kemal's heroes live in we can see why so many swear words and slang are used in his writings; now it will become clear; now we can find the explanation to the question: why are so many swear words found in his novels. In all the five novels we have analyzed there are many swear words and slang in them. However, we can say that fewer swear words and slang are found in four of his novels: "My Father's House", "The Idle Years", "Murtaza", "Junk Dealer and His Sons" than in "On the Fertile Lands". In the novel "On the Fertile Lands" the swear words convey the sexual and religious assault.

### 3.5. The Narrator and Narrative Point of View

Narration is an defining element of the plot. It defines the intrigue in the story and gives it a certain shape and it also connects the time and the environment. Narration is the combination of the environment, time, and characters to make up the plot of the story. It is the process to convey a story to an audience. Narration encompasses a set of techniques through which the creator of the story presents their story. The narrator who is good at re-telling the story plays an important role in respect of determining the future of the novel. The narrator develops the story to deliver information to the reader, particularly about the plot. An imaginary narrator often conveys the point of view of the writer himself.

Orhan Kemal's novels are similar to Omer Seyfettin's novels in form, the plots of his novels are similar to the novels of a Turkish novelist, short-story writer, poet, and journalist Sabahattin Ali. Orhan Kemal continued the traditions of his ancestors and developed the future of the Turkish novel. His novels written within 1949-1970 could be considered to have gone through transitional period from social realism to critical-social realism. His creative work is the combination of social realism, critical-social realism and romantic-psychological realism. These elements cover his whole life as the highlighted motive.

A narrator in the story could be a personal character or a non-personal. Sometimes the author himself is a character; some stories have multiple narrators to illustrate the story-lines of various characters at the same, similar, or different times, thus allowing a more complex, non-singular point of view. Narration encompasses not only who tells the story, but also how the story is told. The narrator is the protagonist of his internal struggle in coverage, a key criterion for us to ideal values. The text is the unifying vision of the world, his personal identity and his own life story to illustrate the General outlook of the author. Thus, the narrator-protagonist in the works of the facts highlights the power of an intriguing narrator. All positive and negative feelings come to life again and again.

Orhan Kemal's two novels "My Father's House" and "The Idle Years" are autobiographical. In his first novel "My Father's House" the personal narrator tells us his life-story and analyzes the events at the same time. He grows up in an affluent household in an Adana village with his brother, two sisters, mother, and formidable father, a known political agitator, but the family are forced to migrate to Beirut on account of his activities. The boy develops into a rebellious and feckless teenager, reluctantly attempting to support his now impoverished family through menial work while resenting his father's stern attempts to control him. Eventually lack of money provokes him and his best friend to set off for Istanbul to look for work. Before long he developed into an alienated and self-conscious adolescent, preoccupied by his scrawny appearance, ragged clothes and lack of prospects - and he soon has to make a humiliating return. He says:

"I have been told that I was five year old then. I remember a hotel in a dark garden all wrapped in dense leaves".

The narrator uses the word "I've been told". He wants to emphasize that it happened in the past. But then in the second sentence he says "I remember". It means that he is talking about the present. While telling the story the narrator conveys his feelings and thought that are connected to different times. The first one belongs to narration and another one belongs to the process of writing the story. The narrator-hero combines the elements of telling the story in the past and writing the story in the present. He also tells us the stories of other secondary characters.

"When I was born, my father was a commander of Dardanelles Battery in *Çanakkale*. He used to be a brilliant senior lieutenant with light brown hair and moustache. My grandfather seems to have let him know about my birth. As they say, I used to be five months old when my grandfather took me out in the yard. There was a fifteen-day moon on the sky. My grandfather looked at it. I seem to have uttered something like "fish". My grandfather seems to be very happy believing that I uttered a word.

When the narrator-hero comes back in writing talking about his memories of childhood and youth and about his feelings, the individual "I" takes the central place in the story. While talking as "I" the narrator-hero has no name. He walks back into his past and describes his psychological condition to better reach his aim to convey the reality and attract the reader:

"One day Daddy came home in a cheerful mood. He did not ask about me. He was smiling somehow. He changed his clothes, whistling. Then cheerfully came to the dining table and sat down. Soon I took my book out of my own prison and put it on the bench at the top of the table. Of course my book was on my armchair".

The narrator - hero carefully shares us with his own experience, the thoughts and atmosphere of that era. His personal perception of the time is subjective and so is his point of view:

"Once upon a time, sooner or later, after a long walk .... Suddenly we entered the city of wooden houses with lead domes and black cypresses. Shortly after the father came. He was tired and sleepless. He wore a beard. First he came to me and kissed me. The house filled with joy and fun. Then one morning I woke up and there was no father any more. He had quietly gone. Where? I did not know .... Now I guess. He had gone to Ankara".

The first sentence of the passage looks like a beginning of a fairy-tale. And the last sentence "now I guess" makes the story more real and vivid. Expressive expression of thoughts and feelings helps the story-teller to be in the time of narration as well as outside its time:

"Whenever I was dreaming I could not sleep. More often I heard my father's coughing in my dreams more difficult it was for me to sleep and more I cried. I knew that my father was the most difficult obstacle for us to return to our homeland. He was the one who prevented me from returning home. I would not retell my adventure to my friends waiting for me, I would die abroad. It was the Second Advent for me."

The narrator tries to use an old story to retell the new one:

"Now I think that I would die before my records are published as a book and there will be a scandal".



The memories of the narrator, his feelings and what he re-felt are merged in the story. Joys and trials of his memories are expressed by sensitive as well as action passages. Old and new stories are told simultaneously which is understood by the comments of the narrator. Memories and feelings are given at the same dimension. Some negative experiences are getting alive:

"Hey, you a hungry man!" I feel you in my stomach, in my button-hole, in my blood. And you, my dear, merciful and gentle human being, and my family you would win over the eternal saturation!"

This expressive expressions that describe the narrator's spiritual condition determines the greatness of time in the text. The inner monologues contain the figurative clues of expression of existence, spiritual and physical collisions.

Another novel that gives the point of view of the narrator is "The Idle Years". The narrator's point of view and all he experienced go through a filter of time:

"There are many things in Istanbul to confuse the provincials.

A beautiful Istanbul!

There is no place like Istanbul in the world. But what can Istanbul do for the young people living there?"

The narrator indicates the time in his story by making comments. It makes the character more vivid. In this case the first and the last sentences indicate the time when the event took place and the sentence in the middle indicates the time when the story is being written. While remembering Istanbul and its beauty the narrator shows that he enjoys the beauty of Istanbul right at the moment of writing. The first and the last sentences show how critical he was when he first arrived in Istanbul.

The narrator presents the cause and effect connection between the story and the person by uniting his memories and his feelings and thoughts. Assembling the scattered memories of the narrator becomes a subjective expression of the character. The author uses internal monologues to

remember the feelings the main character had gone through. It's like a reflection in the mirror:

"I was thrilled when I opened the door and rushed out leaving the street door open....What can I answer? I might get arrested. Everybody will learn about it- my mother, my grandmother, my relatives, then my father and then the whole world. Granny would say: "What did I say? If that boy became a man one day, the street dogs would become humans then. Didn't I say that?" Some might say that I have always had the face of a criminal or a killer or who knows what else they would say!"

Another novel in the series "The story of a small man" is "On Fertile lands" which focuses both on the problem of workers and on the issue of migration from rural to urban areas. It is told by a demiurge narrator. He combines and unites the stories, the events, different characters, the space and the time in the novel. The viewpoint of a narrator determines the notion of the novel. In the novel "On Fertile Lands" the narrator has seen much and knows everything:

"The sun was heavily rising from the East. The sun was heavily swallowing the morning dew. (...) These pale and dough-faced people had been working non-stop since night. Having been working and sweating all night he seemed sapped. All the owner of the goods used to see were the people running with the wheat packs on their shoulders to the bread threshing machines".

People who suffer from the loss of their tangible property are afraid to die abroad. The narrator is sensitive to those people. He criticizes their degraded behavior. The narrator tells the story through dialogues. The demiurge narrator models the characters in space and time dimension. There is a connection between the characters' subconscious thoughts and the narrator's intention:

"So, when a man says "my sister" can he look at you in an evil way? Oh the city, go you away. You broke my wigs, you broke my arms; Woe is me! Woe to you, you spoiled town..."

The narrator tells the story of an ironic way of conveying: He describes the story of a small man from different angles by making comments, content, going back while telling the story, using the inner dialogues and monologues. He describes the "little man's" story, person, time and space from the different coverage.

The demiurge narrator describes the past and the present of the characters simultaneously in the novel "Junk Dealer and His Sons". He skillfully develops the story in respect of time and space:

"Years ago the lame junk dealer was born in one of the large and noisy estates of Chuquurova (...) the years passed very quickly like winter wind".

The messages from the past connect people with their present. The demiurge narrator, as a social creature explains the mankind's public variability, their actions and internal resistance and presents as following:

"Hey the world, hey the era, hey the fate, hey you holding a rope... Every day is getting worse for me. So what is it what you want me to do? You go out of me, leave me. What a huge your hatred appeared to have.....did I say Kish (go) to a chicken or to a rooster?"

The novel "Murtaza" is also written by a demiurge narrator. The narrator knows the past and the present of the hero very well; the narrator knows all his features (internal as well as external) very well; he knows the perspectives of his development:

"Hasan did not want his father to come at all. Not because he was afraid of him but because he often found himself in an awkward situation due to being a son of a funny father. Of course he was funny. His friends used to say that they would never want to have a father like him".

The demiurge narrator describes the characters through their inner and external nature. He knows their points of views; he knows their past and present. He can re-tell us the stories from their past:

"In 1946-47 in those days when every corner of the country was bubbling with democracy like foam, when the factory was attracted by its own drunkenness, Murtaza was forgotten".

Semantics of time (past, present) which is presented with the help of descriptive elements in the narration makes the story more vivid. The use of past and present at the same time specifies the events and better describes the psychological and social conditions of characters. The demiurge narrator takes us back into the past:

"Murtaza stayed to work as a watchman before the collision between public and free parties. The parties were still discussing the issue of exchanging the population of Alasonia; Ismet Pasha was hardly breathing after all the rumors about him seemed to have faded. Murtaza was running like a mad either to the left or to the right. He often quarreled with his fellow citizens who belonged to the free party. One day he was involved in a bad accident due to those things – someone hit a chair on his head and he fell on the ground all in blood. Murtaza fainted. When he opened his eyes he found himself in hospital."

Going back to the past and using the past tense while telling the story of the main character, the author makes the novel more interesting to read. Using the past tense to describe the present life of a character is a background that makes the story easier to understand- it prepares the reader to better understand the present of the hero; it's the context of the novel.

Having studied the creative work of Orhan Kemal in terms of the language and the manner of telling stories, we can say that he uses the technique called "dialogue, internal dialogue and internal monologue" in all his novels - "My Father's House", "The Idle Years", "Murtaza", "On the Fertile Lands" and "Junk Dealer and His Sons". All his novels are full of dialogues – one can find a dialogue and a mixture of speeches. All these speeches are used to prove the advantages of psychological explanation.

In the novels we have just mentioned, the author uses a natural, simple and plain language. The main heroes of the novels use local, everyday expressions instead of phrase logical expressions. Using the linguistic peculiarities of the local language, the writer makes the narration more vivid. Characters of the novel depicting the culture of the local people use the colloquial language with local phrase logical expressions, for instance:

"To pretend in a flattering manner"-meaning to make others believe that you can do something"; "to hit one's head against a stone"-meaning to do your best to succeed"; "beard comb"-meaning an appropriate situation for a person according to his acts; "Evil speaking, or making fun of"- meaning to blame someone or something, to mockingly present somebody; "Leather hanging laundry" meaning to go somewhere for a short period and to stay there long without any responsibilities; "to align intrigues" meaning to plan an invisible plan for somebody to put into trouble, to deceptively and falsely do business; "To waste money thoughtlessly" meaning to waste, to scatter, generously spend.

Here are the proverbs used in Orhan Kemal's novels: „What a day bring a day may take away" meaning that fortune earned without work and consideration will soon be gone; "Black Days will not continue forever; they are followed by a pleasant day"; "A dead donkey is not afraid of a wolf" meaning that a man who lost everything is not afraid of attack or anything like that, he has nothing else to lose; "Good pears are eaten by a bear" meaning that beautiful things are often given to people who do not appreciate them and do not deserve them; "You are a homeless gipsy, why do you need a silver trumpet" meaning that a poor man or a man with no knowledge and qualification should not take up a business he will never be able to succeed; "The dog would not tear another dog's skin" meaning that a man would never sacrifice his relative or a close friend, he would always defend him;

"He that is too proud to ask is too good to receive" meaning that if the issue is very important you may ask for it; "All sheep are hung on their legs" meaning that everybody is personally responsible for his action; "You are a master, I am a master, who will milk the cow" meaning that all consider themselves to be a person who gives out an order and no one thinks who will perform a duty and actually do something.

Orhan Kemal uses the colloquial language in his novels. His heroes use lots of proverbs and local phrase logical expressions to show the culture of those people. The proverbs are usually used to expand the topic or express the wisdom of those people.

## Conclusion:

Having performed structural-semantic analyses of Orhan Kemal's novels "My Father's House", "The Idle Years", "Murtaza", "On the Fertile Lands" and "Junk Dealer and His Sons", we can make conclusions based on similarities and differences revealed by the analyses:

- The topics of Orhan Kemal's creative work can be divided into the following way: he shows the effect of economic-social structure of Chuqurova on the local population in the novels "On the Fertile Lands" and "Junk Dealer and His Sons"; and an excessive responsibility towards duty is shown in his autobiographical novels "Murtaza", "My Father's House" and "The Idle Years".

- The novels that have been scrutinized can be grouped according to the plot, genre, exposition and dénouement (resolution).

- Common features of the novels are revealed through the dialogues. In this respect the following novels are particularly important: "Murtaza", "On the Fertile Lands" and "Junk Dealer and His Sons". The narrator, who stands separately from the heroes, enters the novels from time to time to bring some news. In the novels there is vivid evidence and strong opportunities to express spiritual conditions of heroes and the social reality. The dialogues are written in a rhythmic manner and are well-read.

- The area in the novels that have been scrutinized is the city of Adana. While describing the neighborhood, streets, factories, lands, fields and etc. the author emphasizes the similarities between the area and the heroes. Orhan Kemal shows the relationship between the space and the heroes through psychological context where the heroes are constantly fighting with themselves as well as with the whole world. The fighting destroys and depletes the characters.

- Orhan Kemal creates different faces of a small man fighting for essence and existence and he inserts the events in three dimensions: an individual-space-time. The point of view and the narrator-hero are important factors for a plot. In his novels "My father's House", "The Idle

Years”, “Murtaza”, “Junk Dealer and His Sons”, “On the fertile lands”, Orhan Kemal emphasizes the importance of an ideology and the narrator. Thus a cognizant narrator emphasizes the importance of feelings of heroes, their thoughts and emotional experiences; he also emphasizes the importance of changes in the relationships between time and space. With the help of the narrator, the author creates the vivid, lively photographic images of the heroes through the dialogues and inner monologues.

- The texts in Orhan Kemal’s novels are of psycho-social nature according to structural peculiarities.

- Orhan Kemal shows the preference for the colloquial language to the literary Turkish. Spoken language is simple, open and frank in dialogues and the specifics of the environment reasonably convey the result of this choice. Besides there are a lot of examples of phrase logical expressions and proverbs not only in the novels we have analyzed but in other novels by Orhan Kemal. These expressions are used to achieve the main goal and show the reality and the character of the heroes. The usage of phrase logical expressions, proverbs and folk linguistic structures make the spoken language alive and warm.

**Main concepts of the dissertation and the results of the research  
Are given in the following articles:**

1. The Proverbs in Orhan Kemal’s Novels, Faculty of Humanities at ATSU, International Conference “Modern Interdisciplinary and Humanitarian Thinking”, Kutaisi, 2013, pg. 310-313.
2. Ideology in Some Novels by Orhan Kemal and Means of Expressing It, Scientific Journal “Language and Culture”, N 11, Kutaisi 2014, pg.112-115.
3. Understanding of Orhan Kemal’s Arts, Periodical Scientific Journal “Goni” N 2, Kutaisi, 2014, pg.181-187.